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(At Our El Cajon Blvd. Store Only!)

After many years on El Cajon Blvd. We are forced to close our doors forever.

FANTASTIC SAVINGS ON EVERYTHING!

Even though we will continue to serve San Diego through our other two stores. It is more economical if we dispose of all inventory and fixtures here rather than remove everything and re-stock it in our Warehouse for future sales.

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Take your purchase home and save! All items cash and carry, but delivery and financing can be arranged. ALL SALES FINAL, "AS-IS"! No exchanges or service.

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PREE CLASSIFIEDS. Advoir less than 25 words are fire to private pastes and nonprofit organizations which do not charge for their services. Advoir long than 25 words cost 20 cents per auditional word. All firec classifieds run for newest only and must be mailed in All patters are finished to one firec classified. The strength of the profit of the prof

before the intended issue. Only plad business ads and late private party act may be brought to the Reade of the (§5.5 State Street, downsown) before 3 p.m. Monday (closed Sturday and Sunday). All late private party ads of 25 words or less require a 46 late fee plus 20 cents per additional word.

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Those Who Would



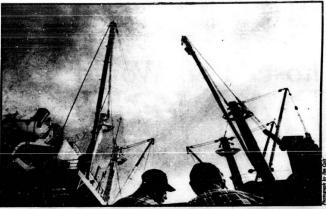
Eat like a mouse, work like a horse, don't date, and train until you can barely stand. Then you can audition for the New York City Ballet. Chances are, you won't make it.

won't make it.

The audition is for the five-week summer seasion of the School of American Ballet (SAB), the official dance acutemy of one of the firster ballet companies in the United States — many say the finest — and in the world the New York (Cly Ballet Companies of the Companies of the School of American Ballet, National Companies of the Companies of the School of American Ballet. Because training in the school is not learly a prerequisitie for entry into the company, and because both the school is one of several dreams-of-allitetime for many aspiring ballet dancers. The school har a winter session that corresponds to the academic year, auditions for which are held only in New York. Au-

he has reised on others — cluster cause masters in the company, teachers at the school, and dancers — to "be his eyes" and find the future dancers among the growing ranks of would-be dancers. Susa Hendl, a City Ballet dancer who is recovered. ering from knee surgery, has conducted the bulk of the regional auditions for the past two years. Last year she saw 1300 of

City Lights



So's Your Old Man

On practically every working day for the last decade, the same scene has played itself out in the longshoremen's union hall decade, the same sceen has played itself out in the long-thoremen's union hall above Bernie's Calle at Harbor above Bernie B

that door. Some have had enough of it. Next Tuesday a hearing will be conducted by the Equal Employment Opportunity Commission (EEOC) in Commission (EEOC) in response to a complaint filed by four of the casual workers who charge that the longaboremen's union (local 29) uses favorising and the casual workers, get jobs every day. Between fifteen and twenty other casuals, who have been meeting regularly in strategy resistons, are ready to file formal girevances with the National Labor Relations Booset, depending on the

outcome of the EEOC

out there on the line and I gotta pick six of them who get to work." One man who's been a casual for seventeen years, and who can count on two hands the number of days he's worked in the last year, puts it another way. "The dispatcher,

complaint.

The preferential assignment of work to relatives of union members in it anything new and it certainty is not contested by the relatives from the property of the p The problem has been brought about by the lack of shipping through the Port of San Diego and by the increased amount of mechanization in dock work. Where it used to take years are not load or unlead a ship, now it takes at the lack that the state of the lack of the lack

- N.M.

if you're a casual, has assumed almost Godship: 'You eat, you don't eat, you eat, you don't eat. . . ' ''

Gale Fox, one the leaders of the local "Walkabout" organization, Istill about the experience of science-fiction writer Ray Bradbury. One evening Bradbury ventured out of this Bevery! Hills home for a stroll, an activity an unmost in arrested him for supplications arrested him for supplications behavior (the writer had taken no identification with him). Bradbury subsequently subse

Walking Group Stretches Legs



City Lights

#

walks (participants in one the site of its first effort to flipped a coin at selected spread beyond San Diego the spread beyond san Diego the gospel of organized urban walking.

Fox explains that, in the past, San Diego members of the informal pedestrian group have rented buses and corners to decide whether to turn right or left), poetic walks (like the one in which walkers ambled down the Point Loma streets named after poets and stopped periodically to read the namesakes' works), cardiovascular walks, historical walks, and even an have rented buses and journeyed or masse up to the Big Orange for walks, but she says the Beverly Hills stroll (scheduled for the evening of May 29) represents something new — an attempt to found a separate Los Angeles chapter of the organization. "We don't want this to be for San Diego

people," she says. "Los Angeles can be a wonderful place to walk. It has hidden staircases, just like we do in San Diego. . . . It has neighborhoods that are very

San Diego. . . . It has neighborhoods that are very distinctive." The recruiting of L. A. pedestrians will begin in the same manner that Walkabou started in San Diego, according to Fox. She says she'll use Los Angeles publications to announce both the Beverty Hills walk and a daytime walk through downtown L. A. At the conclusion of each, Fox will sak if any narricipants want to

ask if any participants want to lead future excursions. She says some enthusiastic San

Diego walkers are prepared to travel to L.A. to lead the

groups themselves for a few months if need be. (They'll do so without compensation, since Walkabout walks are open to

Walkabout walks are open to the public free of charge.) Fox and her husband, Larry Fox and her husband, Larry Foxman, led the first San Diego walks four years ago, and their organization has grown and the properties of the control of the con-walkers purificated in more than 450 different outings. Among them have been such well and the control of the control of the well of the control of the control of the well of the control of the control of the control of the well of the control of the control of the control of the well of the control of

historical walks, and even an hysterical walk (held on April Fool's Day) in which the walk leaders concocted pheny history as they proceeded. Fox and Forman have also begun teaching walking (theory and practice) at a number of local colleges, and Walkabout recently bagged a \$2000 grant to mount a formal historical walk through Hillcrest. Desnite

walk through Hillcrest. Despite these accomplishments, however, the Walkabout aders say the L.A. expansion is the most significant step they've taken in some time. Fox says the group has received requests from all over the country for help in starting Walkabout offshoots. "It's been a big issue for us, the been a big issue for us, the issue of how to establish other groups while maintaining the control, the spirit, and the safety that we had here. . . . What we want to do with the L.A. walks is to develop a kind of starter kit. We're going to be documenting every step."

Weinglass Gets Tipped On Potential Jurors

- J.D.

When jury selection began Tuesday in the rial of the three former NASSCO workers charged with attempting last September to bomb the local shipbilding plant, the defense team relied on more than the relied on the selection of the right of t 500 such interviews, Ono says the response rate was only fifteen percent, lower than normal. As a result, the committee only got 112 interviews, but Ono says that's enough to give the sample some scientific accuracy. He

says results from thos says results from those interviews were fed over the weekend into a San Diego State University computer, and the computer then analyzed

correlations among the data.

Ono says the defense team plans to use the information not just to help pick unbiased jurors but also as an aid in jurors but also as an aid in plotting strategy in the trial, which should begin next Tuesday, and is expected to continue for four to six weeks. The concept of jury surveys dates back to some of the highly controversial rials of the 1960s, and Ono says, "Today you tend to see them of the trials of the 1960s, and Ono says, which is secretally what we consider this to be.") what we consider this to be." - J.D.

The Bain Pipeline

It's coming up on four years since Father Henry Vetter, a Passionist priest who did extensive missionary work umong the poor people of Baja, died in a car crash just outside La Paz. And it's coming up on one month since the realization of Father Henry's long-time ambition: the establishment of a thrift store in San Dieso, the of Father Henry's loug-time ambition: the establishment of a thrift store in San Diego, the proceeds from white go to help the needy of Baja. But were it not for the unwitting complicity of the city zoning administrator, Father Henry's ambition might not have been fulfilled.

administrator, Father Henry s
administrator, Father Henry s
ambition might not have been
the store, located in North
Park across from the Safeway
at Thiriteth and Howard, is run
by Terry Rhea. In August of
1978. Rhea had revived the
local chapter of Ade to Bajac
to Calcapter of Ade
to

- N.M.

Terry Abas
umil a neighbor of the Rheas
complained to the city about
then, and the city issued an
order last fall to stop the sales.
The city seem when as a
commercial enterprise,
the complete control of the complete
porenting in a residential zone,
but after such haggling with
the Rheas' alorstory, it was
depended and there garage sales
property. Alto, they could no
longer use their garage as the
main storage shed for the
donasted goods.
A benefactor came forward
and offered Rhea the money to
open a thrist store just when the
learny's ambitions were about
to explice for good. And even
though the enterprise, which
she calls Hearn's Boutique and
Thrift Store, has suffered

somewhat from having to pay rent and utility bills out of its proceeds, and has lost some of the regular customers from the garage sales, Rhea is determined to make it work. "I'm too bultheaded," she says, "To see this go down in defeat."

Case Of The Staircase

February 10, 1981: The city council held a meeting to reconsider the design of the Belden Street project, which is to be a publicly owned, 242-unit development for the low-income elderly. It will be located on Kearny Mess, just off interstates 80f near Mongomery Field. The meeting was schoolated in

response to public protest mostly from the San Diego Housing Coalition, regarding the design of the buildings as two-story walk-ups. The Housing Coalition, consisting of several community groups, laid out many arguments against making elderly residents (none will be younger than sixty-two) negotiate stairs to get in and out of their homes. The city's housing commission, responsible for the development of low- and moderate-income housing in the area, argued in favor of the two-story walk-un scheme. of several community groups two-story walk-up scheme, asserting that it allowed the construction of the most units construction of the most units at the cheapest price. The commission gave estimates of eight million dollars as the cost of building 242 units using two-story walk ups, and \$10.4 million to build the same number of units within a

three-story design that would include elevators.

The city council could see both sides, so a compromise was suggested: Why not modify the project's design (fifteen buildings, each serviced by four outdoor serviced by four outdoor stairways) by installing chair lifts on the stairways? Chair lifts are contraptions that transport upstairs one person at a time by means of a chair sliding along a rail. Nobody on the housing commission or the city council knew much about chair lifts, and neither did anybody speaking in opposition to the waik-up opposition to the walk-up design. It wasn't until a few

opposition to me wait-up design. It wasn't until a few design, It wasn't until a few design. It wasn't until discovered that chair lifts would be illegal if yeed at the Belden Street project. February 20, 1981: The control of the project of the project, the commission of the project, the commission of the project, the commission of chair lifts in the plane.

inclusion of chair lifts in the planns.

March 5, 1981: informed by the Housing Coalition of the illegal status of chair lifts,
Councilman Dick Murphy penned a memo to the city's commission asking if the project would be brought back before the city council for

April 2, 1981: Ben Montijo, executive director of the cary's housing commission, replied in a memo to Murphy that the chair lifts were indeed prabibited but that the state's approval of their use "has not been unreasonably withheld. In fact, installation has been approved... for San Diego businesses." The memo also evisiand out that are were businesses." The memo also pointed out that new regulations were being processed through the state that would allow the use of chair lifts in places of employment, and that these new regulations were expected to be in effect before the Belden Street project





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Thank You Letter

Barbara Stevens San Diego

up with something prosaic and meaningful about your cover story on Dewey Taylor ("The Final Days of Dewey Taylor," April 16), let me just say thank you for a sensitive and understanding sensitive and understanding treatment of a personal tragedy. Your story is one of the finest pieces of journalism I have ever read. Thanks again.

Snaps?

perhaps, Love Story. I just can't praise Matthews enough for his

contribution.

My heart goes out to all those who knew and loved Dewey

Letters

Taylor, especially to his wife

Taylor, especially to ms wife
Joani.

Keep up the magnificent writing
and thank you for a great story.

Linda Fox
San Diego

Shoe Sighs

SIOP SIGNS
Letted and good anny for loani
Taylor's personal loss. What a
beautiful, heatingful lowe story, and
what a loany damn enting. I only
hope that the ability to exchange
love like Joann's and Dewey's will
give Joans journeling, anything also
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Three Men Of Grecian Heritage

In this day and age of In this day and age of In this day and age of In this day, and the Interest of In this day and age of neightened sensitivity, had !-

Fist Of Mush

Thank you for your enlightenin feature, "Coming Up Next On News Eight" (April 9). Unfortunately, the Reader seems to pack #1 the punch of the 6:30 edition.

Bill Davies
Jeffrey K. Smith
Gail Takahashi
Patricia A. Weir
Hillcrest

Sight Gagged

Sight Gagged

I am one again stemmel by

I am one again stemmel by

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who here in San Diago on a new bouget.

Anyway, the point is this:
Councily in a difficult thing to carry off successfully on film. It takes a good sense of timing on the part of the disector and the film editor to carry off the slight gang successfully. I think that lerry Live the surface of the surface







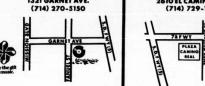
5 great locations in San Diego- open late every night!













Straight from the Hip

Matthew Alice

Dear Matthew Alice: Why were the murals that depicted California highway themes inside the De-partment of Motor Vehicles on Normal Street painted over? Jon Dunchack

Hillcrest
As the pictures had been damaged by flaking paint, and as the walls themselves were dirty and needed cleaning, the office managers reasoned that the least expensive thing to do was to cover the walls with a fresh cost of paint — tofix-white. Only one control must be the least damaged one — to the least damaged one— to snow, and mist. The mural is signed: Lee Kromschroeder '75. A spokensan for the office said that Kromschroeder was notified before the other nurals were obliterated. One was on the wall at the back of the office, by the manager's desk, and it showed a view of the Hotel del Cronado. The other, on the northern wall by the walting area for vehicle registration, showed a Hudson floating over the Grand Carryon. The opposite wall, and a few other spaces in the office, have been given a color resembling that of a fresh Band-Aid.

Dear Matthew Alice:
I have offen noticed that some of my favortie AM radio stations seem to have less
power after 5:30 in the evening. On one
cocasion! recedil driving home tome distance from Sam Diego) while listening to
KCBQ. the country music station. At
exactly 5:50 I could no longer hear the
station. AM recey, or do some for all of



government. In 1902, an Englishman, Oliver Heaviside, and an American, A.E. Kongo, and the Control of the Contr the local stations cut their oronacast power at night? In the evening at home I often receive stations in Scn Francisco and Salt Lake City, but not in San Diego. What

Salt Labe City, but not in San Diego. What poets?

H. Hadley Butchelder
San Diego
All Commercial stations licensed by the Federal Communications Commission are required to reduce their broadcast power each evening, at a time that the FCC specifies mouthly, and that corresponds roughly to the setting of the sun. Technically, a radio station needs less power to incomplexe. It happens, though, that a radio station actually does decrease its proadcast range when it cuts its power. These occasions are caused by stmo-pheric conditions—s uns spots, for example—which act the control of the

ultraviolet rays and the lower frequencies of x rays, bangs into the atoms and jars them to the point where their outer electrons start jumping out of place — in somewhat the same way that heat, when applied to the bottom of a water kettle, makes steam that causes the lid to wobble. Atoms in this state are said to be ionized, Atoms in this state are said to be ionized, and they make an excellent sort of mirror for reflecting high-frequency radiation, such as radio waves. Since this mirror is actually a mixture of gases (hydrogen and other light gases that constitute the air we breathe), this collective gas expands when it's hot and contracts when it's cold. In the same way, the jonosynhere makes a dense. it's hot and contracts when it's cold. In the same way, the incophere makes a dense, heavy mirror at night, and a thin, diffuse mirror in the day; therefore less power is needed at night to transmit signals to the incosphere and back. The PCC has determined that KCBQ shall reduce its power ten times — from 50,000 watks to 5000 — when it switches from daytime to night-time operation. The strength of signals from the condition of the incophere. Some of the more important would be the directions in which their broadcast antennas are pointed, and the direction and strength of your neceiver.

ultraviolet rays and the lower frequencies

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California '92136.

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[1] Law Prisos of course. Our overhead is lowe we do a large volume, and we don't make as much money per item. Our low discount prices are listed beside each litem in our catalog. We don't size you up and try for as much as we can

get.

2) Char Service. California Sound offers a fleeyear warranty on all car stereo items it self-including selected and care and the self-including species and power boosters. The question we get constantly from customers and even from other dealers is: "HOW DO YCU DO IT?" First, we are very careful in the products we carry. They are enthoroughly the property of the products we carry. They are thoroughly the property of the products of the

[3] Our Selection. We stock over 65 in-dash AM/FM cassette combinations, plus scores of boosters, equalizers, amplifiers, speakers, and accessories for any need or requirement. We car

products from such well respected manufacturers as Ploneer, Jensen, Craig, Blaupunkt, Concord, Clarion, ADS, and Sanyo.

(4) Our State. We treat each valued customer as if our business life depended on it. In effect, it does. Our sales consultants are trained to guide you to the proper item or combination that its your requirements for performance, price, and ease of installation.

(5) Our Catalog. Our lifeblood. 76 pages with pictures, descriptions and specs on every litem we carry. Also included is a complete installation chart that tells which items best fit into which cars, and dialogue on how to choose and install the correct stereo.

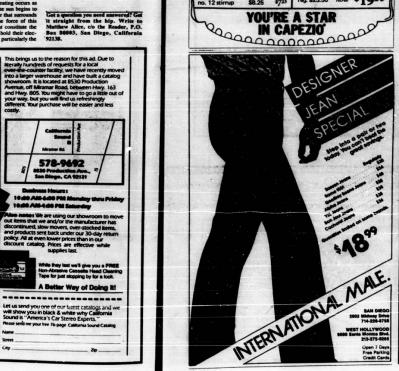
Another advantage of having us right in San Diego is our fine installation department. Our three installers have a total of 36 years experience, yet the labor rates are fair and reasonable. By the way, our installers special custom systems for foreign care.



10:00 AM-6:00 PM Mor

o notes We are using our showroom to mitems that we and/or the manufacturer has northinued, slow movers, over-stocked items, products sent back under our 30-day retury. All at even lower prices than in our ount catalog. Prices are effective while

Let us send you one of our lotest catalogs and we will show you in black & white why California Sound is "America's Car Stereo Experts." Please send me you hee 76-page California Sound Catalog







A woman's face is a window. It lets us see how she feels about herself.

Some women never take the time to learn how to dress their faces . . . to show all that they want people to see in them.

. . . I teach women how to show the best that is in them. I'll show you how to make up your face so it will say what you want . . . In busi for the evening or even casually. Did you know that you can be made up "while you're on the beach?

One four-hour workshop with me at BEAU MONDE'S TOTAL CONCEPT TRAINING CENTER will teach you more about your face than all the hours you've spent in front of a mirror.

BEAU MONDE TOTAL CONCEPT TRAINING CENTER

1277 Camino Del rio South Enrollment Information 574-1567 or 297-1663

DANCE

the 3500 young dancers who auditioned for the 320 places in the summer program. This year, during a three-week span in which she will hold thirteen regional audi which she will see about 1500 potential dancers. Los Angeles in the recent past has been the nearest audition site for dance students from San Diego, but after 250 students from all over Southern California students from all over Southern California showed up in a drenching rain last year and it took nine hours to complete the audition, the school decided to schedule an audition in San Diego as well. It was held on a sunny Saturday afternoon in February at Ballet Society on Washington Street in Hillcrest, and thirty-five young dancers

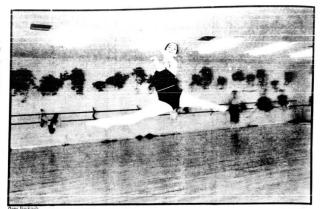
came.

A few days before the audition the director of Ballet Society, Jackie Hepner, "There are probably a hundred young dancers in San Diego who could — should — be here," she said. "So far I've received six phone calls asking about the audition." By an unfortunate coincidence, audition. By an unfortunate coincidence, the audition for SAB was scheduled for the same time when Edward Villella, former principal dancer with the New York City Ballet and presently on the board of direc tors of SAB, was giving an advanced master class at Stage Seven in downtown San Diego. Estelle Mahy, director of Stage Seven, told me on the telephone, "It is not a coincidence." She referred to a master class that had been taught at Ballet Society class that had been taught at Battet Society by Patricia Wilde, another former City Ballet dancer who is currently ballet mis-tress at American Ballet Theatre, the week before the audition. "That was advertised as an audition but the dancers who went to audition were charged ten dollars and given a class." Mahy implied that the "audition" with Susan Hendl would also

be a class and not a real audition.

None of this background bickering is in evidence as the first group of girls leave the crowded waiting room and walk into the large, empty studio at Ballet Society. The room is washed with sunlight that comes in through a bank of five plate-glass win-dows. The light reflects off the white walls adows. The light reflects off the white waits and ceiling, making the hardwood floor look soft and warm. There's a piano, an oscillating wave of small potted ivy plants along one wall, a double railing — the ballet barre — that runs under the ivy and ballet barre — that runs under the ivy and around a comer along the next wall, a narrow wooden bench against the wall op-posite the plants, and a wall of mirror be-hind the bench. In their turquoise and aquamarine and magneta leotards, their pink tights and soft, pink ballet shoes, the girls look like exotic flowers who could be blown over in a breeze.

girls look like exotic flowers who could be blown over in a breeze. As they line up along the burse their steps are light and the sounds of their voices, if they speak, are inaudible, but the com is filled with their energy and ten-sion. They seem oblivious to the eager eyes and noses appearing around the sheets of paper that have been put up to cover the window into the adjacent waiting room.





and to the heads peering in through the plate-glass windows. They don't hear the streams of cars driving pas ton Washington Street, or see the RVs parked at the curd and the tall red letters that spell Food Basket in a parking lot across the street — distant and the stall red letters that the street — distant and the stall red letters that the street and the stall red letters that the street and the street a distant and incongruous signs of the world that is outside the world of ballet. Pinned to their chests are squares of

paper with handwritten numbers from one to eleven. Susan Hendi, a pale brunette who looks both fragile and stardy in a black looted and displanous black dance skirt, pink tights and marroon leg warmers, and battered pink toe shoes, introduces herself and asks them to relax, to warm thermstives up. As the girls stretch, bend, and practice their extensions, the reads the

on sale

The silve mindeentret method

cards detailing their height, weight, and training. Meanwhile, Mary Porter, a tall, blond woman who is director of development for the school and who acts as assistant during the audition, leaves the room saying with casaperation, "No one is supposed to be watching the audition. Usually has," as hadd in a norally closed studio. posed to be watching the audition. Usually they're held in a totally closed studio. But" — waving at the plate glass — "this

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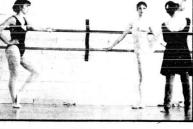
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is California." The sharp tap-tap of her high-heeled shoes reverberates as she walks across the floor. A few minutes later the heads of anxious parents and waiting dancer disappear from view and Porter returns. Then Hendl approaches the girls at the barre and tells them she will be looking at the feet and extensions of each one. She

Allison Hinton.

Allison is "almost five feet three and three-quarters inches" tall and weighs-ninety-eight pounds. Her long blond hair is braided and colled in a tight bun for dancing and tied with a pink ribbon. She has a baby face and a small, high voice but a smalle high voice but a smalle

s, sunny smile or laughs, she looks like kid next door. She has been dancing since she was seven. "I loved it from the beginning," she says of ballet. mother took me to ballet class the way lot of mothers do. I used to look at toe shoes and think about being a dancer. It really is my whole life right now. If I can't be a dancer it will be hard to think what else to do. Sometimes I get tired. I worry about having a broken leg. I have no social life. If I knew I was going to make it, it would be much easier. But I love to perform, and when I'm dancing it all seems worth it."

Standing with her feet in first position standing with her feet in first position, back to the barre, Allison tendus to the side, right and left, demonstrating the shape and flexibility of her feet in arched position. Then she raises first one leg and then the other, allowing Susan Hendl to lift them to front and side and then, while Allison faces the barre, to the back, testing the amount of extension from the hip socket and the elevation that each leg is capable of Soundlessiv, Hendl whispers comments about Allison's feet and exter sour Amon's reet and exten-sions to Mary Porter, who records those observations. Then it is on to number two, fourteen-year-old Dana Stackpole.

Dana is five-foot-three, weighs ninety

pounds, and wears braces on her teeth. She has dark hair and strong dark eyebrows, a narrow, long-limbed body, and a delicate exoticism that may come from her Austrian and Chinese grandmother, who trian and Chinese grandmother, who toured in China as a prima ballerina. "When I was little," says tiny Dana, "my mom used to teach me and my sister ballet steps in our family room every day. I started class is when I was in third grade, started clave 's when I was in third grade, when I was nine. I always wanted to go on toe, but I never thought about ballet seriously. I just went to class and had fun. When we moved to San Diego about two and a half year, ago and I started classes at Ballet Society, because it's more professional here, I really thought about being a dancer. My family has always supported me but it was my decision. If only been here a few months when I went to the San Francisco Ballet (summer) school and last year I went to Houston. New York isn' the only place but, yes, I would most like to go to SAB and if I'm accepted I'll go."
After the individual tendus and exten-

After the individual tendus and exten-sions, the audition proceeds en masse, be-ginning with exercises at the barre just as a class would. The body has to be warmed up slowly and thoroughly before it can jump and leap or pirouette without damage. These exercises are explained more age. These exercises are explained mag-quickly than they would be in a class, however, with Hendl demonstrating them even more quickly, in shorthand fashion. This is part of the audition process: testing how fast and how well a dancer can absorb how fast and how well a dascer can absorb information and respond to it. Two demiplies in first position, grand pile, change to second position, repeat everything in second, then fourth position, repeat everything, and fifth position repeat everything, and fifth position repeat the girls bend their knees, deep bend, change their feet, open their arms. Demiplié, grand pilé, relevé, tenda battement jete, ond de jambe, pased attitude to the back, frappi, adagio développé, acussus, développé arabesque, cearté. There are a few

rections: "The knees should be higher than the foot in attitude." The grands bat tements are a sea of legs lifting and lower ing at different times, in different direc ns. Then everyone is summoned into the center, to do combinations unsupported by the barre. Tendu croisé, effacé, pas de bourrée, single pirouette, arabesque ("In arabesque vour hand should be in front of your nose"), promenade, waltz, balance, piqué, plié, double pirouette, échappe ("Stretch your feet each time"). Again the combinations are given quickly, faster than I can write them down. Divided into two groups, the girls do each variation to one side and then the other, for classical ballet is always symmetrical, right and left, front and back.

Sometimes the girls do everything together and it looks very nice, though some legs are higher than others, and some an-kles tremble while others are firm. But sometimes there is difficulty remembering or executing the steps in time ("You have or executing the steps in time ("You have to finish in time to the music — unless you're lucky enough to have a conductor who will wait for you, which is rare in America. . You have to anticipate"). A few are chronically ahead or behind the music. Those who are lost, at a standstill have expressions that vary from the blank to the concentrated, from embarrassed grins to mild dismay. The combination that proves to be the great leveler throughthat proves to be the great leveler through-out the audition involves a jeté, brisé, as-semblé, brisé back, and entrechat. Scarcely anyone is able to do it correctly and during those moments the dance floor resembles a battlefield, intered with help-less, stranded bodies.

less, stranded bodies.

Once again everyone lines up in their original places at the barre. Hendl and Porter sits on the bench while their eyes travel along the line. Hendl whispering and Porter witing. Finally Suan Hendl, who as a New York City Ballet dancer represents when most of these girls long to be, says simply, "Thank you, that's all. Yow will be notified by mail at the end of March or beginning of April. Thank yot or being patient." The girls clap as they or being patient." The girls clap as they or being patient. The girls clap as they are the control of a class. Their audition, after half an hour, is over if they fail this time, and most, perhaps all, of them will, they can try again next year.

try again next year.

In a few minutes the second group. numbers twelve through twenty-three, will come in for their audition. The girls in the first group go into the narrow dressing room, leaving behind the solemn poise

room, teaving behind the solemn poise they brought into the audition. They dis-cuss their experience ("It was so fast." "The combinations were so long." "We didn't get to dance"), reassure and com-miserate ("I know you'll be chosen." "You looked fine, I could tell she liked "You looked fine, I could tell she liked you", or just sit there subdued or dazed, perhaps tearful. Allison tells me, "They took one look at me and didn't look again. You can tell, I'm not what they're looking for. "And to Dana, "They corrected you, I know they're going to take you." Dana demurs, but they both agree thas a third girl certainly will be chosen. I remember an observation Allison made earlier. "Last year ABT [American Ballet Theatre] look continued on ggs 12)



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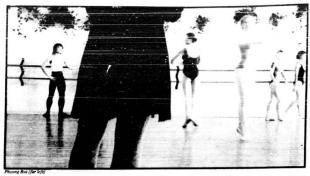




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all olue-eyed blonds. After the audition we peeked and saw all these white-blonds." Both Allison and Dana stopped attend-ing high school at the beginning of the school year last fall and are continuing their school year last fall and are continuing their education with a tutor. This enables them to take ballet class with Jackie Hepner and other teachers at Ballet Society six to eight other teachers at Ballet Society six to eight hours a day, six or seven days a week. When she was achild, Hepner attended the School of American Ballet for several School of American Ballet for several with Ballet Russe de Montes Carlot, new York City Ballet and its precursor, Ballet Society ("That's why I named my studio Ballet Society, I'm boigh go more of the luck will rub off"); and the washington Ballet. As a teacher, she says, "It's difficult to predict whether someone and the second services of the second services and the second services are supported by the second services and the second services are serviced as a second services and the second services are services as a second services are services as a second services and services are services as a second services are services as a second services are services. at auditions who I wouldn't have given a second look to. And I've seen dancers I thought were exceptional not be selected. It depends on what they're looking for. I have suggested to promising twelve-year-olds at the lower levels that they au-dition because it is a necessary part of their education. I always tell them beforehand onto occase it is a necessary part of their education. I always tell them beforehand not to go with the idea that if they are rejected that means they should give up the hope of a career. They should look at what the others, the ones who were selected, did that they did not, and see what they need to work on. An audition is an opportunity," she adds, "whether they are aspiring to a

That's how some dancers refer to the large, impersonal auditions, the ones where people are asked to leave immediately, just on the basis of how they look. The elimination process continues throughout the audition. Numbers are called out: thank you very much, please leave; other numbers are called out: thank you very much, please the continue of the con bers are called out: thank you very much, please stay, You vait without breathing to know if having your number called is bad or good. "Auditions can be ego-shatering," according to Lynda Yourth, a former New York City Ballet dancer who started the Academy of Dance Arts on Stath Avenue in Hillerss a few years ago. "One of my students auditioned for the San Francisco Ballet summer program when she was thirteen. I thought she would be accepted. She wann't and she was the state of the

Yourth attended the School of American Ballet from the age of twelve, completing her high school education in between bal-let classes, at the Professional Children's School in New York City. She was School in New York City. She was apprenticed to the company and became a soloist, but her performing career was cut short — wice. "Balanchine's skyle is very angular, neoclassical. It's not the kind of dancing I feel most suited for. I would look at tapes of me dancing and I would say, "I look terrible," and he would apree. I would look at other dancers in those roles and I could see they looked good, they looked better than me. Yot he keep postting me in those roles and I didn't get much chance to death of the roles I wanted. After four years I felt I was it progressing in the direction I felt I was it progressing in the direction I

wanted to, and I quit the company. At that time [American] Ballet Theatre was noth-ing, New York City Ballet was 7 and so I didn't think of joining any other company. Two years late! I decided I wanted to go back and I took classes again. When I was ready, I called Balm-rhine and af first he said he wouldn't take me back but later he saked me to go both is second company if the Ballet du Grand Theätre de Genève in Switzerland, I han was unkeard of, to take Baldet in the open of the control of certain kind of dancer. Tall girls are better for the angular movements of Balan-chine's choreography, and there really aren't any good roles for short girls, al-though for sheer speed, small is good. Male dancers do get to dance more in City Ballet than in Ballet Theatre, because of ballet thailf in Ballet Theatre, because of the repertory. But unless you have what it takes to be a Balanchine dancer, I don't think going to the school is necessarily a good thing."

A Balanchine dancer. Nearly everyone

concurs in their assessment of what a Balanchine dancer is, and that SAB is looking for that dancer, whose existence

orge Balanchine himself denies. Balanchine dancers have been called pinheads for the obvious reason, and bees, for their big thighs, nipped-in waists, and pin-heads. Tall, lean, long-legged, and loose-limbed, with a small, neat head, long neck, no hips. Young enough to be molded in the Balanchine style and not to have learned bad or unsuitable habits. Willing and able to make dance be their entire life, preferably not marry, and best not have children.

not a stereotype. "I'm looking for a po-tential, for a technique, a level of vocabu-lary in terms of dance, for someone who's musical, for someone who's attractive for

someone who has a nice body, a facility
everything, absolutely everything."
She and the others who conduct auditions for SAB use a numerical system of evalu for SAB use a numerical system of evalu-ation, rating from one to ten. Below seven, one is not even considered. "There's, never been a ten and I at least have never given a nine. So far this year, out of 800, I've given two eights." She has definitely selected twenty-five students, and perhaps more: the final decisions are made when all the evaluations are in, but the facults, and the evaluations are in, by the faculty and administration of the school. "I have the says, "California, Texas, North Carolina School of the Arts"

thool of the Arts."
"The Sun Belt," Mary Porter adds. "produces the very best dancers. They've done everything outside until they're eight and then they come inside for ballet. There

and then they come inside for ballet. There are dancers from all over the word in the company, but a lot of them come from California, Frans, and Florida.

An unusually large number of the 320 common commo

Houston. An average of seven to ten are taken into the New York City Ballet.

Obviously, as Porter points out, in the summer session. "the competition is fierce. To be kept, or to be noticed... it is fierce. To be kept, or to be noticed. . . it is much more tessed han in the winter. "She believes the competition is a primary asset of the school." Most of these students have been big fish in a small pond and they come here and see the best. It's important at that age to realize that you have galent and to see how professional if its. The school is absolutely professional from the flowest levels. It may give you the impetus howest levels. It may give you the impetus to much harder. It may be invited to stay after that. Or it can kill you and you may never want to come back."

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Ask Susan Hendl what she is looking for

young dancers from San Diego who went to the SAB summer session in 1979. The summer before she had been at the San Francisco Ballet school. Today she remembers how surprised she was to be accepted by SAB, how excited when she went to New York, and that she was "fairly depressed" when she came home
— and she hasn't gone back. She's decided that she's "not that dedicated" and, while she still intends to be a dancer, no longer is interested in ballet only. She found the competition at SAB hard to take. "It's incredible," she says. "The best dancers from the best schools from all over

dancers from the best schools from all over are there. It was a great experience because ballet was a whole way of life there; you lived the whole thing every day. But only the top few dancers were singled out in class, everyone cles was just there and it felt impersonal. I took classes outside and had more individual attention. I felt I had learned more in San Francisco. I don't regret going but I'm not the New York City Ballet type of dancer. I'm not tall enough and not emaciated enough." Cecilie is five-foot-two and weighs ninety-six to ninety-eight pounds. She admits that

weight becomes an obsession, it's almost

Cecilie Stuart at fifteen was one of five the most important thing in my life because it makes such a difference. I was more conscious of that in New York, which was hard, with all that food around."

Weight is a constant concern of dancers for the stage adds eight to ten pounds or more to the appearance of any body; and anorexia, the pathological loss of appetite that is increasingly common among mat is increasingly common among pubescent girls, is not unknown among ballet dancers. Dieting is "a lifelong abit," according to Lynda Yourh, who ignores the Reuben sandwiches and BLTs on a menu and orders cottage cheese and comatoes. Allison Hinton says, "I sometomatoes. Allison Hinton says, "I some-times go through phases where I look at myself and think I'm really fat and then I go on a diet. I used to weigh I Ol and then I went through one of those phases and went down to ninety-one and looked really sick. I know it's in your mind. You see yourself every day, you analyze every part, and you think you're really fat." And Jackie Hep-re says. "When some students don't come to class. I know it's because they've looked in the mirror and think they're so looked in the mirror and think they're se fat, they can't stand to see themselves or be seen." Chronic malnourishment in com-bination with the immense energy and en-durance that are required in ballet affects

dancers and arrests their sexual development: they don't menstruate, their breasts and hips don't develop. In a way those an panies; other promising dancers become

panies; other promising dancers become victims of their genes, growing up too big and too bully to continue dancing. Whether thin or superthin, a great dancer must be able to express sexuality, from the subliminal to the suggestive, the romantic to the explicit. New York City Ballet dancers tend to the cool, but there are always exceptions, Jillana was one. She auditioned for the SAB summer course when she was eleven, and at fifteen and a half Decame the vouncest orincinal and a half became the youngest principal dancer the company, then still Ballet Society, ever had. Years after she left the company, Ariene Croce, dance reviewer for The New Yorker, called Jillana the greatest sexpot the company ever had - and in the same sentence referred to her elegant classical style. Jillana danced with the New York City Ballet for twenty years, and with American Ballet Theatre and San Diego Ballet after that. Now she lives in San Diego and teaches dance at UC Irvine, from where she brought two of her male

dance students to the SAB audition. For about ten years, in the Sixties, she con-ducted auditions for SAB, some of them in San Diego. "Thad lived in New Jersey and New York," she said while trying to look past the curtain into the audition, "so naturally I volunteered to come out to the trainy I volunteered to come out to the West Coast. I loved coming out to the sunshine. We did it differently in those days. I went to four or five different ballet schools all in San Diego." In an echo of Jackie Hepner she says, "Students should take every chance to audition. It's easier to

oung."

Easier or not, it's almost imperative, for the career expectancy of a professional dancer is clearly limited, both at the beginning and at the end. While physiologically a girl may start to train as late as in her teens, and often boys are in their middle or teens, and often boys are in their middle of late teens when they begin, it's a better idea to start at eight or nine, simply be-cause it takes so long to develop the tech-nique, the stamina, and the style. On the other hand, it is generally foolhardy and dangerous for girls to go on pointe before they are about ten, and after a few years of training and strengthening the feet. And



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from the hip sockets that is vital in ballet, is natural and can only be trained to a certain natural and can only be trained to a certain extent, although it is often pushed from an early age. SAB's winter term admits eight-year-olds, but the summer program, for practical considerations, starts at twelve. "We look at eleven-year-olds. Hendl explains, "but usually they don't come because the parents say they're too young." There is no official upper age limit for admission to SAB and, remarks Hendl, "We've had twenty-five-year-olds who want to come to the school. That's ridiculous. I assume the limit is about seventeen, unless you find someone who's nineteen and absolutely incredible, especially a boy because lots of boys don't have much training before then.

Jackie Hepner is rueful when she men-tions a boy she taught who was exceptional but already twenty-one, a student at Grossmont College, when he began his ballet training. After nine months he au-

ditioned for SAB's summer program, telling them he was seventeen. He was accepted and at the end of the summer was asked again how old he was. He looked fourteen and told the school once again that he was seventeen but, Hepner thinks, that was still too old for them. He wasn't asked to stay. After another year in San Diego, he auditioned and was accepted by ABT, Harkness, and Joffrey, and is at ABT now, where they think he is younger than he really is.

In ballet, male dancers are always boys,

not men, just as female dancers remain girls forever. Larry Kramer is a San Diego dancer who was eighteen when he au-ditioned for SAB in San Francisco. He is certain when he says, "I was not accepted because my ballet teacher at the time, in of the teacher and throw the card in the of the teacher and throw the caru in me trash." He also emphasizes that SAB is looking for raw material, not a finished, trained dancer, but someone who will go through the school and become their kind of dancer. Kramer is twenty-five now, and has danced with the Boston Ballet, the Maryland Ballet, and the Eglevsky Ballet is Nam. You known he lived for two years.

Keymer's ultimate goal is to choreograph but first, he says, he wants to dance. He is back in San Diego, where he grew up and back in San Diego, where he grew up and where he started his ballet training, and performing with the California Ballet. He may miss the daily classes with excellent teachers in New York, many of them with dancers from City Ballet and Ballet Theatre. "You never go beyond being a student in dance." he explains. But "being a dancer in New York is twenty-four hours a day. There are many frustra-tions because there are so many dancers

and so much competition. In some com-panies dance has become more of a prod-uct than an art form, more Pepsi-Cola than ballet." Still, he adds, referring to the hazards and hassles of living in New York City, "If it were anywhere else but New

York, I would probably still be there."

"Physicality catches up with you and you have to be realistic," says Edward Villella in between his classes at Stage Seven the day after the SAB audition. He is speaking of the end of a dance career, any career. His own career was spectacular, though plagued by injury: he was the best-known male dancer in America at a time when dance was not yet popular; in 1969 he was featured in Life magazine

with this headline: "Is this man the country's best athlete?" Now forty-five and only very occasionally dancing a most only very occasionary dancing a most-ly acting role such as Pulcinella, he is the official spokesman for the New York City Ballet and one of ballet's most articulate members. He was unaware that Susan Hendl had been in San Diego for the SAB audition, and when I tell him, he is be-mused. "I'll tell you how interesting this is: Susie and I used to live together, about five or six years." Of the selection process of auditions, he says, "I hate it. It's awful." He elaborates, "All you're trying to be is realistic. You hope that your eye is trained enough that you can pick out an ability and a talent, but it's more than that ability and a talent, but it's more than that. If you audition for the School of American Ballet there's a particular series of things that one is looking for: length of line, musclet one, musicality, sensitivity, intelligence, prior training, taste — all of these things go into it. You look for certain lines and a quality of movement, an attack It's and a quality of movement, an attack. It's really movement in relation to everything

Of SAB he says. "There are other Of SAB he says, "There are other schools who will take anybody, and there aren't many schools as finely selective as SAB. We don't wish to encourage someone unless the potential and the pos-sibilities are there." He pauses and summarizes. "You should train for what you ant to dance - and be prepared to dance

And of dance: "Dancers are far better these days, twenty times better than when I started. Every ten years there seems to be another level, the standard raises and that is the beginning for the next generation of dancers. That's what's exciting about American dance." In 1966, when Villella American dance." In 1966, when Villella was appointed to the President's National Council on the Arts, there were about eighty professional dance companies in the U.S.; today there are more than 300. About the future, he says, "I foresse a weeding out. The key word of the charter of the National Endowment for the Arts of the National Endowment for the Ariswas quality, but right away a lot of political strings got attached. We began to fund a lot of things for regional, political reasons, not for quality in the art form. In the early days most of the dance companies came out of New York, so the government said, 'This is a governmental, federally funded program, how can we deny Utah, Iowa, Illinois, monies?' I said, 'They are of an arts program. We have social and welfare programs for that. The money shouldn't be taken away from quality organizations just because it's a democrati

If dance were democratic, perhaps any-one could become a dancer. In San Diego there are more than a hundred schools that teach ballet to thousands of dance students. Not all of these students want to become dancers, but only a small fraction of those who do will actually make it. Ultimately, for most of them, that means leaving San Diego. Lynn Hodgkinson, an Englishwoman who teaches the Royal Academy of Dancing syllabus and who is a former director of the San Diego Ballet school, says, "It's frustrating in Sar Diego. If you have talented pupils, what do you do with them? They've got to be sent away. The parents don't like to hear that. But the environment here is so wrong, they're not in contact with other people who are doing what they're doing, who feel about dance the way they do. Their peers here don't understand why they can't go to the slumber party on Friday night or why they don't play softball and soccer. A child has to be willing to give up almost everything else. And even then you can't be sure. All you can do is offer them hope. You just feel it's a good possibility and if it's not taken advantage of, if they stay here, there's no hope."

Lynda Yourth describes San Diego in

dance terms as "very backward," adding that "it's because there's no paying com-pany here, so good dancers don't stay. It's also the mentality. I hear my students say, 'I'd rather go to the beach or go sail-

also for themany. I near my students sury. I'd rather go to the beach or go stailing. ... And the mothers want to know if there are rectains, that i's ther first question. When I see students come in from other than the stailing of the stailing the st

in San Diego and you'll eventually hear something like this: "I could name names

nothing you can do about it. 'It's not only nothing you can do about it. It is not only
in San Diego that young dancers may be
afraid of letting one teacher know that they
also take classes from another teacher, but
it just might be worse here because of the
overall insecurity of the local dance scene. Lynda Yourth is probably right when she says of some of the other dance schools, "When they get notices like Jackie's for the audition, most schools won't even put them up because of the rivalry and

lt's also not surprising that those in the world of dance should have some of the bitter feelings of competition in a measure at least the equal to that of their esprit de at least the equal to that of their esprit ac-corps. No one wants to be in the corps, after all; everyone wants to be a demi-soloist, a soloist, a principal dancer. "Every dancer has an ego problem," says Lynda Yourth. "When you're sixteen it's Lynda Yourn. "When you're sixteen it a hard to make the right choices and react well to the competition and the pres-sures." But that's when — if you're lucky — you have to start making hard choices for ballet, or else feel that it's beginning to

pass you by.

Before the audition, I said to Susan



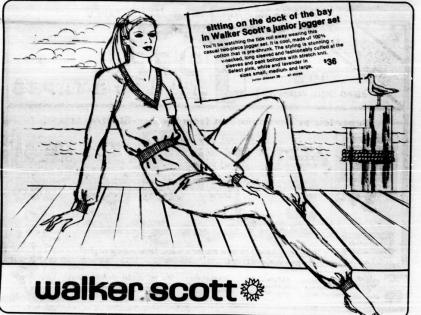
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DANCE

laugh, "Oh, no you don't. I know I don't." At the audition I saw young dancers, never mind how good or bad their technique, who just didn't have ballet bodies; and I saw bodies, not yet fully formed, who might turn out all right, who might have a chance. Their ages ranged from twelve to twenty-two, although, according to Jackie Hepper, one she remembers teaching twenty years ago is "pushing thirty." I also thought I saw a dancer, the kind you can't take your eyes off even if you try to look at someone else, one with the right line, the right technique, every-thing. I wondered if Susan Hendl saw that

At the very end of March, the letters were mailed and received. Dana Stack-pole's letter began, "We are pleased to announce that you've been ac-cepted..." She has been accepted also by San Francisco, Boston, and Pennsyl-vania, and rejected by American Ballet vania, and rejected by American Ballet Theatre for a fall apprentice program for which they took only ten nationwide. Now, two weeks later, she says, 'I was just thrilled to be accepted by the School of American Ballet. I'm honored. I never even thought of making it. I auditioned two years in a row and wasn't accepted and was beginning to think they just wouldn't want me. I'm aimost positive that's where

I'm going, although I haven't auditioned for Houston yet. I don't even know if I'li be accepted by Houston again this year, but when I war there last summer they told out when I was there last summer they fold me, and a few others, that they hoped I would come back each summer until I finished high school and then join the company, so that's almost a guarantee. I thought maybe I could go to two summer programs but the times aren't right. It's a is New York... you have to try it everyone wants to try that. Competition is good for me, that's what I want, it makes

you work harder and I improve more when there's competition. I've been really lucky to go away every summer. I don't want to think about anything that might not happen 'cause I'm sure there are a lot of girls who are much more talented than I am, but if I go to SAB and if I'm asked to stay, it depends on how I like it — I may not like it — and it depends on what my parents say. I'd want to finish school first and be able to drive. I'll graduate in December. I turned

drive. In graduate in December: I turned fifteen just after the audition. I'm getting old now." Another girl at the audition, the one that Dana and that Allison Hinton thought would be accepted, was foria Nicole His-cock. Blond, with wide-set blue eyes and a coxx. Blond, with wide-set blue eyes and a tawny complexion. Toria is twelve — al-most thirteen — years old, four-foot-ten, eighty pounds. She started dancing when she was five, and "eventually" — when she was rive, and eventuary — when she was six or seven — "got really in-terested." The SAB audition this year was her very first major audition; previously she had auditioned for a few local schools and for roles in productions such as the

Nuteracker. Looking back on the audition, she says, "I didn't think I'd done too well, because she said, 'Could you do this again for me,' and corrected me. I didn't know Pennsylvania. I'm going to SAB and if they ask me to stay in the fall, I will.

Allison Hinton's letter, and all of the Allison Hinton's letter, and all of the others, said, "We are sorry..." "I was very disappointed," she reflects, "but I think I knew that I didn't make it. Once think I knew that I didn't make it. Once they see what your body looks like, if it's not right, they won't even see if you can dance. It was sort of a kick when Dana and Toria were accepted. We thought this year that Dana would make it because she does have the perfect body and she does have a lot of talent. But then when Toria made it

have the perfect body and she does nave a lot of talent. But then when Toria made it ... She's younger than us — but she's got the body. She never stopped mentioning it, and that got on my nerves. Dans was really great about it. We heard about it once from her, when she found out, but she keeps it creatly quiet, and that makes you level good, because it is hard to take. To soon, he to of the control of the c dance for two weeks but I had to go to another audition. For the Pacific Northwest Ballet in Seattle . . . and I made it! I was ready to give up. After all, if I can't do this, I want to be best at something else. I'm really glad to be going to Seattle. If I'm invited to stay in the fall, it will be tough, at sixteen, to have to leave my par-ents, but I think I would stay. I've got to do it — if it's my chance. I have to A+1 i''. If it - if it's my chance, I have to do it."



that wasn't that bad, so I was sort of depressed." She was accepted, 2 d now she is looking ahead, to New York. "I've thought what if [I'm asked to stay]... I'd be there in a flash, I'd stay there somehow.

I really want to be a professional dancer. Sometimes I think, Do I really want to do

Sometimes I think, Do I really want to do it? I've thought about the competition and it's sort of scary. You just feel you want to withdraw from it all, but then you figure, if

you want to do something you have to go
out there and prove that you can. This is
the one thing I'm really devoted to. School
and here, school and here, that's all I do."

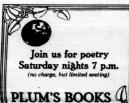
There were only four boys at the SAB audition. Phuong Bui, a Vietnamese who

is one of the two male dancers who came is one of the two male dancers who came with Jillana from UC Irvine, was the only one accepted. Phuong has the hairstyle, the high, wide cheel/bones, and the physique of Rudolf Nureyev. He is five-frostseven and three-quarters inches-tall, weighs 135 pounds, and is twenty-one years old. Twenty-one years old? "I was advised to lie about my ace." the tells me

advised to lie about my age," he tells me.
"But I couldn't get myself to do that." He
has been in the United States about five
years, and started dancing for recreation at
Irvine two and a half years ago as a physics

major. Now a dance major, he says, "I want to train myself, to improve my technique. I'm not really interested in performing yet. I was more interested in modern ballet and modern dance, but I think I'll try ballet since I have this chance. I've

been accepted also by Boston, but not by



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Their banality anesthetizes our perceptual capacities.

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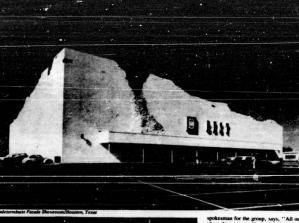
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Maryland, the entire frost lifts up and tilts against the store. These irreveren buildings are the work of SITE, a New York architectural firm which had its origins, in the late 1950s, as an informal discussion group. Their work is on display suphotographs in an unusual installation at UCSD Mandeville Art Gallery, It is a multidisciplatory group, and of its principals — Alison Sky, Emission of the Comment of the Property of th motorist. In Sacramento, California, a notch separates from the main body of the building, leaving a jagged, gaping hole the second its entrance. In Towson,

ideas have come from the American Inathocape."

What kind of landscape is the built environment in America? To use the phrase vironment in America? To use the phrase vironment in American English of the American spiritual landscape of the American spiritual landscape of dissociation." Buildings don relate to each other or to the natural landscape. Worse, they do not relate to human beings, Modern architecture, in the hands of geniuses, produced great, uncompountaing masterpieces. In the hands of geniuses, produced great, uncompountaing masterpieces. In the hands of geniuses, produced great, uncompountain generatements. The produced alienating environments. The produced alienating environments. The produced alienating environments. The great produced alienating environments. The produced alienating environments. The produced alienating environments. The produced alienating environments.

SITE buildings relate to their environ-ment and to people by making a pointed commentary which, if not immediately intelligible, is obsoreful that it is clear to everybody that something has been said. What has been said is open to interpreta-tion and debate. The image of destruction and violence, as exemplified in the Hous-tonidaling, is disturbing to many, is this a glorification of violence or a comment or

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APRIL 23, 1981 17

(continued from page 17) accurate to say that the image of destruction this building presents is not the violence of maniacs or political terrorists, but the innocent violence of small children in hysterics from having knocked down a tower of playing blocks? Probably, hopefully, the last, although this interpretation. which is corroborated by the humorous reaction of most people, never quite erases a lingering, surreal threat. Despite its simplicity and concreteness, the building simplicity and concreteness, the building evokes complex narrative images and can be read at several levels of meaning. SITE offers us buildings that, by provocation, return us to a childlike state of wonder. As novelist/photographer Wright Morris observed, "When we are under the impression that the world is new, we are inclined to look if it closer." to look at it closer.

Morris correctly points out that "American experience lends an enhance-ment to all that vanishes." Everything is in ment to all that vanishes." Everything is in constant change, appearing and vanishing almost as soon as we fix it in memory. The Houston showroom, in SITE's sown state-ment, is "architecture arrested somewhere between construction and demolition." This concept is extended in the tyet un-built) Forest Showroom in which a forest, built) Forest Showroom in which a forest, which must be cleared to make room for the building, traverses the structure and, as the building, traveress the structure and, as it grows over the years, will eventually claim back the land. Paraphrasing SITE's statement in the exhibition catalogue (a bargain, by the way, at three dollars), just as architecture invades and consumes the natural landscape, in this design the proc-ess is reversed, and it is nature that invades SITE's love affair with the automobile

STTE's love aftair with the automobile, a love affair readily understood, if not shared, by the great majority of Americans, is most strongly portrayed by the Ohoost Parking Lot in Hamden, Connecticut. The catalogue describes it best: "Twenty discarded automobiles, acquired locally, were placed in a series of prepared excavations along the property and were conveloped by the paving surface on various particular property and the body contours to complete burial.

The

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Court probe personal consection. Consection Contrary to the prevalent use of object art as a decorative accessory to buildings and public spaces, this project cannot be isolated or exhibited apart from its environment without a total loss of mening."

When constructed, the Parking Lot Showroom will appear as though it is buried under an undulating blanket of pavennent, suggestive of a building consumed by its environment. The entire surmord by its environment. The entire surmord will be covered with apphalt poured over a concrete supporting structure. The roof will be covered with asphalt poured over a concrete supporting structure. The resulting relationship between what is tra-ditionally regarded as building and space-around-the-building would become in-tegrated to a degree where it would no longer be possible to discern where one begins and the other stops. This suggests that architecture need not necessarily be an from its constructional seasons of the con-ciously designed with the moving as-tomobile as the predominant vantage

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OUTFITTERS

art lovers Sidney and Andrew Lewis art lovers Sidney and Andrew Lewis (father and son), asked James Wines to do something with the façade, and SITE came up with the penling project. Irisde, SITE buildings are very conventional. It is as though SITE were working with a found object, and this object is modern architec-ture itself: square, undecorated, functional. SITE-designed Best Company buildings are hugely successful, drawing large crowds. Unfortunately, the Best

large crowds. Unfortunately, the Best showrooms nearby are not SITE designs. The gallery installation at UCSD disap-points by comparison to the real stuff. Ar-chitecture is always difficult to show in a chitecture is always difficult to show in a museum. All you can do is diplay photographs, drawings, and models. In an attempt to bring the energy and vitality of the construction site into the gallery space. SITF appropriated a graffici-covered plywood fence from a construction site in freoklyto to use as exhibition panels for the handsome, illuminated color transparencies of the buildings. Within the experience of the buildings, within the experience of the process of being built. It is fun but tame compared to buildings that peel, crumble, come apart, till, and do some other strange things.

crumble, come apart, tilt, and do some other strange things.

STE's position in the avant-garde of architectural design stems, to a large degree, from a design to communicate with the customary strategy in art, where, in order to stake out a more advanced position, you address a more reduced cotterie. Is this part of what critic Hilton Kramer meant when he worde that the idea of the award-garde has come to as rend? STE's correct at which is, like photography, at the same time radical and uncoppromising.

at the same time radical and uncongromising.

Ba film on SITE's work made by Howard Silver, people come up to the buildings, state in wooder, touch, lean, and
state of the state of the state of the state
author of SITE's message is to pose a
question, a doubt, in the viewer's mind.
This is SITE's trainph: no one goes saway
without having to think about the
building.

dimensional objects, but more like a suc-cession of weed-mensional planes. This is most evident in the Cutler Ridge show-room in Manns, where the façade has been segmented into four separate parts. Viewed from a distance, at a precise, monocular, customilate ventage poin-tion of the control of the control of the form an integral façade. The camera-eye analogy also finds a direct link in the (un-bout) proposal of 34 Hadison A-venue in New York City. The plane was to enclose the first-floor faqued of a high-rise building in plate glass, and to place within the glass a series of cut-ox, life-size photographs of people in the act of welking up and down the street. The life-size images would man the street of the street of the street. The heavest The life-size images would man the street. The life-size images would man the street. The life-size images would man the street. The life-size images would man the street of the street of the street has been street on the street of the street range existed. The owners of the Best Company, which is a chain of retail stores,

All Litho; Goggin and Associates; Gallery Graphics; The Photograph lety, La Jolla, California Print; Rex Hettmann, Publicist: Ouel

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In matters of English usage, I am an In matters of English usage, I am an avowed conservative. Not only lof rarely assimilate trendy phrases, but I remain locked in a losing buttle with my students, whose clickes pepper their papers as if these abused and true worth that fresh significance. For example, I grit my teeth when anyone ays or writes, "I know when you're at." Where I'm coming from where you're at." Where I'm coming from where you're at." Where I'm coming from the students of the stud

might possibly signify arrivals and departures, but as for where It ""." Gertrude Stein was correct in saying. "There is an other there."

"The was correct in saying. "There is an interest there is an interest there is a simple state of the saying. "There is an interest in the sentence." This is a read table." Really is the advert, one of whose definitions is "indeed." Now, I can hardly expect people to say, "This is indeed fine, but when I have "read need" handled times a day, I begin to have gloomy civilization.

A well-known local television news personality, when asked about he impending marriage, replied, "Being in love is read need." In this context, does "need" mean tidy, well organized, lacking in discoulder if so, the person can't be to taking one of the saying and the saying with the saying wi

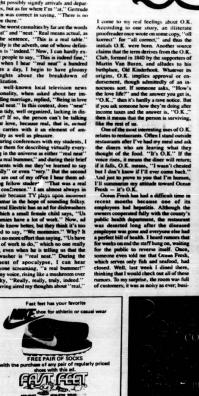
ness was booming. If you liked the old Ocean Fresh, you will be pleased to know that it's business as usual, with the same format, the same service, the same prod-

stored, how long it had been reposing in the restaurant. I thought that the sole, which was good, was overpriced at \$8.95, and the trout normally sells for \$9.95. That simple dinner, without wine or dessert or even coffee, came to more than eleven dollars with tax and tip. That's a great deal

dollars with tax and tip. That's a great deal of money for a simple fish dimer which is adequate, which is filling, but which you forget the second you leave the premises. To take advantage of Ceean Fresh you should go there for their early hour spechosolid post first for the result of the standard properties. The standard properties are available during this brief period, four of which are \$5.95 or \$4.95. One of them is even a gastroomical treat. The entries available are the ever loving red snapper (\$5.95), the control of the standard squid, also \$5.95 or cutter (breated squid, also \$5.95). The latter quite consists of those small cutty pieces rather than the "steak." My friends and I went early one night and had the red snapper and the squid cutlet. This time around there were no croutons in our salad; whether this was an oversight or the policy, I couldn't determine. The rice our salad, whether this was an oversight or the policy, I couldn't determine. The rice and Zuschini were identical to the previous meal, and the portions of red supper and calimant were large. In fact, the calaman that the couldness was the country for the couldness of the country of the co

that it's business as usual, with the same from, the same service, the same product.

I went to Ocean Fresh twice in one week. On the first night I ordered from the regular dimens, whose entires range in the regular dimens, whose entires range in the same for the same for other than the regular dimens, whose entires range in the same for the same for other than the regular dimens, whose entires range in the same free vertice. One in the same free in the same free in the same free in the same free vertice. The same free vertice is the same free vertice free in the same free vertice. The same free vertice is the same free vertice free in the same free vertice. The same free vertice free in the same free vertice free in the same free vertice. The same free vertice free in the same free vertice free in the same free vertice. It is, man, which was large, full of crounds from free in the same free vertice. It is, man, which was large, and free vertice, and you have to hope you want to be tied down the lake or stream it came from the market how to make free with the same free vertice. It is, man, when the same free vertice. It is, man, when the same free vertice in the same free vertice. It is, man, when the same free vertice is the s





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Knight Errancy



DUNCAN SHEPHERD

If we are in fact, as we have been told. entering a Medieval sword-and-sorcery vogue, we are getting into it too slow to have helped George Romero. Ho Krightriders, amid much fanfare, was in the vanguard of the movement, but when a of the public was rallying to the colors, it slunk from the field of battle to rethink its thinking. I can't say I am surprised at the audience, or lack of one. When first I read attention of the control of the cont

expected.

The major mistake of this project turns out to be that, far from making it too whimsical, Romero has made it altogether too plausible. His bikers, not so much suitable subjects for a Monty Python skit as for a Real People profile, follow the tenests of chivalry to the extent that it provides them

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weekend hobby like hang-gilding or Balkan fold hacring in parlayed man a profisable mythic or comic dimensions of these
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off, if it was ever intended to, since we

King At, are's Camelot never quite comes off, if it was seer intended to, since we never get to see this group in a state of tropian harmony, never get any idea shat brought them together in the first place, never get any sense of low much of a "spiritual fix," as it is once called, they get from their more than the sense of the whose rambling visual style only occasionally stumbles onto something ey-catching, is the sort of movie that makes freedom seem a commodity an artist can catching, is the sort of movie that makes freedom seem a commodity an artist can have too much of, and that almost makes one pine for the late, unlareasted Holly-wood studio system wherein some om-injoetent arbiter esated in an oversized leather chair would look at amovie prior to its release, or better yet at the scrip prior to there's too much of one sort of thing and too little of another and don't you dare bring it in at over an hour and three-quanters.

Falstaff and Robin and Marian to Jab-

clines me to want to take the defensive, to argue that the movie isn't really all that bad. But this seems a foolish line to take when no critic that I know of has said that it is had at all, and plenty have been saying is bad at all, and plenty have been saying that it is really quite splendid. Like Kright-riders, which I also might have wanted to defend if there hadn't been so much of it that needed it, Excalibur could have ben-efitted from a bit more outside control. efitted from a bit more outside control.

1's clear that Boorman was in or frame of
mind to call upon any self-control. This is
no of those dream projects which we are
told the filmmaker has been nutruring
since he was in the womb or thereabouts,
and the result in this case, as in others like
it, is that it has gone mushy from overcooking. To my taste, Boorman had better
luck, made better account of himself,
when he was forced to find outlets for his
mythical and magical proceequations. when he was forced to find coules for his when he was forced to find coules for his among the strailpacketing conventions of science fiction (Zardo2) and horror (Exor-cise II). The latter particularly seems to me an almost unsuppassed instance of making the best of a bad situation — of the imag-ination being plumbed to its depths, of creative resources being stretched to the III, of sensibility triumphing over mate-rial. Surely it will be agreed that the dis-covery and development of Linds Blair achieves, at least, for wonder and for impi-ration and (of course, as goes hand in hand) for absurdity than does all of Mer-rian's hanky-paries under the license of legend, without risk and without strain.

getting a story out of it, rather than a whole mythology and ideology chucked at me at once. Arthurian folklore is a gold mine of mythology and ideology chucked at me at once. Arthurian folkiner is a gold mine of story material, but the ambitious (and, to repeat, licenian) decision to cover the whole of it has meant a ruthese compass, an inability to build up to es accor any moment, a carelessness about rentaling (or in some accelessness about rentaling (or in some carelessness about rentaling (or in some building), the lack of star presences tends to compound the problem, and there can never be tetre justification for employing larger-than-life, reality-wrecking, movie astern in filling the shoes of legends. (The only well-known face in the group is Nicol Williamson's Neffin, whose birtiflic caws and squawks and screeches certainly make him seen a bened quart from all the rest:

body. But beyond an impression of undiscriminating omnivorousness toward the folklore, it is hard to find a focus to forkiore, it is hard to find a focus to his interest. My idea of a good and perfectly adequate inspiration along these lines is Cornel Wilde's decision, in his unremembered Sword of Lancelot, to play the Lancelot role with a thick French accent (Boorman's Lancelot is back to your usual basic Britisher). The moments here that work best come

wherever our familiarity with the material wherever our familianty with the material can supply the missing teaspoon of emotion: young Arthur extracting Excalibur from the stone, the creation of the Round Table beneath a gloriously starry sky, Arthur's reunion with Excalibur after a separation of many years (this sword is a bit of a disappointment, though, as a weapon, having nothing much to do besides break in half at one point, thus violating its God-given warranty, and certainly never doing anything as wonderful as my childhood memory tells me the aptly named Singing Sword did in Henry Mathaway's Prince Valianty. Familiarity also works to

Prince Valian). Familiarity also works to disadvantage, however, when time and time again moments, situations, and characters do not deliver the expected emotional goods.

What rescues the movie, at least some of the time, is Boorman's visual sense, although nothing here comes close to the richness and variety of Ecorcist II, and I

got a little tired of the greens and ambers that took turns dominating and suffusing and suffocating individual scenes. And certain of the more phantasmagoric parts — the intercutting of Ygraine's orgasmic

— the intercutting of Ygraine's organine-writings, in the act of conceiving Arthur, and the death spasms of her unfortunate lauband with a spike through his heart to be actionable of the spike through the own of the spike through the spike of the spike through the spike through the naked actress is Boorman's sineteen-year-old daughter), the nightmarish busi-ness with the anake and the own and the centipode and the lizard, Merlin's ice-place secret chamber, Precease's entrap-ment in the lair of Morgan and Moretted made me as in you'll how I can consider

filmmakers now around and Ken Russell one of the most repulsive. The difference between the two, or a significant part of it, can be seen in Boorman's superior eye and-mind co-ordination, his clearer vision getting it into the right shots in the right order, as compared with Russell's swirl-ing, dimly perceived desires and his ending, dimly perceived desires and his end-less willingness to chase them around the screen and hope to God that something of what he is after will somehow end up on screen. But Boorman's advantage in this comparison is not best measured by the rather drastically overreaching project



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IONATHAN SAVILLE

Last year the Israel Piano Trio was sensational (they performed at Sherwood Hall under the auspices of the La Jolla Chamber Music Society), so that I looked forward with enthusiasm to the two concerts they had scheduled here this year. The first of these, given in San Carlos, turned out to be tness, given in san Carlos, turne out to be a nightmare, one of those grotesque parodies of a concert that occasionally en-tiven a comic French movie. The musi-cians weren't laughing. The stage lights went up and down; the air conditioning blew down the musicians' necks; the audience chatted throughout the playing, walked in and out, banged doors, ex-pressed resentment at having to terminate their between-the-movements socializing when the music was about to start up again, and an uncontrollable alarm-clock wristwatch in the front row kept beeping a high R as exemptonous accompaniment to

At Sherwood Hall a few evenings later everything was different. The audience knew how to behave itself, and the musi-cians revealed once again their com-manding technique, emotional intensity, and unanimity of musical understanding. manding technique, emotional intensity, and unanimity of muscial understanding. At one point, the air conditioning staned to the property of the property of the property of the stage, and Volkov, Breura, and Harell looked around wildly for a moment, as about to be launched again. But someone turned the machine off, and from then on things went smoothly — if you can apply the word "smooth" to such grand and the Brahms of the Brahms were consistently gripping. The Ravel, in particular, was breathtaking — and interestingly different from the performance of the same work by the Beaux Arts Tio last year. The Beaux Arts close to emphasize sparkling quality, the French suavity and lightness. For the Israeli group, this was music of much greater power and drive, a large-scale, impassioned, tightly organmusic of much greater power and drive, a large-scale, impassioned, tightly organ-ized statement. Both types of approach are

legitimate and creditable, but the Israel Piano Trio's performance constituted a unique revelation of the music's inner life and of its composer's sometimes under

Of the UCSD concert celebrating Bartoki's hundredth birthday, I heard very little, though it, too, provided a revelation of sorts. This event, which took piace on Threaday, March 21 — the day after the Receiver of the service main, and the policeman were shot — begain with an impromptu address from the stage by pianist Llonid Hambro. He complimented the small authence on their discerment in coming to hear Bartoki's music instead of watching the Academy Awards, which had been postponed from the previous night because of "yesterday"s near tragedy." A pointless, condexending speech, but no far merely silly. Yet he went who take the opposite point of view." the last words accompanied with a stji irtle smile, The university audience, always easy to display its moral empiriess, responded with a stir of laughter and applause. I remained only long enough to bear that Hambro was playing the plan like a cloud — hardly a surprise. No doubt the discerning audience reacted to his performance with the same intelligence with which they had received his wit. Of the UCSD concert celebrating Bar-...

Planist Andras Schiff made no speeches at his concert in the Grossmont Commity Concert series, but he energed onto the stage of the East County Performing Arts Center as though walking in his sleep, Arts Center as though walking in his sleep, program including Haydin, Beethoven, Debussy's Suite Bergamuaque, and some major works of Chopin, the young Hungarian pianist succeeded in avoiding the slightest exhibition of interest in the music, the composers, of the addience. A various scores like a busy rat. This abyarial tribute to superficiality ended with an gilb, facile technique scurried through the arrious scores like a busy rat. This abys-mal tribute to superficiality ended with an encore in kind- the opening movement of Mozari's C Major Sonata, K. 545, played as though by a music bot. "Solid Foom-manded attention by a facilitating pre-mana, an execution both jirely and full of integration, as filliance between the in-mana constant manyel." Sor an the comments of the Musical Guide, Parks, about an ear-lier Andrea Schiff coacert — but what can

you expect from French criticism

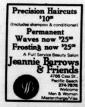
Perhaps that Parisian word-spinner was really thinking of Maurizio Politini, whose recent performance here with the Los Angeles Philharmonic did indeed deserve such compliments. The piece was the Brahms B-flat Plano Concerto, magiste-rially played, with the ringing tone, clarity of texture, and intellectual power that have become Pollini's musical hallmarks. Along with these qualities, it must be mentioned, there goes a certain patrician aloofness, a reluctance to take advantage of expressive opportunities, particularly in regard to rhythm. This, then, was a regards or rhytom. This then, was a transparent of the property of the control of the Brahm's topplage, most straightforward, less yielding, less inward, than in the familiar performances of Rubinstein, Gilels, Arrau, or Fleisher — a different vision of the music, but a highly persua-sive one. Equally persuasive was the con-ducting of Herbert Blomstedt, both in the concerto and in the Brahms Fourth Sym-phony that flouwed. These were in-terpretations — especially that of the sym-phony — that Prought out the tension, the spiritual cragginess, the conflicted, tragic, and sometimes almost demonic force in a composer often reasted in a kindler and more genial manner. Mr. Blomstedt's composer often treated in a kindlier and more genial manner. Mr. Blomstedt's Fourth reminded me of Toscanini, of Reiner, of James Levine — and it would be hard for me to be more complimentary than that. The contribution of the orchestra, suitably, was splendid — a thrilling way to end an excellent L.A. Philharmonic resents.

monic season.

It is not casy to get subscriptions to the L.A. Philharmenic, but causic lovers would be wise to take advantage of a series much more easily available, and much less expensive. The San Diego Community Concerts offer five concerts at the Civic Theatre for fiftene dollars that price for students), an astonishing bargain considering the variety and high quality of the offerings. Next year's artists are plainst Paul Schenly (November 23), Iranal vio-Paul Schenly (November 23), Iranal vio-Rebrusary 22), the American Festival Ballet (March 9), and Metropolitan Opera baritone Lenus Carbon (April 4), with a bonus cothert for new members on April 14, 1981. For membership information.

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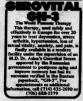


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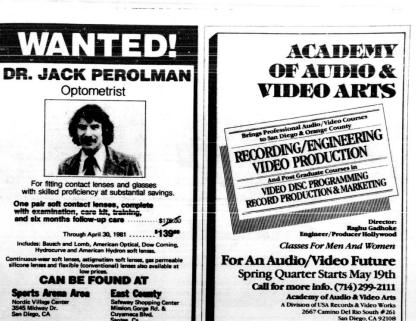


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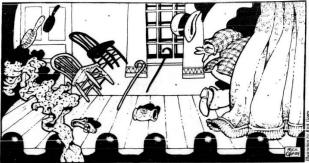
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How's This For Openers?



Thirteen productions are opening this week in the San Diego area, which means that upwards of 250 people will encourage each other to "break a leg." This seemingly sinister remark has a positive connotation — a way of wishing good heck without risking the warth of the good. It is also meant to have a calming effect on its also means to have a calming effect on its also means to have a calming effect on its also means to have a calming of the without risking the ward to the contract of the

ager's countdown for curtain time: "house ager's countdown for currain time: "house open," "seepiny minutes." 'the minutes, "five minutes, "five minutes, "five minutes, and point in the land of the point in the

What's the delay'risey everyoody, reads and an analysis of the proparations for opening and the work of the proparations for opening nights this week — which lighting designer Nancy Godfrey of the Marquis Thestee says are like "someone timing you with a stopwards, only you don't know what for" — several members of the theatrical community in San Diego agreed to recall, at a safe dystance and with surprisingly good humors, those opening emerged not from the script inself but from empty demons, determined to alber the best-said plans of cast and crew. What the objects and plans of cast and crew. What of the objects are some horror socies of

In the second act of American Buffalo, one of the leads begins talking about a one of the leads teghts taiking arout a character who never appears on stage. The line reads, "He is coming," followed by the reply, "He isn't coming." At that same final preview, both actors forgot where question of the character's dubious en-trance became like a battle between them. "He is coming."
"He's not coming. I swear it!"

"And I'm out in the audience," Woodhouse recalls, "slowly sliding under

"I said the line, and they were off again. The audience seemed to accept the whole thing, the play went on from there, and I slid, quietly, back under my seat." While Woodhouse remembers a scene regarding a nonexistent character, Kit Goldman, actress and producer at the Gaslamp Quarter Theatre, recalls a scene season of the play the control of control on opening night when a character, meant to appear on stage, didn't show up. It was during the second scene of Ursule Molinaro's Breakfast Past Noon - a twonaro's Breasgast Past Noon — a two-person, one-act play she did in the summer of 1978 at the ballroom of the U.S. Grant Hotel. Goldman played a domineering mother who had come to stay with her daughter. "She was a shrew who always do. In the scene, while I was figuring out what meal I would cook for her, the other

opening night.

Sam Woodhouse, artistic director of the San Diego Repertory Theatre, recalls an event that "isn it exactly an opening-night story, but it comes close enough." They were doing the final preview of David were doing the final preview of David Woodhouse directed in June of 1978. It's measurement of the preview single, and often the same cue lines for the actors are repeated (one in particular occurs fifteen times during the course of the play). There are only three people in the cast, and on that preview night the two actors on stage skipped from act one to act two, and into a some where the third character is supposed to have already apparend. "They pipped the occurs as if he'd course and glass," soyditage could prevail to the course of the first act. And during the international translation when they deforms. Then they got lost again. Finally, they jumped to the last page of the first act. And during the internation, I trail du coalm them down. I told them. "Just remember you're in act two now." do. In the scene, winter I was rigaring our what meal I would cook for her, the other was a second of the second have done without — in her car. So she left the theater, go to her car, and realized that she had left the car keys in her pure. About these or four minutes later, the finally made her entrance. "In such there on the stage, with no idea where she is. So I did a big food monologue, insuch there on the stage, with no idea where she is. So I did a big food monologue, insuch there on the stage, with no idea where she is. So I did a big food monologue, improvising four minutes of measur. "Let's see, Maybe I'll make her some field chicken or meacroni and choses. How should be a simple saided with none signated Or town, Dr. . walt, with some spinned? Or town, Dr. . walt, which was the said of the some field chicken or meacroni and choses. How should with indicated that. The people I isliked with indicated that he horrors, saids from forgotten lines, are usually of two sorts missing approps. Of the former sort, Kent Brisby, director of the Marquis Gallery Theater, Nudders a

in jail — for a string of unpaid parking tickets — just hours before the opening-night curtain. And of the latter, the missing props, Bill Eaton of the Old Globe Theatre nembers with equal discomfort a production of Ceremonies in Dark Old Men at the Cassius Carter in the fall of 1973 took place in a barber shop. To pass the time, the characters threw darts - at a picture of Richard Nixon. In the first act, picture of Richard Nixon. In the first act, someone from the audience ran on stage and grabbed the darhoard and took it back to his seat. Then Floyd Gaffney, who directed the production, went in to the audience and, after a scuffle, rescued the darboard. Needless to say, the openingh ceremonies were disrupted.

Like many others I talked with, Ricardo Pitts-Wiley — artistic director of the Human I Theatre — says that the horross of ocening night, though certainly not so at What occurred next happened very quickly. One of the actors stopped, peered out into the audience, and said, "Sam, what's the line?"

"I said the line, and they were off again.

Human I Ineatre — says that the horrors of opening night, though certainly not so at the time, become funnier and funnier the further away one is from them. Pitts-Wiley (his wife's last name is Pitts — thus the hyphenated surname) recalls a series of prop-related catastrophes that all took place the night the Human I Theatre opened Eugene O'Neill's The Emperor

the time when his piano player in a pro-duction of Jules Feiffer's Hold Me was put

Jones.
"It was all big fun that night," he says ironically. "We hadn't tech'd [pre-tested] the curtain and didn't know how loud a noise the thing made. The show begins with a dance sequence choreographed to Ravel's Bolero. The curtain opened—

and I'm saying loudly — and the dancer couldn't hear the first notes of the piece. So the dancer went off-stage. The curtain closed. It opened again. But no one had rewound the tape, and the dancers couldn't figure out where they were. The curtain closed again. On the third try, we got everything right, but by then the audience

everything right, but by then the audience thought the whole thing was a comedy."

Curtain and sound problems were only the beginning. In the middle of the play, Brutus Jones, Pits. Wiley's character, is surrounded by a group of vampires, led by the Vampire Queen — played by Roxanne Young. Pitts. Wiley carries a gun and is supposed to shoot her. "All week long in " Young. Pitts-Wiley carries a gun and is supposed to shoot her. "All week long in rehearsal the gun worked fine. No problem. But on opening night, I clicked the thing six times — and nothing. I'm standing there pulling the trigger over and over, and the vampires are moving in toward made, in bubly steps now since they see I've got this little problem with the revolver. I readjusted the bernel, pulled the pin out — I could have cleaned it right then and there in the time it took — and finally she was so in the time it took — and finally she was so close I put the gun in her stomach, it went off, and the sparks singed a hole the size of a fist in her costume. As she crawled off-stage (which is what the scene called for), I stage (which is what the scene called for), I was worried that she might have really been hurt. And to top it all off, Roxanne's baby boy was in the audience screaming. 'He shot my mama! He shot my mama!' "Roxanne was okay," Pitts-Wiley continues, "but the show was not, I was wearing these knee boots. Late in the play!

YOUR MANE

LIDAS HAKE

take them off - well, I'm supposed to after I say to them 'Y'all ain't no more good to me' or something like that. We!!

i pulled and pulled and those boots wouldn't come off. I'm kicking and prying and tugging — twenty minutes! a monumental scene — and they won't come off. And all the time I'm wishing I hadn't spoken the line about taking them off. So I ken the line about taking them off. So I couldn't say, twenty minutes later, 'Well, I changed my mind. I'll keep you trusty dudes after all.' As I said, it was all big fun that night.''

After briefly considering the time he had

After their considering the time the had After brienties to do not at a the Old Global Dan McCorry of the Goronado Playhouse decided to relate the following: "Yea these many years ago, '68 or therabouts, the Sturight did a season at the Civic Theatre downtown. We were doing Oliver! I was Fagin, and the chap playing Bill Sykes — can't remember his name — was a great big husky guy. At the end of the play Sykes climbs way up the set, and a police officer shoots him off. Not him, actually, but a dummy dressed like him. There was a high prosoenium at the Civic humber of the playing the standard of the play the set of the same o

shaky," McCorry continues, "and the guy became horrified. The shooting was a

one-shot thing, with a flintlock pissol. The one-shot thing, with a limited pistor. The shot went off, and he froze. A full minute later, he unhooked the dummy and threw it down — stage left, of all places!" The next night the man climbed up the

The next night the man climbed up the ladder and hit the dummy as hard as he could. But the head hung on the hook as the body dropped down, stage right, where the people were clustered. Then the man reached up, unhooked the head, and threw it down stage left. "The head bounded all over the place, and the actors on stage tried to ignore it," recalls McCorry. "Prevented that this head bounding behind them like a baskeball didn't exist. At the end of the second night, the director. Will all the stage of the second night, the director. Will work and with a Mona. Lisa-like smile, Adams and quietly. "On closing night, we'll use real bullets."

No one I talked with was able to explain

No one I talked with was able to explain theorized that at one time a performer actheorized that at one time a performer ac-icularly did so and that popular usage has reversed its meaning. The majority con-cluded, however, that the expression is based on reverse psychology: mean the opposite of what you say. And in bringing up the negative, amid the exhilaration and anxiety of an opening night, you exorcise it from the theater. In any event, the ex-pression will be heard a lot in thirteen theaters this coming week — with veryone urging everyone else to break a everyone urging everyone else to break a leg.



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City Lights

was ready for occupancy (in late 1982). April 3, 1981: The city's housing commission voted to submit the project plans to the submit the project plans to the federal government, which was supplying all of the money to build it, for final approval. The budget for the 242-unit, two-story walk-up design with chair lifts was listed as \$10.3 million, or about two million dollars more than was estimated in the city council hearing less than two months before. The commission's principal argument in February had been that the two-story walk-up was the way to go because it would cost approximately eight million dollars, while the three-story million. There was even the two million saved dollars to

discussion at the time of using build more units. Last week, when asked about the discrepancy between the initial estimate and the final budget, Montijo shrugged and replied that the initial estimate was made without plans in hand. April 14, 1981: The Housing Coalition received a letter from

the state, which was a reply to the coalition's inquiry about the status of the law prohibiting chair lifts. A copy of Montijo's memo to Murphy had been memo to Murphy had been included in the inquiry. The letter stated that though the regulations governing chair lifts had been under discussion for three years, "no revisions or changes have been finalized

or changes have been finalized
or are expected in the near
future." The letter went on to
state than since no change in
the law was anticipated in the
immediate future, the use or
installation of the chair lifts at the Belden Street project would be a violation of the law, if that project became a place of

mployment. April 23, 1981: Hmmmm employment.
April 23, 1981: Hmmmm.
The law prohibiting the use of chair lifts at the city's first public housing project may or buildings are constructed; a variance to install the chair lifts on all sixty outdoor stairways, may or may not be granted; the city's housing commission may or may not be able to figure out how to keep the project from being classified as a place of employment, thereby exempting it from the law prohibiting chair lifts. Meanwhile, the project with Meanwhile, the project strong the construction of the construction o

should have clevators as standard equipment, the Housing Coalition is trying to get the city council to review the project again. "If chair lifts are illegal for employees," reasons Mel Shapiro of the coalition, "why are they good for senior citizens?" Montijo has a different view. "It really comes dows to

Montijo has a different view "It really comes down to economics," he says. "Two-story walk-ups provide more units for the dollars. The purpose of the project isn't to be a convalescent hospital. We didn't see the need for chair life, is the Green's the seement of the purpose of the project isn't to be a convalencent hospital. We didn't see the need for chair life, is the Green's the project of the purpose of the project of the purpose of lifts in the first place, and probably still don't."

> - Jeannette DeWyze and Neal Matthews



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Off the Cuff

Point Loma
Definitely not. If I believed

in something that irrational, I'd be crazy. It's preposterous to believe in something fike that. I

think that man created God and think that man created God and religion. It gives people confort. They can't accept the fact that we're like any other animal. When you're gone, you're gone. I think that holding that kind of belief weakens people molitically

weakens people politically. They might rationalize, "Well,

They might rationalize, "Well, the earth is bad, but I'm going to heaven." Instead of trying to improve things on earth in their own lifetime, they tend to be more passive. They tend to feel it's not their responsibility to try to change things. It's a cop-



Joanne McBride
Teacher's Aide
San Diego
I believe there's a heaven and
a heil. You'll go where you
deserve to go. I'm a Catholic, but
it goes beyond religious
belief. If you just stop to think
about it, it's common sense.
There had to be someone or
something to start creation to
begin with. Jife didn't happen
from a void. I don't think this
all came about if one some done
there is a supreme being,
otherwise the world would go
crazy. People would do what
they wanted to do. There
would be no reward and no
punishment.



Jimbo Student of Hyman Nature

Student of Human Nature
Pacific Beach
I'll answer the question by
asking a question. Has Albert
Schweitzer returned? Abraham Lincoln? Ghengis Khan? Et cetera, et cetera, et cetera. In other words, we're born, we live, we die. Finis.



Gloria Knoll Philosopher Pacific Beach

Pacific Beach
Yes, there is, I can see
what's going on in the world.
We are being controlled and
manipulated by a very
There are a lot of or vily people in
the world and it scares me. But
I believe the evily people will
pay for their sins in hell. They
can burn. Heaven will be
beautiful because only the good
people will be there. You have
There's a lot of natural beauty
right here. No man could have
created this world. There's no
way man or just random chance. way man or just random chance could have created the beauty I see around me. In fact, sometimes I feel like this is



Max Skrzypek

La Jolla
George Bernard Shaw said,
"If people would be able to
think for themselves, they
wouldn't have to use other
people's thoughts." Something
to that effect. Many people's
beliefs are what they bink they
believe, but they haven't really
thought things out for
themselves. You don't need to
follow the example of someone
with a half million dollars who
wants to be thusted in a. wants to be buried in a cemetery where the sun is shining. Life belongs to the living, the future to the living, the ruture to the courageous. I believe that once I lie down, that's it. I wouldn't mind gaining a little weight first — I'd be a better fertilizer. Someone could grow really big

- Lin Jakary





Do You Trust City Politicians To Run A \$226,000,000 Tax Supported Convention Center?

Before you mail your ballot, consider the following facts about the proposed Convention Center.

EVEN ITS BACKERS ADMIT THE PROPOSED CONVENTION CENTER WILL REQUIRE A TAX SUBSIDY.

THE PROPOSED CONVENTION CENTER WILL REQUIRE A TAX SUBSIDY.

WANT YOU TO HAVE A VOTE OF THE CONVENTION CENTER!

Proposition A Turns It All Over To The **Politicians** ...Don't Let Them Sell You **Another Tax** Burden...

Vote



CITY POLITICIANS PROMISED TO RUN THE PRESENT CONVENTION CENTER AT A PROFIT, BUT FAILED!

WHY IS ATLAS HOTELS BRINGING

EXPERIENCES IN OTHER CITIES PROVE THAT GOVERNMENT OWNED CONVENTION CENTERS DO NOT PAY THEIR OWN COSTS.

IF THE PROPOSED CONVENTION CENTER FAILS TO PAY ITS \$25-MILLION A YEAR DEST SERVICE THE POLITICIANS WILL MAKE UP THE DIFFERENCE WITH OUR TAX

WHY HAVE POLITICIANS WHO BACK THE CONVENTION CEN ATTEMPTED TO KEEP SECRET

"NO on Proposition A

Section 2 Events, Theater, Music, Film



Comedy With Borge

WILL DONGE

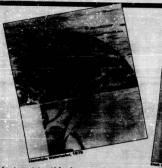
It's ridiculous to write about Victor Borge as though you had never heard of him. He is seventy-one, he has been as ten are in America for forty years, and the seventy-one has been as been as been as the seventy-one has been as been as been as the seventy-one has been a

cure for which there was no disease. Here is a story about his childhood. His parents used to take him around to dinner parties to entertain the guest. He would announce a Beethovers noatra and then launch into a Beethovers his own. "This government," which would be the says." "People would are, the says the only Beethovers so or that it was the only Beethovers so rata they'd never cared for, or "Two

dinner parties."

He used to have a French
poodle named L'Amour. In the
mid-Fifties, L'Amour helped support Borge, since the dog had a nonspeaking role in his master's show. He would trot on toward the end of the first act while Borge was wisecracking or playing the piano, pick up a cookie under the piano, and trot off with it. Af first, he used to take a bow at the final curtain,

Billy Al Bengston





Musical Universe



READER'S GUIDE

Contributions is READER
EVENTS must be received by mail
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EDITOR. P.O. Box 85823. San
Dego. CA 92136.

Dance

Spring Dance Concert of the SDSU Choreographer's Ensemble will feature choreography by Jean Isaacs, Pat Sandback, Graham Isaacs, Par Sandback, Graham Hempel, George Willis, and guest choreographer Richard Burrows. Thursdav, April 23, 8 p.m., main stage, Dramatic Arrs Theatre, SDSU, 265-6824.

Jazz Dance of the funky, balletic Jazz Dance of the funky, balletic, punk, disco, modern, big band, and space kind, will be performed by Strictly Jazz Dance Company, Friday, April 24 and Saturday, April 25, 8 p.m. Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego

Repertory Program of California Ballet Company will include Act II of Swan Lake, with music of Tchaikovsky and choreography after Petips, the world première of Denver State, choreographed by Paul Wagner to music of John Denver, Joplin Rags, choreographed by Jean Issaes to music of Scott Joplin and Romenda Variances choreographed by Maxine Mahon to music of Glacounov, Frday, April 24, 8 p.m., and Saturday, April 25, 233 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

Spring Dance Festival of Cirs Centre Ballet will present two pre-mises and two represent works. Espaila, Afermon of a Bam, Opus 3, and fixes, Friday, April 24 and Standay, April 26, 2 and 130 p.m., and Sunday, April 26, 2 and 130 p.m., Mr. Carmic Centre, 9550 Carmel Mountain Road, San Diego, 578-5478.

Film

Children's Films will be screened Thurs.lay, April 23 and Monday, April 27, 3:30 p.m., Netional Ciry Public Library, 200 East 12th Street, National Ciry, Free, 474-8211.

Double Feature. Rouben Mamou-lian's Leve Mc Tought, a 1932 mu-scal zarmig Jeanette McDouble. Scal zarmig Jeanette McDouble. Maunier Obevalier, and the songs of Rodgers and Hart, and Law and Order, with Ronald Reagan in Hollwood, will be screened Fri-day. April 24, 3 p.m., and Satur-day, April 23, 2 pm., fine arts ball 220. Grossmont College. 8800 Grossmont College Drive. El Grossmont College Drive. Grossmont College Drive, El Cajon, Free. 465-1700 x321.

Political Film Series of the UCSD

Committee for World Permistass will present The Working Class to Heaven, a Cannes Grand Prize-winning film about an Italian lathe operator, and The Organizer, a film starting Marcello Materialians as a labor organizer in a textile strike. Finday, April 24, 7 p. m., TLH 107, UCSD, Free, 452-3362.

"Right Out of History," a film by "Right Out of History," a film by Johanna Demertakas, Jocumenting terminist artist Judy Chicago's controversal work. The Dinner Party, will be shown Friday. April 24, 8 p.m., council chambers, Atrec Center. SDSU (133-598) m. Sherwood Auditorium. La Jollia (454-3541).

Whoseum of Contemporars Art. 700 Prospect. Street. La Jolla (454-3541).

Olympic Highlights of the XXII Olympic games will be presented by the UCSD Progressive Coalition. Saturday, April 25, 8 p.m., Man-deville Auditorium, UCSD, 452-2016.

"World Religions Film Festival" will present ten short films on Islam, Taoism, Jainism, Hinduism Mayan, Zen, Buddhism, Christianity, and Tibetan Buddhism. Christianity, and Tibetan Buddhism. Sunday, April 26, 1 to 530 p.m., Unicorn Cinema, 7456 ta Jolla Boulevard, La Jolla, 459-4343.

"Brighty of the Grand Canyon," a day, April 27, 6:30 p.m., National Street, National City, Free, 474-8211

"The Wrong Side of the Law" film "The Wrong Side of the Law"him series will screen The Big Hear. a 1953 film directed by Fritt Lang and starting Glenn Ford as a cop trying to bust a city crime ring, Monday. April 27, 7 p.m.; and Tuesday. April 28, 11 a.m., Little Theatre, SDSU, Free, 265-6791.

"Masters of Modern Sculpture" "Masters of Modern Sculpture" film series will feature the work of David Smith, Louise Nevelson, Richard Serra, Carl Andre, and Mark Dr Suvero, Tuesday, April 28, 8 p.m., room 412, art building, SDSU, 265-5413.

"Living Planet," an IMAX film "Living Planet," an IMAX frim that explores the earth's resources from 30,000 feet, will continue through the summer with Sacred Sky, an Omni-Max look at the heavens, Reuben H. Fleet Space Theater, Bulboa Park, 238-1168.

Lectures

"Tribute to the Bard," a dramatic reading by the Patio Playhouse Reader's Repertory Company, will celebrate the birthday of William Shakespeare, Thursday, April 23, 7 p.m., Book Works, Vineyard Center, 1523 East Valley Parkway. Escondido, 741-9079.

astronomy instructor Jon Olson will continue with "The Cosmic

3

"The Golden Age of Zen" will be "The Golden Age of Zen" will be the subject of a lecture presented by Robert Zeuschner of the Institute for Transcultural Studies, Friday, April 24, 7:30 p.m., Zen Center San Diego, 4747 Black Mountain Road, Del Mar. 481-0292. Planetarium Lecture Series with

"Voyager and the Worlds of Saturn" will be the subjects of a lecture by Paul Penno, supervisor of the Outer Planets Trajectory and Mission Design Group at Pasadena's Jet Propulsion Labora-tory, who will show alides and amovie of Voyager I's encounter with Saturn. Fishab, Appil 24, 7:30 with Saturn. Fishab, Appil 24, 7:30 p. 150 p. 150

Roots of Magic Numbers" such as 3, 7, 8, 12, and 13, Thurway, April 23, 7:30 p.m., Southwestern Col-lege planetarium, 900 Otay Lakes Road, Chula Vista. 421-1180.

Visiting Artists Program will pre-sent clay craftsman Wendell Castle in a lecture demonstration of his work, Thursday, April 23, 7:30 p.m.; and installation artist Ltra Albuquerue making a presenta-tion Tuesday, April 28, 7:30 p.m., room 412, art building, SDSU. Free. 265-6511.

"The Gift of Wilderness" will be the theme of a lecture by Willace Stegner. Pulitzer Prite-winning novelist, conservationist, and in-storian, as the third annual David Marc Belkin Memorial Lecture on environmental issues, Thursday, April 23, 8 p.m., TLH 107, UCSD. Free. 452-3120.

The Palestinian Issue will be the

The Palestinian Issue will be the subject of a lecture presented by Hatem Hustaint, director of the Palestine Information Office in Washington, D.C., and representative of the Palestine Liberation Organization, Thursday, April 23, 8 p.m., Revelle Cafereira, UCSD, 565-4415 x267 or 280-7125.

Opera Previews of Puccini's Tosca will be presented by Vere Wolf. Saruday, April 25, 10 a.m., Del Mar Auditorium, 9th Street and Stratford Court. Del Mar (481-5531). and Monday, April 27. 8 p.m., Athenaeum Music & Arts Library, 1020 Wall Street, La Jolla (Free: 459-5174).

Poetry Reading by Elizabeth Evans will be given Saturday. April 25, 7 p.m.. Plum's Books. 1615 West Lewis Street. Mission Hills. Free. 299-7098.

"Eyewitness Report from Poland
— What's Really Happening!"
will be presented by Betsy
McDonald through slides and interviews with members of the
Polish workers organization Solidarity from her recent trip, Sunday, April 26, 3 p.m., Militant

STALLION OAKS RANCH

THURSDAY & FRIDAY Rom til ?

WINK HUDSON & SOUTHERN COUNTRY BAND

SATURDAY 9 n.m. til 1 a.m.

THE ORGANIZATION

SUNDAY 2 p.m. til ? HARMONY PRIME RIB 6.00 **MEXICAN DINNER '5.00**

THURSDAY thru SUNDAY Call now for information & reservations—445-4179 Boulder Creek Rd., Descanso Drink - Dine - Dance Motel & Camping





Nomads

4302 Mission Blvd., Pacific Beach 270-3220

The Hillcrest Historical Walkabout

Sunday, May 3 Friday, May 8 Saturday, May 9 7 p.m. 9 a.m. & 3 p.m.

21/2 hour walking tours featuring: History, Architecture, Social Trends of the HILLCREST neighborhood.

Walkabout International

a nonprofit organization promoting neighborhood walks Box 6540, San Diego CA 92106

223-WALK

(leave your name & telephone number)
funded by the California Council for the Humanities and the
National Endowment for the Humanities

We're the album station and our music is mellow rock. A blend of artists like Dan Fogelberg, Kenny Loggins, Eagles, Bob Seger, Jackson Browne, and The Doobie Brothers. Add news and lifestyle features and we've made a radio station that's uniquely San Diego.

There isn't another one like us.

TO LOCAL EVENTS

Forum, 1053 15th Street, downtown. Reservations: 234-4630.

Jazz Dancing will be the topic of a Jazz Dancing will be the topic of a lecture/demonstration presented by the Bob Banas Dance Ensemble from Hollywood, Sunday, April 26, 3:30 p.m., Ballet Society, 325 West Washington Street, Hill-crest. 453-1073.

"America Today" will be the topic of former presidential candidate John Anderson, Sunday, April 26, 8 p.m., Camino Theater, USD. 291-6480 x4802.

"How Consumers Can Fight Back" legally will be discussed during Law Week, Tuesday, April 28, noon, Class Room, Conven-tion and Performing Arts Center, downtown. Free. 299-9627 or 231-0781.

"Martial Rape" and the legal and psychological blocks to making marinal, robabitmen, and date rape a crime, will be discussed by Laura X, director of the National Clear-ing House on Rape, Tuenday, April 28, 1 p.m., Cal Wererm School of Law auditorium, Fourth Avenue and Cedar Street, downtown. 2874-4134.

Poetry and Prose Readings by David Bromige, formerly of Britain and now of Sonona State University, will feature the poet's own work, Tuesday, April 28, 3 p.m., Scripps Cottage, SDSU (265-9443); and Wednesday, April 29, 4 p.m., Revelle Formal Lounge, UCSD (452-6766). Free.

"Contemporary Health Topics" series of lectures presented by Bay General Community Hospital will conclude with Southwestern Col-

lege social science instructor Bar-bara Sawyer discussing "Death and Dying," Tuesday, April 28, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 420-9820.

"San Diego Women in Theater: Future Visions" will be discussed by director Joudin Fein, producer Kir Goldman, set designer Willa Mann Day, actress Kathy Najimy, and drama instructor Gloria and drama instructor Gloria Knight, during the Women's Festi-val of the Arts, Tuesday, April 28, 730 p.m., Center for Women's 730 p.m., Center for Women's development of the Company of the development of the Company of the development of the Company o

Telling Tales to children and adults will be the agenda of Storytellers of San Diego, Wednesday, April 29, 6:45 p.m., San Diego Public Li-brary, 820 E Street, downtown. Free. 453-5914.

Music

Friday Evenings Concerts series will present SONOR, an ensemble of UCSD music department members directed by Bernard Randa, in a program of works by Talenniau, Reich, Subotnick, and Randa, Friday, April 24, 9 p.m., Smith Recital Hall, SDBU. 265-9947.

24. 8 and 10 p.m., International Blend, 4034 30th Street, North Park. 284-9603 or 265-4243.

Music for Bassoon, works by Kohn, Bozay, and Gabel, will be performed by Robert Olson, Satur-day, April 25, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

Chamber Music Concert of the Sibling Singers will be presented in costume, Sunday, April 26, 2 p.m., Villa Montezuma, 1925 K Street, San Diego. 239-2211.

Harpsichord Concert will be pre-sented by Fatrick Lindley, Sunday, April 26, 3 p.m., St. Elizabeth's Episcopal Church, 2825 Merton Avenue, Linda Vista. 277-5400.

Old-Time Band Concert will be given by the City Guard Band after a sixty-six-year intermission, with a new program of matches, overtures, walters, and rags from circa 1978, spanoured by the Hentrage Band Society, Sunday, April 26, 34-55 pm., Organ Pavilion, Balboa Park. 297-0294.

Spring Folk Music Concert Series of the Old Time Cafe will continue with British traditional band Boys of the Lough in a performance of Irish, Scottish, Shetland, and Northumbrian music, Sunday, April 26, 6:30 and 9 p.m., La Paloma Theater, First and D streets, Encinitas. 436-4030.

"An Evening of French Choral Music," will feature Gabriel Euro". Requies sung in English and Francis Poulenc's Glories ung in Latin by the chancel choir, with solous and members of the San Dego Symphony, Sunday, April 26, 7:30 p.m., La Jolia Presbyerian

Church, 7715 Draper Avenue, La Jolla, Free, 454-1605.

Folk Artist U. Urah Phillips will present a program of songs and stories of the American West, Sunday, April 26, 8:30 p.m., Revelle Cafeteria, UCSD. 452-3120.

Cottage Concerts will present a program of music for violin and Norwegian folk music on the Har-danger fiddle, played by Paul Severtson, Monday, April 27, noon, Scripps Cottage, SDSU Free. 265-5204.

In Concert, Music Makers of San Diego will present works of Brahms and Shostakovich for two pianos, and cello and piano, Monday, April 27, 8 p.m., Thearle's, 9150 Clairemont Mesa Boulevard, Clairemont. Free. 278-1907.

Asian Music Festival, cosponsored by Palomar College and the Center for World Music, will present for World Music, will present music, dance, and shadow puppers from Bali, Java, Japan, and India, beginning Tuesday, April 28 with a lecture/demonstration of the Javanese gamelan by I.M. Harjito at Il a.m., and a gamelan concert at noon, Palomar College thea-ter, 1140 West Mission Road, San Marcos. Free. 744-1150.

"Comedy with Music" will be presented by pianist and humorist Victor Borge, Tuesday, April 28, 8 p.m., Civic Theatre, downtown. 236-6510 or 239-9721.

Sonatas of J.S. Bach will be per-formed in recital by flutist Ann Erwin, cellist Mary Lindblom, and organist Myl Hendenhort, Tues-day, April 28, 8 p.m., Union Con-gregational Church, 1216 Cave Street, La Jolla. 459-5045.

Noontime Concerts will feature a cello recital by Marjorie Hart Wednesday, April 29, 12:15 p.m. French Parlor, Founders Hall, USD Free. 291-6480 x4261.

Wednesday Evenings at the Mandeville Center series will present Terry Riley performing his own compositions on the organ, Wednesday, April 29, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

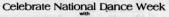
Special Events

Western Days in Lakeside will feature a pancake breakfast, carnifeature a pancake breakfast, carni-val, beard-growing contests, and much more, Thursday, April 23 Abrough Sunday, April 26, with a parade Saturday at 10 a.m. down Woodside Avenue from Winter Cardens to Main and on to the rodeo grounds. Lakeside. 561-1031.

Book Sale, the eighth annual sponsored by USD Friends of the Library, will benefit recreational reading and computerized cataloguing facilities, Thursday, April 23, 9 a.m. to 5 p.m.; a.d Friday, April 24, 9 a.m. to 3 p.m., French Parlor, Founders Hall, USD, 291-6480 x4296.

Performance Artist Laurie Anderson will make art magic out of music, electronics, text, slides, films, and visual effects, Thursday, April 23, 8 p. m., Mandeville Auditorium, UCSD. 452-4559.

"A Wild Walkabout," behind the scenes at the San Diego Wild Ani-mal Park will be sponsored by Walk-about International, Saturday, April 25, 8:45 am., San Diego



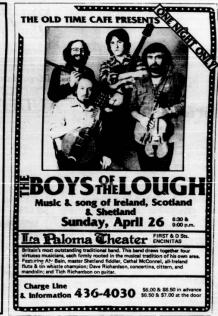


STRICTLY JAZZ **Dance Company** April 24 & 25, 8:00 p.m.

Educational Cultural Complex 4343 Ocean View Blvd., San Diego

Sponsored by Southeast Community Theatre Students \$3.50 General \$4.50

> For further information call: 230-2804



READER'S GUIDE

old Annua Fire San Pasqual oller Reservations 131-1515 144 carpox 150-4126

Second Time Around," the seventh annual plant and rummag sale to benefit the American Heat Association, will be held Saturday April 25 and Sunday, April 26, 9 A.m. to 5 p.m., American Heart Association, 3642 Fifth Avenue, Hillerest, 291-7454

"Chicano Park Day," the eleventh "Chicano Park Day," the eleventh annual celebration of the park's founding, will feature traditional Mexican folk songs, Puerto Rican salsas, Jarocho music of Veracruz. Artec dances and ballet folklorico. Mexican foods, and low riders, Saturday, April 25, 10 a.m. to 7 p.m., Chicano Park, under the Coronado Bay Bridge Free. 135-6135 or 233-8226.

"Picnic in the Park," the fourth ity-county acquisition of Los Peñasquitos Canyon Preserve with hay rides and hikes. Western music and square dancing, Saturday, April 25, noon to 4 p.m., Peñas-quitos Canyon Park, north on Black Mountain Road from Miramar Road, or south on Black Mountain Road from Carmel

Square Dance and Hoe-down, to benefit Soroptomist International, will be held Saturday, April 25, 7 to 11:30 p.m., U.A.W. Hall, 2366

Performance Art will be presented by Raw Fish members Paul Best. Art LeBrea, John Ford, J. Kenton Rand, and Jim Jahn, Saturdav, April 25, 8 p.m., Sushi, 852 Eighth

"Shakeside to Dirtyside," a mul-timedia presentation of slides with musical accompaniment, will feature performent "Onco Mell and Will Parsons, Storday, April 25, 6 p.m., Interval Foundation, 860 Third Avenue, downtown, 239-1713.

"Festival of Flight" to benefit the San Diego Aerospace Museum,

MANY HANDS

SPRING FESTIVAL

May 1, 2, 3 (Fri., Sat., Sun.) 10 a.m.-5 p.m. 6350 El Cajon Blvd. 287-7150

Arts & crafts, storytelling. Music by

Jumping Frog Jamboree, the twenty-eighth annual, will be held Sunday. April 26, 9 a.m. to 4 p.m.. Del Mar Fairgrounds. 134-8821.

torical walk, will be led by Intimate Glimpses, Sunday, April 26, 2 p.m., Dana Place and Orange Av-enue, Coronado, 222-2224.

"Rites of Passage," a dramatic performance by children from review to fifteen, will celebrate the initiation into adulthood in Afri-can cultures. Sunday, April 26, p.m., Copley Auditorium, San Dago Museum of Art, Balboa Park 325-7931.

Gymnastics, regional women's championships will be held Satur-day, April 25 and Sunday, April 26. Pereson Gym, SDSU. 448-4071 or 265-6741. "More Than One Person," ar More Than One Ferson, an evening of improvasational theater by actress Whoopi Goldberg, will take place Monday, April 27, 7:59 p.m., Gaslamp Quarter Theatre, 574 Fourth Avenue, downtown, 234-9583.

Improvisational Comedy will be provided by Spontaneous Combustion. Ric Barr. Patty Elmore, Delia Puente. Spike Sorrentino, and Biff Wiff, Thursdays and Satundays, noon, through April 30, Old Town Opera House. 4040 Twiggs Street, Old Town. Free. 283-9972.

Socker Soccer, the San Diego Power and Sailboat Show will be sponsored by the Southern California Martine Association, Wednesday, April 29 through Fri-day, May 1, 2 to 10 pm; Saturday, May 2, 11 a.m. to 10 pm; Saturday, May 2, 11 a.m. to 17 p.m., San Diego Stadium grounds. (213) 655-9326. Sockers will play the Los Angeles Aztecs, Saturday, April 25, 7:30 p.m., San Diego Stadium

Superwalk, a thirty-two-kilometer walk, will be held at six locations throughout the county, to benefit the March of Dimes, Sunday, April 26, beginning from 8

10K Space Race will be sponsored by the Reuben H. Fleet Space The-ater and the San Diego Hall of Sci-ence, Sunday, April 26. 8 a.m., municipal gym parking lot, Balboa Park, 238-1233 x 205.

Super and Limited Stock Cars will be racing Saturdays through Oc-tober 10, 8 p.m., Cajon Speedway, Bradley off-ramp at Gillespie Air-port, El Cajon. 448-8900.

Radio/TV

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Satur-day, 10 a.m. to noon, from 652 Fifth Avenue, downtown, Free. 233-5227. Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Paper Sculptor Edward Pieters will be interviewed by art historian and critic Ida Rigby, Thursday, April

Lakesides Western Davis Priday, April 24, 7 p.m., Sarurday, April 25, 2 and 7 p.m., and Sunday, April 26, 2 p.m., rodeo grounds, Highway 67 and Mapleview, Lakeside, 443-5023.

International Friendship Mara

International Friendship Mara-thon will send runners across the border from Chula Vista to Rosanto Beach, Saturday, April 25, 7 a.m., from J Street and Bay Boulevard, Chula Vista, 420-6602.

"Queen of the Stardust Ball-room," a J=75 TV movie starring Maureen Stapleton and Charles Funning as a couple sho meet at a local dance hall, will be aired Thursdas April 23, 5 p.m., Chan-nel 6. Sports Rodeo, the fifteenth annual Lakeside Rodeo, will be part of Lakeside's Western Days, Friday,

NBC White Paper will present "Reagan The First Hundred Days," Thursday, April 23, 9 p.m., Chan-nel 39.

"Profile: Lillian Hellman" will "Profile: Lillian Hellman" will continue with the plawright's rec-ollection of her testimony before the House Committee on Un-American Activities in 1952. Sarurday, April 25, 10 p.m.; re-peating Tuesday, April 29, 2 p.m., Channel 15.

"Un Ballo in Maschera," the Verdi opera, will be presented by Chicago Lyric Opera, Sunday, April 26, 1 p.m., KFSD-FM 94, i.

"Tennis for the Future," a program of entertaining tennis tips, will begin Sunday. April 26, 7 p.m.; repeating Monday, April 27, 9:30 a.m., Channel 15.

"Star Wars" will broadcast Luke Skywalker's flight to Aldernan, Monday, April 27, 7 p.m.; repeat-ing Saturday, May 2, 11:30 a.m., KPBS-FM 89.

"Artists in Residence," sculptor Jack Bowl, paper and acrylic artist John Brodie, and photographer David Wing will be profiled Monday, April 27, 9 p.m.: repeating Wednesday, April 29, 1630 p.m.: and Saturday, May 3, 11 a.m., Channell 15.

"Richard III," the 1956 version of Shakespeare's play, directed by Sir Laurence Olivier and starring Olivier, Str John Otelgad, and Ralph Richardson, will be relevised Monday, April 27, 10 p.m., Chan-nel 6.

"Chachaji — My Poor Relation." a documentary profile of writer Ved Mehta's uncle, will be televised

Clower will be on view through April 25, Quint Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

"Earthworks: Land Reclamation As Sculpture," an exhibition of drawings, models, photographs, and other plans and proposals for reclamation project sites in King County, Washington, will be dis-played through April 26, La Jolla Museum of Contemporary Art. 700 Frospect Street, La Jolla. 454-5541.

Women's Fusival of the Arts, the eleventh annual, will faziure the "Main Exhibit," paintings, drawings, and photographs by women artists from San Diego Country, through May 1, Cluster Undergukater Liberry, UCSD, and an invitational show featuring works of photographer Edith Kodmur, Martha Matthews, and And Lawan, though May 6, Seneca Falls Country, 2015 Street, downtown. 233–3692.

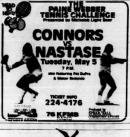
porcelain works by thirteen artist-craftsmen, including Laura Andreson, Sana Krusoe, and Ginger Mongiello, will be on dis-play through May 2 or until solid, Gallery Eight, 7464 Girard Av-enue, La Jolla. 454-9781.

Galleries

Contemporary Art by San Diego artists will be exhibited at an opening reception, Finday, April 24, 7 to 9 pm; and through June 5, Maple Creek Gallery, 2400 Kettnet Boulevard, San Diego. 234-2151.

"Earthworks: Land Reclamation

All-Media Juried Exhibition prize-winning artists, Allan Mor-row, Rosemary Boost, and Lorraine Krol-Alperson, will be represented in an exhibition through April 28. Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.







No cover charge Lunch ser: ed Monday - Friday 11:00-2:30

Hanny hour prices all day





Dirk Debonaire and the Boat People Barrie Cunningham Friday & Saturday 10:30 p.m. -2:00 a.m.

TO LOCAL EVENTS his humor "Berthoven was born in 1770, and repreted it almost ammediate his particular and the particular and the particular and the particular and the particular and his mother hardly ever smiled either hardly ever amiled either hardly ever amiled either hardly ever amiled either hardly ever amiled either hardly ever miled either hardly ever miled either hardly ever miled either hardly ever miled either hardly ever either hardly ever either hardly either hard "A Comprehensive Exhibition, 1957-1980" of forty-two works of contemporary artist Crai Kauffman, including two

abstract vacuum-formed plastic wall piece low-relief plexiglass paintings, works in pressed plastic, multructions, and pain timedia constructions, and paint-ings on silk, will be on view through May 3, with guided tours Wednesdays at 12:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla.

Paintings by Elizabeth Guheen will be exhibited through May 3, with a reception Friday, April 24, 6 to 8 p.m.. James Crumley Gallery, MiraCosta College, One Barnard Drive, Oceanside. 757-2121.

Recent Paintings by Elmer Bis-choff will be on display through May 15, with a ralk by the artist Thursday, April 23, 8 p.m., Grossmont College art gallery, 8800 Grossmont College Drive, El Cajon, 465-1700.

Borge

(continued from page 1)

teonistused from page 11 but the got tried of waiting around and eventually made an habit of taking it after the first art. He would then be collected by Borge's chaudifer and driven in the Borge air-conditional foliation of the borge air-conditional foliation, and the borge air-conditional foliation foliation and the borge air-conditional foliation f

of Die Fledermaus (or Die, Fledermaus)? Did you know he has been knighted by the kings of Norway, Sweden, and Denmark? Did you know he has performed on Dial-A-Joke?
Millions of people think Borge is one of the funniest men in the world. Here is a sample of

Reservations recommended Live Music Nightly 436-4030

1454 N. Hwy. 101 Leucadia Thursday, April 23 Womansong/ Carlota Hernandez 7:30 to 11:30 \$2.50 Dan Crary

MelissaMorgan Laura Zambo 7:30 & 9:30 \$3.50
Sunday, April 26
The Boys
of the Lough

Old Time Hoot Nite Maday, April 29

of Southern California or Honolulu, Hawaii, or Mexico, the places where he lives and works. You wouldn't see him the same colors in New York; and once when he was in London he took down some California paintings of his that are being whithers existed.

him to the piano. Pialy he something entitinents with grantiments and the house of the house of

Bengston Incominant from page 11
Dracula, supposelly in reference
to Count Dracula's
reincarnation as a bat. Indeed,
bats have a symmetry and
winged structure that are
remarkably similar to that of the
flower of the fire. But the flower
plant and, again remarkably,
suggests all the human genitals.
Bengston is first and foremost
a colorist, using a wide palette of
colors, just as certain varieties of
tirs have neally limitless range
combinations of color vary
greatly, they are, however,
always filtered through the light
ELIMBILET ELYEDT** (continued from page 1)

California patinting of his that were being exhibited, painted new ones with English colors, and hung those instead.
Visually, Bengston's art has always been considered decorative, whether in the always been considered decorative, whether in the first of the color of the color

to testimate state of the con-tinuous continuous and the continuous and the con-tinuous and the continuous and the continuous and the con-tinuous and the continuous and the continu

survey of his work in acrylic on canwa and watercolor, plus two place settings of Syracuse chius and two blankers woven in Bus popular settings of Syracuse chius and two blankers woven in Bus opening reception for the artist comorrow, Frisky, April 24, 7.00 to 9-00 p.m. The exhibition will continue rehouse a contract borne are unon to 4:00 p.m. Tuesday through Sauruday, with additional hours to 8:00 p.m. Wednesdays, For further 12, 75-5171 or the art department at 265-880.

at 265-6800.

Bengston has said that he prefers to see is a painting in homes rather than in museums, so that they can become friends over a period of 'FUNNIEST ENTERTAINER IN THE WORLD'

New York Times ONE NIGHT ONLY!
Tuesdey, April 28 - 8:00 p.m.
CIVIC THEATRE
3rd & 8 Streets Downtown

Tickets: \$1,000, \$8.50, \$6.50 and are available at the Center Day Office, 202 C Start the Center Day Office, 202 and all Select A Seat Agencies, and all Select A Seat Agencies. Consored by General Development Inc. 1 Pense

Group Sales/cal! Shelley Satonin at 239-9728

Presented by San Diego Symphony

VICTOR

Comedy With Music

MARYLYN MULVEY

with

me. At the Thomas Babeo rime. At the I homas Babeor Gallery in La Jolla, an exhibition of paintings and a selected survey of lithographic prints and multiples — lacquered and polyester resin-covered paintings on aluminum — ranging from 1968 to the present will be on view and for sale from Saurday, April 25 through Wednesday, June 3. One thousand people on the gallerly mailing list have already received a small, green friend from Billy Al Bengston, in the form of a penonally initialed, hand-embossed, hand-cut announcement of the show. The resin-covered paintings on hand-embossed, hand-cut announcement of the show. The gallery is located at 7470 Girard

Avenue in La Jolla; gallery hours are 10:30 a.m. to 6:00 p.m. Tuesday through Saturday. For further information, call the

gallery at 454-0345

Riley

(continued from page 1)

(whose String Too takes five full minutes to unravel four notes), and most internely with the master of North Indian rag. Report of the Control of the Control master of North Indian rag. Riley took the Eastern concepts, melded them with the more familiar ingredient of free insprovisation from jazz, and brought two cultures together. The best-known result, in C.

consists of fifty-three melodic/rhythmic motives. consists of fifty-three melodicity/hythmic motives, ranging from a single rote to a ranging from a rang

from 6 p.m. on

2201 El Cajon Bl d.

range of a tone and a half (the equivalent of two keys on a

completely improvisational music that Riley will present in an upcoming concert in La Jolla. Bizarre. Beatific. Nervous. Hypnotic. Boring. Invigorating. Cosmic. Static. Effervescent. Cosmic. Static. Effervescent.
These are probably a few of the words listeners will use to describe Riley's music when they first hear it. As for Riley, he wants to "create a kind of concentration on a musical idea so that people can go inside themselves and comfortably follow the development, until they slowly rise up and disappear

into the clouds."

Riley will perform his works for organ on Wednesday, April 29 at 8:00 p.m., in UCSD's Mandeville Auditorium. The Mandeville Auditorium. The concert, sponsored by the UCSD music department, is part of the "Wednesday Evenings at the Mandeville Center" series. For more information, call 452-4559 or 452-3229.

— John D'Agostine





SEDER

THE THEATER: READER'S GUIDE TO

ieff Smith: commentary is by lonathan Saville and Jeff Smith normation is accurate accordinaterial given us, but it is aiway material given us, but it is autory, uise 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.

ANSINEA NAN OLD LACE
Abby and Martha Brewiter seen
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Residing George Rippe directs Joint
Ellion and Jean Will in the lead roles.

Other members of the cause on Region
Fireth Schotul, Jeff French, Varion Player
Fireth Schotul, Jeff French, Varion Plays.

by Dottle Weddington and Rosemary Rapp, (Sm.) Massion Basilica of San Diego de Alcate in La Sale, 10818 San Diego Massion Road, San Diego, Priday, April 24 through May 3: Priday through Sunday at 800 p.m. For information call 287-0153 or 278-0021.

CATCH ME IF YOU CAN
The Pine Hill Players stage the Jack
Weinstock and Willie Gilbert remake
of the original whodunit by Robert
Thomas. An advertising man, having
brought his new bride to the boss's brought his one holds to the house's moustain look per a honeymon, sudderly finds the side has diseppeeded and for another young diseppeeded and for another young wide. Telory you know it, there are the owner of the side o

page .

p.m. custien at 800 p.m.

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Robert Soale, David Kornskut, Lyne
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Toulmonde, Sally Marsh, and Steve Purdum. The sets are designed by Herry Swanton, and the columnes are by Janet Nichola. (Sm.) The Playhouse. 1331 Tyler Avenue. San Diego, Friday, April 24 through May 23: Priday and Seturday at 800 p.m. For information call 466-1710.

pm. For information call 466-170.
THE COMPOSE SAMOSE
THE COMPOSE SAMOSE
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costumes are by Pat Smith, and the light and sound are by John Anderson. (Sm.) Bornts Viste High School Dreme Building, 731 Clory Lakes Road (across from Southwestern College), Chule Vister, Thursday, April 23 through May 2; Thursday through Saturday at 800 p.m. For Information call 479-1289.

cal 471-1280.

The March Thesis presents from the March Thesis Thesis presents from the March Thesis presents from the March Thesis presents from the March Thesis presents from the measured tradition about a small Southern team that wales up one continues at the object and the march of the March (March Nocal March Nocal March Nocal March (March Nocal March Nocal March Nocal March Nocal March (March Nocal March Nocal March Nocal March Nocal March Nocal March (March Nocal March Nocal

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May 17 at 200 pm.

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I DOI I DOI
The North County Community
Theatre presents the musical, with
book and lyrics by Tom Jones and
music by Harvey Schmidt. Based on
Jan de Hartog's play The Four Poster,

MAINSTAGE

the Mont Macca the Shipywas man rapp, which began sait before the time of the critically of victoria and an officially of the said of the critical of victoria and Agram. It is a marked for an analysis of the said of the sa

and Sunday, Ney 10 at 200 pm.
A NISSAMENT INVOLVED SIDEAM
The San Olego Austra Theater
presents one of William
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provinge Puck, Directed by Roberta Jordan, the principal members of the cast are Paul Trent, David Braun, Richard George, Diana Moser, Stephanie Owers, and Ellen Harvey. Bret Marnell is the irrepressible Puck. The sets are designed by Dioon Fish, and the costumes are by Leason Strong.

sets are designed by Dison Fish, and the costumes are by Leason Strong. (Sm.) Case del Prado Theatre (Balbos Park), Friday, April 24 through May 10. Friday at 7:30 p.m. Saturday and Sunday at 2:20 p.m. For information call 239-8355.

MORE THAN ONE PERSON
Acress Whoop! Goldberg.
Continuing he interest in exploring
the possibilities of improvisational
performance free from the neutraints
of traditional theater, will take the
stage all by herned to create, on the
spot, "a stream of chanceters whose
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contract April 27 at 7:59 p.m.

NEVER TOO LATE
Summer Arthur Long's comedy
revolves around a married couple in
their fillness who suddenly learn that
they are going to be come parents
again. Veteran Broadway actor Steve
Myeet, who recently worked with
Ocordby Lamour in The Boysfrend, is
the housband, and Elein Dreader in hin
wife. Other cast members, directed
by Frank Wings, are Job Hogan, Burt
y Frank Wings, are Job Hogan, Burt

OPENING APRIL 241

MARQUIS PUBLIC THEATER

DEVOUR

SNOW

assignate ... raw emotion is the play 5 ratus element ... there's a gift ut work here . . .* KERR/N.Y. TIMES

CURTAIN TIMES
Thursday thru Saturday 8 p.m. and Sunday at 6 p.m.

GALLERY OPENING-APRIL 23!

A PERFECT RELATIONSHIP

3717 India Street 298-8111

"...absorbing ... relentles passionate ... raw emotion is

Miller, and Linda Zweig. The set designs are by Robert Earl and the costumers are by Ron Ray (Shin). Flexts Dinner Theater, through May (10-Tuesday through Saturday, dinner at 6:30 p.m., Sunday, dinner at 6:00 p.m., Sunday, dinner at 7:30 p.m. Miller at 7:30 p.m. Mi

noon, curisin et 1.15 p.m.

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Sta production, it is at times easy to overlook the fact that many of Williams's underlying attitudes here are more than just a hair screwball. In brief, the play follows the descent of Val Xavier into a small, steaming Southern town, paralleling to some extent Orpheus's descent into Hades extent Orpheus's descent into Hodes: in search of his tolic four Europhica. The presence in Two River County of into Orpheus-His guidar player who is able to soo women with his lytical caccophonous sound, uninhibited outpourings of personal angulah, and widence. Wil a certance into this community and his subsequent effort with Lady Torrance (Europhica) with Lady Torrance (Europhica) that follows. Tiros Claffo s Lady Torrance is a light to behold. hunction as catalysts for the assessing the follow. The Culfie's Lady Turners as a sight to behold. The cultimater of the Culfie's Lady Turners as a sight to behold. The cultimater of the Culfie's Lady Turners as a sight to behold the Culfie's Lady Turners and with the playle Manner of the Culfie's Lady Culfi

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READER'S GUIDE TO

with a relatively young cast. Relatively young, but very solid. Marcus Fisk and Marty Burnett — as Stoah and

that the real subject of the play is: The nore liberated we become the more complicated weighting becomes. Nevin P Mallor disects Ski becomes. Nevin P Mallor disects Ski becomes. Nevin P Mallor disects Ski Bern — each of short an Fresh from the Parayasi Callery T Header's superir production of Dark of Memory Science and Skindy Greene round to the same Skindy Greene round to the same Skindy Greene round to the Skindy Skindy and Skin

Sunday at 6:00 pm.

BENTENEDE TO LIFE
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at 6 00 pm. Netimen Saturday, April 22 at 200 pm.

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THE TEMPEST
The Grossmont College Drama
Department offers William
Shakespeare's last complete play
Prospero, former Duke of Milan, and
his daughter Miranda were exiled by
Prospero's brother and have spent
the last twelve years on a arnali island
where, using his magical powers. noon. For information call 28:5-9972.
STRAQ IT
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Marquis Gallery Theater 3717 India Street San Diego, California

For Information Call 298-811

Prospero effects a sea change in his political enemies. The play is or directed by Martin Edmish, a member of the faculty at Grossmost College, Stanis Phending, a latenets Selco on Mittenda, Prospero in nive disaglater, Paul Direct in Fedinand, her suitor, Nicholas Sherr is Calibura, and Peter Cinvolosi in Anal Edmish, and Peter Cinvolosi Anal Edmish, 494, 2-1 Thanalay through Sarauday at 800 p.m.

Boar State Theatre is a new organization in town dedicated to plays and productions that attempt to enlarge the aesthetic and expressive resources of the stage. They could scarcely have chosen a more appropriate work to begin with than 70m Patrice. Paul Foster's a agrocotive work to begin with their four Patrick Patr Tolers Sout the Toler Patrick Pa drama. Actor Robert Larsen, in his splendid portrayal of Paine in the Bear State production, effectively brings out the character's affinities with the great, fallen, maddened, pathetic, awesome kings of classical tragedy. The production as a whole is an absorbing one. Director Christopher R has coaxed

compelling performances from many of his young actors, and he has made intelligent use of the complicated playing area that has been devised in the former church been devised in the former church where the company is currently housed. Aside from some technical problems which have doubtless beech cleared up by now, the production succeeds in conveying the play's brilliance one of the most striking revelations of this production is the proof gives that Tom Patine is a play of encluring value. The Bear State, butthermore, is a company that deserves the trapport of all those ware discussed to the contract of all those ware State, furthermore, is a company that deserves the support of sit hose who love exciting, innovative theater. San Diego needs this group, (Sa. Bear State Theatre, 900 Tenth Avenue, San Diego, through May 10; Thursday through Sunday at 8:30 p.m. Matines Sunday, Art 25 at 2:30 p.m. For information call 231-2919.

TONIGHT AT 8:30 Charm, gaiety, brilliance, stylishne versatility, consummate technique these are the qualities of acting versality, consummate technique— these are the quisites of acting of these are the quisites of acting of the consumer of the consumer of the current of the

Theater Directoru

CALIFORNIA THEATRE 1122 Fourth Avenue, downtown 239-2255 CALIFORNIA-PACIFIC THEATRE 234-7938

C.R.A. THEATRE 9115 Clairemont Mesa Boulevard, San Diego 277-8900 x111 EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Bouleverd, Southeast San PIESTA DINNER THEATRE 9665 Campo Road, Spring Valley 697-8977

FOX THEATRE 720 B Street, downtown 233-6331 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

234-9583 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 JEWISH COMMUNITY CENTER Front and Center Theater 4079 Filty-fourth Street, San Diego 583-3300 x36 LA JOLLA STAGE COMPANY
Pasker Auditorium, La Jolla High School
750 Naudika Street, La Jolla
459-3619

LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard, National City 474-4542

LAMPLIGHTERS COMMUNITY TO Ben Polali Fine Arts Center 8033 University Avenue, La Mesa 464-4599 LEMON GROVE PLAYERS Lamon Grove Junior High School 3146 School Lams, Lemon Grove 486-5979, 466-1445 SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 SAN DIE GO REPERTORY THEATRE 1620 Suth Avenue, downtown 231-3585 SAN DEGO STATE GINVERSITY Man Stage and Experimental Theater 265-6864 Open-eir Amphitheater 265-6947

LYCHUM THEATRE 314 F Street, downtown 235-6662 235-6662 LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196 MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 296-8111

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

OLD GLOBE THEATER Festival Stage, Balboa Park 239-2255

421-1180
SPRECKELS THEATRE
121 Broadway, downtown
233-6541
STARLIGHT
Starlight Bond, Balboa Park
232-3049 or 234-STAR OLD TOWN OPERA HOUSE 4040 Twiggs Street Old Town 298-0082 PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-8860 CHITED STATES INTERNATIONAL UNIVERSITY Zabit Theater 10455 Pomerado Road, Scripps Ranch 271-4300 PATIO PLAYHOUSE

Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746,6669 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studie PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100 POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248

UNIVERSITY OF SAN DIEGO Carnino Theater, Alcale Park Linda Vista Road, San Diego 291-6480

233-3965
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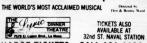
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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

it has long been a source of amusement for me that the word amusement for me that the word "concert" should passess the alchemic power to transform a simple musical presentation into an "event". Like its cousins.

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interesting since promotes discovered the profit potential of confemporary music. I am happy, of least, that the imbalanced perception of these terms can sometimes provide an audience for music that is thereof deserving, and which often goes without same for want of proper exposure and publicity.

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*Cinco de Mayo on the green in Balboa Park

SPRING MUSIC PESTIVAL

=Sunday, May 3rd 1:00 p.m. till dusk₌



FLORA PURIM **MOACIR SANTOS**

AIRTO

HIROSHIMA

-SAN DIEGO CITY COLLEGE ATHLETIC FIELD:

Philipino, Jamaican, Mexican tood & refreshments, children's playground
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Tickets on fall functional, Liconice Pizza Stores, Fligaide Records, Chemieton Records, Propher & Babobs, International Blend, Sound Spectrum (Laguna Beach),
Earth Song Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 kinsta Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 kinsta Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's a veet as 15.0 strats Bookstore (Del Mar) and Base Sevices of "Sup's -Be sure to listen to Ricardo on Noventa FM 90 Mon.-Fri. 6-10 a.m.
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Jeff Dean



& This Kids

BLITZ BROS.

SAT., APRIL 25, GOLDEN HALL

Produced by Huddleston Presentations

This Week's Concerts

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In a particularly busy week concerts. I'm sure it's only coincidence and not bad down and has commercially in the first of th

Montecums skall the Roddinard inthis scinning and sheritaristics of the board of the Lough of the Go start of the Lough of the Go to the Life time Carde Their sorting areas and the Carde Their sorting areas the Carde Tolkert ord factories December of the Carde factories December of the Carde factories and the Carde factories fact The Music Scene is complete new Findov and Saturday Total crub enterfanment, aati 234 80; Saturday before 5 p.m. Send, concert information and photos READER MUSIC SCENE. P.O. 80; 80833, San Diago, C.A. 92/38, ut call 231-7821 Findoy before 5 p.m.

San Diego Concerts

Gary Puckett: Bacchanal, tonight, Thusday, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

S.D. Musicians and Jazz Singers Series

Sunday, April 26 Butch Lacy

Sunday, May 3

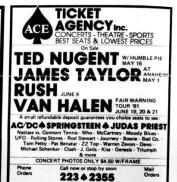
Moqui Graham

Sunday, May 10

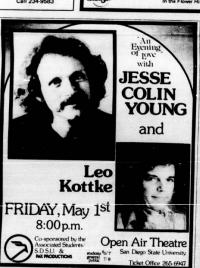
Peter Sprague

All shows at 8:30 p.m., \$5.00 Gaslamp Quarter Theater 547 Fourth Ave. Call 234-9583





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able at: Mad Jack's Sound Center, Leo's Stereo Stores, Irena Box Office & usual Sports Arena outlets including San Diego Music, Inc.

Brothers SOSU Backages Frida Apiii , 4-8 and tu p.m., co coo.

Kingbees, Snalls, Blitz Brothers, and This Kids: Golden Holl. Saturative April 25, 8 p.m. Community Condourse. Beachle and the Beachnuts and the Greg Sutton Band: S Friday, April 24, 9 p.m., 1130 Buenos, 276-3993 At Stewart and Shot in the Dark SDSU Montezuma Hall, Sunday April 26, 8 p.m. 265-6947.

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FRIDAY, MAY 15 - 7:30 PM SPORTS ARENA

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Spirit Saturday April 25 9 pm 113.18cames - 13003

Butch Lacy and **Gunnar Biggs**; Gasiamp Guarter Iheater, Sunday, April 26, 8-30 p.m., 547 Fix with Avenues, downtown, 282-6572 or 234-9583. the Difference and the Trowse

Jimmy Witherspoon and the Johnny Almond-Mark Lessman Band: Belly Up Tovern, Sunday, April 26, 8:30 and 10 p.m., 143 South Cedros, Solana Beach, 481-9022.

Strange Daze: Bacchanal, Sunday, April 26, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

I'm a Boy and Parts: Spirit, Tuesday, April 28, 9 p.m., 1130 Buenos, 276-3993.

enetrators and friends: Spirit.



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Friday, April 24

Trowsers (ska-reggae all night)

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Jimmy Cliff, Oneness, and Bratz California Theater, Sunday, May 10, 8 p.m., 1112 Fourth Avenue, downtown.

Split Enz: State Theater, Monday, May 11, 8 p.m., 4712 El Cajon Boulevard, 565-2865.

Rush: Sports Arena, Tuesday, June 9, 7:30 p.m., Sports Arena Boulevard, 224-4171,

Notiene, rown and Country Hotel Southorst Circle North, Mission Volley, 291-7131: Lanny Pruitt and Cinnamon Ridge, country, Tuesday through Saturday.

Anchorage Fish Company, 3878 Carisbad Boulevard, Carisbad, 729-3170: Tamation, contemporary, Sunday and Monday: Pride and Joy, contemporary, Tuesday and

Anchor Inn, 7260 Clairemont Mesa Boulevard, Kearny Mesa. 571-1532: Annie, contemporary western, Friday and Saturday.

Art 'n Charite's, 5353 Mission Center Road, Mission Valley. 297-1823: Puri the Jazz Continuum jazz. Thuriday through Saturday.

Aspen Mine Co., 5880 El Cajon Bouleward, East Son Diago. 583-1813. Secily and the Blu-Tones, rock and roll. Thursday through Salurday, Michael Joseph and Friends, contemporary, Sunday and Tuesday, Salvigh, rock and roll. Wednesday.

Atlantis, 2595 ingraham Street, Mission Bay, 224-2434: Roberta Linn and the Gamblers, country pop, Tuesday through Saturday,

Bacchanal, 8022 Clairemont Meta Boulevard, Clairemont 506-8022: Gay Puclett with special guest benefit and special special guest benefit and special and roll. Middly and Saharday, Stange Date, rock and roll. Sunday, Police Ny, rock and roll. Monday and Tusschop, Bartz, rock and roll. Wednesday,

Barr X Ranch House, 119 East Broadway, Vista, 724-0510. Maxy, country western and contemporary, Thursday through

The Seach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Ruckus, rock and roll, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solano Beach, 481-9022: Bratz, rock and roll. Thrusday through Saturday, Jimm Witherspoon and the Johnny Almond-Mark Lesman Band, blues, Sunday, the Johnny Almond-Mark Lesman Band, rockin rhythm and blues.

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Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Michael Darie, contemporar Sunday and Monday; Spirit, contemporary, Tuesday through Saturday

Black Angus, 10370 Friars Road. Mission Valley, 563-5862: Summer Wine, contemporary, Monday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: hady Oak, top 40, Monday trough Saturday.

Black Frog Restaurant, 4672

Federal Boulevard, East San Diego, 264-5797. Jimmy Noone jazz, Wednesday and Thursday Sugar Rise; jazz. Friday through Sunday.

Blue Parrot, 1298 Prospect Sheet.
La Jolla, 454 913. Masa Latin Jazz
Journet, Jazz Phundoy, Rincu
Cameron Guintel with Hollis
Genthy, Jazz Findoy and Satuday,
Mosalco Flamenco Tilo,
Bramenco Bundoy, Trowsers,
ska-reggoe, Mondoy, Blil Kyle
Caurett, Lintij Jazz Tuesday, Last
Words Acappella Guintet, Jazz
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Boathouse, 2040 Harbor Island Drive, Harbor Island, 291-8010: Ohl Ridge, country rock, Tuesday through Saturday: The Bass Went

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JUDAS PRIEST

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April 29-May 2 & May 6-9

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Bombay Bicycle Club, 2806 Shelter Island Drive. Shelter Island: 224-2483: Live Jazz entertainment, jazz. Wednesday through Salurday. Call club for information.

Encintas 43e-7397 Jerry McCann and the Gigolos, jazz, Wednesday and Thusday Rare Blend, contemporary Sunday

Home, contemporary and variety Sunday and Monday

Bobby G's, 485 First Stree

Live Jazz

TOM BRECHTLEIN

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DANCE OF THE UNIVERSE

Dinner served nightly Sunday—Thursday 5:30—10 Friday & Saturday 5:30—11

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Thursday, Friday & Saturday

Great rock and roll

Sunday & Monday

Tuesday-Saturday April 28-May 2

age of the same

HALCYON

Street, El Caion. 440-5757: Portly Cloudy, contemporary, country western, and country rock. Wednesday through Saturaday; David Allan Cruz, contemporary, Monday; Nightmaner, contemporary, country western, and country rock, Tuesday. **MANZANITA**

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8660 Steve Vaus, contemporary, Thursday through Saturday. ROB SCHNEIDERMAN

Cabaret Supper Club, 2223 El Cajon Boulevard, North Park, 298-1722: Holly Babel and the Backstage Kids, musical revues, Wednesday through Saturday and Sunday aftermaon.

The Bounty Hunter, 135 North Highway 101, Solana Beach, 481-5/58: Dirk Debonaler and the Boat People, rook and new wave. Thursday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Partly

Cafe del Rey Moro, 1549 El Prado, Balboa Parit, 234-8511. Sharon Sidgell, Jaina bar, Thi anthy through Salurday, Jackstrowy, goodfimelitemational gypseyswing, Sunday; I wo Tones female contemporary and original, Tuesday and Wednesday.

The Carriage House, 7945 Baltoa Avenue, Clairemant. 278-2597: Jim Moore, contemporary, country rock, and originals. Wednesday through Saturday.

Cask and Cleaver, 140 South Sierra Avenue, Solana Beach. 481-8238: Pelikan Alley, jazz. Wednesday through Saturday.

Castaways, 10757 Woodside Avenue, Santee, 449-6700: Misti rock and roll, Tuesday through Saturday.

Charile's Little Bit of Country, San Marcos Boulevard at Highwa 78. San Marcos. 744-3520: Daltas Express. country western, Tuesday through Sunday.

Chateau, 3623 College Avenue. College Grove. 582-5820: Birdle Carter Trio, swing and jazz. Thursday through Sunday.

Country Bumphin Dance Machine, 1862 Paim Avenue. Imperial Beach, 429-1161: 100 Proof, country western, Wednesday through Safurday Johnny Rodriguez, country.

Hightelub, 7094 Miramar Roo Mira Mesa. 578-1216: Red Eye, dance music, Tuesday through Saturday; Tony Dockum, count western.

Da Vinci's, 626 E Sheet, Chula Vista. 427-8880: Rex Paris. contemporary. Sunday and

Distillery East, 755 Metcalf Street, Escondido, 741-9393; Matriarch II. Nyrvana, and Phoreplay, rock and roll, Thursday, Rockin's Stevle W. rock and roll, Friday and Saturday. Matriarch III sent and roll Significations.

Distillery, Old No. 7, 140 South plantiery, Old not. 7, Hull South Steine Boulevard, Skidna Beach, 755-6733: Moving Targets, rock and roil, Thursday Brough Saturday: D.J. Fellx, dance music, sunday: the Mark, rock and roil, Tuesday: Tweed Sneokers, rock and roil, Wednesday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Drive, Shelfer Island, 223-2572; Larry Page, contemporary plant and guttar, Wednesday through Saturday; Bill Brackell, X-ated comedy, Sunday through Tuesday.

Driffwood, 5286 Ballimore Drive, La Mesa. 462-0533: Dan Gels and Quadrant, contemporary, Wednesday and Thursday: Carl Simmons, country western, Friday through Tuesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Peter Sprague with Dance of the Universe Orchestra, jazz. Wednesday through Sunday

Fat City, 2137 Pacific Highway, downlown, 232-086: Melisia McCracken, contemporary, Tuesday through Thursday; Shelia Harris, western, contemporary, and pop. Friday and Saturday.

Fireside Restaurant and Lounge, 7353 El Cajon Boulevard La Mesa. 460-1500: Quick, top 40.

Fireside Restaurant/Lone Star Lounge, 439 West Washington, Escandida, 745-1931: Trinlly River Brothers, country rock, Wednesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Marguetta Page, jazz, Thursday through Saturday, Anthony Ortega, jazz, Sunday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635: Live top 40, Tuesday flyough Sunday, Call club for information

Fogautter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Edges, rock and roll, Wednesday through Saturday: Incagnito, new wave. Sunday through Tuesday.

Naicyon, 4258 Wost Point Loma Boulevard, Loma Portal, 225-9559: faxi, rock and roll, Tuesday through Saturday.

Hailigan's, 4325 Ocean Boulevard, Pacific Beach. 274-3474: Ron Botton Gro. contemporary, Tuesday th Saturday: Sieve Vaus.

Hamburguesa, 4016 Wallace Street, Old Town. 295-0584: Donny

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Wild Hair, contemporary, Friday and

Hill House, 2730 Via de la Valle. Del Mar. 755-6614: Partners. contemporary soft rock, country western, and rhythm & blues. Tuesday through Saturday, Barte Curningham, country rock and contemporary, Sunday and Monday.

foulthan's Old Place, 5323 Mission Center Road, Mission Valley. 297-6370: Wayne Guy

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive. Shelter Island

224-3577: Jon Sandeval Band featuring Kathy Mitchell and Matt Davis, Latin blues and jazz; Juesday through Saturday; Rita Mass, planist, Tuesday through Friday.

Well doubles for the price of singles

Hungry Hunter, 1221 Vista Way. Oceanside, 433-2633: Colorado Cool-Ald, contemporary rock Cool-Aid. contemporary rock, Tuesday through Saturday; Pelikar Alley, iazz, Sunday and Monday

Thursday is Kamikaze night Kamikazes \$1.00

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Latin show and dance, Tuesda through Saturday.

Joily Roger, 807 West Harbor Drive, Seaport Village, 233-4300 The Mike Sanders Duo, contemporary, Wednesday through Saturday.

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Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley.

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Rush June S Judas Priest UFO May Ted Nugent May 15 with Humble Pie

Willie Nelson Greek Theater-June AC/DC Rod Stewart Van Halen Bruce Springsteen Neil Diamond Pat Benatar Kenny Rogers

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Appearing Tuesday—Saturday 9 p.m.—1:30 a.m w Happy Hour prices—Hors d'oeuvres—Dance le The Cowboy Corral at the Atlantis

ANTHONY ORTEGA MARGUERITA PAGE

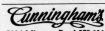
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TOM LONE
(jazz guitar & vocins)
Host of Talent Open Mic

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Friday, May 1 (and every Sunday at 2:00) TOM CAT &

FLORA • AIRTO • HIROSHIMA • INNER THE BLUES DUSTERS CIRCLE . MOACIR SANTOS (original southern blues dance & show 8:00

Celebrate 'EL GRITO' de Cinco de Mayo on Monday, May 4

PETE & SHEILA ESCOVEDO & friends

every Thursday
TALENT NIGHT

Tuesday, May 5
LORI BELL QUARTET
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TICKETS (Dinner hours: Thursday—Sunday 6:00 p.m.—Vegetarian cuitine)
Doors open at 7:30. Advance tickets for all shows available at Licorice Pizze (P.B.,
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Thursday & Friday, April 23 & 24

TELSTAR TOTAL

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Special drink at half price-Half price ad



299-2828 Siers Brothers, rock and roll. Wednesday through Saturday

Little Bavaria, Carmel Valley Road, Del Mar. 755-1383: Tweel Snedkeis, lock und hil, lonight, Thursday, the Alpiners, German polka, Saturday.

Loading Zone, 4198 Convoy Street, Clairemont, 277-9869: Telstar, rock and roll, tonight

London Opera House, 5404 Balboa Avenue, Clairemont 279-2390: John Barker, contemporary, Monday firrough Wednesday, Barker & Orr, contemporary, Sunday,

Longshof Saloon, 843 Grand Avenue, San Marcos, 744-8576 Montezuma's Revenge, countr rock, Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon, 442-9696: Steve Mauzes, country rock, Tuesday through Friday.

Macho's, 2966 Midway Drive, Loma Portol. 224-2401: Who's Driving, western swing, Thursday through Saturday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Tall Cotton, country western, Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Justice country western, Sunday and Monday.

Mandalin Wind, 308 University Avenue. Hillcrest. 297-3017: King Biscuit Blues Band, blues. Thursdo: through Saturday; audition night, Monday.

The Mission Inn., 502 East Mission Road, San Marcos. 744-2203: Cannonball Express country western. Wednesday through Sunday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Stree Loma Portal, 226-1871: Bill Bracke bluegrass and X-rated comedy. Thursday through Saturday.

Mom's Satoon, 945 Gamet Avenue, Pacific Beach, 488-9598 Shadow, rock and roll, Thursday through Sunday, Mad Dog, rock and roll, Manday; Secrets, rock and roll, Tuesday and

Monit's, 10475 San Diego Missior Road, Mission Volley, 563-0060: Bleach Bros., top 40, Thursday through Tuesday; Bagart, top 40,

Monterey Jack's, 11940 Berr Plaza Drive, Rancho Bernard 566-2400: Ohi Ridge, country Tuesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; Rich Hunt and Allan Silar, contemporary, Wednesday trough Saharday.

Mustang Club, 3595 Sports Aren Boulevard, Loma Portal, 223-5996 Gerry Baze and a Tauch of Cauntry, country western. Tuesday through Salurday.

My Rich Uncle's, 6205 El Cajon Boulevard, Fost Son Diego. 267-7332: Rywheel, rock and roll Thursday through Salurday.

Mavajo Inn. 8515 Navajo Road. San Carlos. 465-1730: Chain Reaction. rook and roll. Tuesday Inrough Saturday; Nithelife. rook and roll. Sunday and Manday.







Old Bonita Store Restaurant

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030

SAN DIEGO ★ ★ TED NÜĞENT ★ ★ RUSH JUNE . *

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The Russ Kirkpatrick Band

Quintet Friday & Saturday April 24 & 25 Starts 9:00 ednesday & Thursday April 22 & 23

The Sammy Tritt Organ Trio

featuring: Hollis Gentry, horns, Charles McPherson Jr., drums, Sammy Tritt, jazz organ.

Late Sunday Night Jazz April 26 Starts 9:30 c

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Further concert information 741-9394

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John Lewis

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308 University Hillcrest 297-3017

Pal Joey's, 5147 Waring Road. Allied Gardens 2P - 7873 Fro Brigham Preservation Band, oldies and swing, Friday and Saturday. Dick Liberatore, oldies but goodies, Sunday.

Pelikan Pub., 7828 Broadway, Lemon Grove, 464-9284: Tom Cat, blues, Friday, Mike Wilkes, contemporary, Thursday, Timothy Kinsella, contemporary, Saturday,

Poseidon, 1690 Coast Boulevard. Del Mar. 755-9345: Air Bros., rock and roll, Wednesday and Thursday; Thunderbolt the Wondercolt, rock and roll, Friday

Prophet Vegetarian Restaurani, 465 University Avenue, East Son Diego, 283-7481. The Orino Guitar Duc, classical guitar, Inesday, Wednesday, and Friday night. Lot Beil and Shep Myes, mellow jazz plano and filler, Prusaday, 200 plano and filler, Prusaday, 200 plano and filler, Prusaday, 200 plano and filler Buttaria, 200 plano and 200 plano a

Rancho Bernardo Inn. 17550 Rancho Bernardo Inn, 17550 Bemardo Oaks Drive, Rancho Bernardo, 487-1611: Al Jarvis Trio, contemporary, Tuesday through Saturday; Lynette Sommers and Company, pop. Sunday and Monday.

Red's Mace, 308 North El Cami Real, Encinitas. 942-1676: Mountain Magic, country. Thursday; Raxo, country wester and oldles, Friday and Saturday

Reuben's Plankhouse, 7637 Balboa Avenue, Clairemont. 278-7373: John Barker, contemporary, Tuesday through

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa. 277-7937: Simmons and Krystal, contemporary. Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2500: Enic – Live, easy listening, Thursday through Salurday; Al Torres, ec listening, Sunday through Wednesday.

Sandpiper Lounge, Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island, 291-6400: The Orwell Brothers, country western, Thursday through Saturday; Jeannie Cheatham, Jazz, Sunday through Wednesday.

Saska's-Sports Arena, 4250 Wes Point Loma Boulevard, Loma Portal, 223-9156: Steve O'Connor Quarter, jazz, Wednesday throug Saturday.

Sea Dag Lounge, Holiday Inn. 595 Hotel Circle South, Mission Valley, 291-5720: Tony Drew. contemporary plano, Tuesday through Saturday.

Shepherd Cafe, 1125 South Highway 101, Excinites, 763-1124. David Anderson, Sponish quitor, Saturday nooritime: David White and Maynard Evans, soft rock, Saturday night: Peter Spracyus, Saturday night: Peter Spracyus, jozz guitor, Sunday noontime. David Potter and John Svenson, old-time piano, Sunday night

Spiril, 1130 Buenos Avenue, Bay Pork, 276-3993; Enul plus the Big, rock and roll, Thursday; Beachle the Beachnuts and the Greg

The Prophet

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New Loading Zone Happy Hours: Mon.—Fri. 10 a.m.— 9 p.m., well doubles \$1.50 Monday—California Coolers—St Tuesday—Tequila or Schnapps Shooters—50k Wednesday—Well drinks \$1.00 Thursday—Kamikares—50c

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7 nights a week of RCLES

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From the creators of the original Sweeney's comes

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Thurs., Fri., Set.
The craziest new band in town Dirk Debonaire at the

Boat People

Four musicians and a beautiful new wave dancer in an outrageous performant with comedy, skits, costumes, lots of new wave rock, oldies, unique original music and Dirk Debonaire, the "Liberace of New Wave." Great to dance

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Suffon Band plus guests, rock and roll, Friddy the Difference, rock and roll. I after Frowsers storngage. Saturday, I'm a Boy rock and roll, and Paris plus, a guests, rock and roll, fuesday, the Perientralos Camival of Values party plus guests, Wednesday.

Springfield Wagon Works, 5255 Keamy Villa Road, Keamy Mesa, 565-2272: Homefolk, confemporary, Thursday through Saturday.

That Pizza Piace, 2622-8 El Camino Real. Carisbad. 434-3171 John & Julie Moore with Dennis, bluegrass, Saturday,

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944 Laura Zambo, contemporary jazz vocal stylings, Wednesday through Saturday

Tom Ham's Lighthouse, 2150 Harbor Irland Drive. Harbor Island. 291-9110. Dusty and Mellissa. contemporary. Wednesday through Saturday. Dusty. contemporary. Sunday. Donna Cate, contemporary. Tuesday and Wednesday.

Triton, 2630 South Highway 101. Cardiff, 436-8877. Frumplestiltskin rock and roll. Tuesday through Saturday, Four Eyes, new wave. Sundray and Monster.

Friton, a011 El Cajon Boulevard. East San Diego. 583-3240: Joe Marillo Quarlet, jazz. Friday and Saturday. Trojari Hone, 6179 University Avenue, East San Diego, 582-1070 Stallion, rock and roll, Tuesday through Sunday: Magnum, rock and roll, Monday

Windjammer, 2591 South Highway (td., Caralff, 753-0168 Skyrigh, nock and new wave. Thursday through Saturday in the upstairs Lourge: the Russ Kirkpatrick Band, Southern sout, variety, and rock, Sunday and Monday in the upstairs lourge bane Curringham. South Curringham, and Saturday in the downstairs lounge Saturday in the downstairs lounge. Tuba-Man's, 2551 University Avenue, North Park, 245-9426: Ira Cobb Jazzbo, Divleland, Friday, Family Bluegrass Band, Saturday,

The Westerner, 22 West Seven Street, National City, 474-2919 Dusty Rhodes, rock and roll, Monday and Tuesday

Whiskey Flafs, 1260 West Parkway, Escondido. 745-8640 Don Livingston and Timberline. country, Monday through Saturday

Turquoise Lounge, 5975 Severin Drive, La Mesa: 465-1525: Emergency Exit. top 40, Tuesday through Saturday. Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge 280-6263: E. Zane Wood and Blazing Saddles, country, Wednesday through Sunday Vayager, 1901 Shelter Island Drive, Shelter Island, 222-0421: Nooney Rickett and Co., contemporary, Tuesday through Saturday, Bobby King, reflections of She S. inc.

Zebra Club, 560 Fifth Avenue. downtown. 239-4222: Nudes. ska. tonight, Thursday

Los Angeles Clubs

Concerts By The Sea, 100 Fishermon's Wharf, Redando Beach (213) 379-4998 Phil Woods, Thursday through Sunday.

Woods, Fritabash intelligent and the Country Club, 18145 Neimon Way, Reseata (213) 881-9800. Don McLean and Friends, Friday, April 24, Levon Heint and the Cate Brothers, Saturday, April 25; the Jim Carroll Band, Sunday, April 26, George Jones and Friends. Tuesday, April 26, the Glenn Miller Orchestra, Wodnesday, April 29.

Donte's, 4269 Lankershim Boulevard, North Hollywood, (213) 769-1566: Al Vizzutti and Bunny Brunell, Foright, Thursday, and Joe Farrell, Friday and Saturday, April

Madame Wong's, 949 Sun Muy Way, Chinatown. (213) 824-5346: the Secrets, tonight, Thursday; the Pap and Beachte and the Beachruls. Friday. April 24: and the Pap and Toni and the Movers, Saturday, April 25.

Palomino, 6907 Lankenhim Boulevard, North Hollywood, (2):33 764-8100 (8):00 Nelson, Fridox (2):33 Schurdoy, April 24 and 25; Jimmy Robbit and Benegadie, Sunday, April 26; Billy Jim Baker and the Boren Band Manday, April 29; Lany lieon and the Shootles, Tuesday, April 28, and Christy Lane, Wednesday, April 29.

Rary, 9009 Sunset Boulevard. (213) 878-2222: Carl Wilson and Jack Tempochn, Ionight. Insusday. Comps. Fidory and Saluday. April 24 and 25. and Al Seward and Shot in the Dark. Testaday through Thursday. April 28 through 30.

Concerts

James Taylor: Anaheim Convention Center, Friday, May 1, 8 p.m., 800 West Katelia Avenue, Anaheim; Wilshire Theatre, Aricheim; Wishire Inecire, Saturday, May 2, through Wednesday, May 6, 8 p.m., 8440 Wilshire Boulevard. (213) 852-1900

The Stranglers and Robert Williams: Flippers, Monday, May 4, 8 p.m. (213) 520-9111.



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7 Ramblin' Bandy Dance Lesso

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Eddle and Chato, Tuesday through Saturday from 8:30 p.m. to 1:00 a.m. Rightwing performs every Sunday from 7 to 11:30 p.m. and Monday from 8:30 p.m. Also FREE Nachos, Fresh



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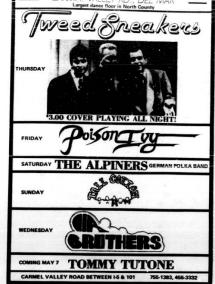
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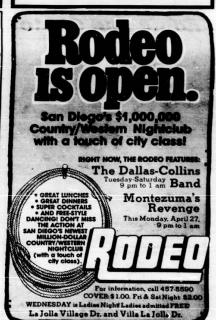
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Licorice Pizza (Escondido, Carlsbad) Tickets at door \$500

Must be 21, I.D. required

Advance tickets *5**

CURRENT MOVIES

Allegro Non Troppo

between his model and himself. Blund Bozzent. In tellular animativ elects to fluchop the values of the Disney and the Spenger and the solementy about classical music. Bozzento is carbon sequences are to this pany and preachy, and has seen to this pany and preachy, and has record pany and preachy, and has record and preachy and preach and pre

World, Stawmsk. 1977.

(Nen, 425)

Altered States—The tradisonal madric (Nen) 425 and 1972.

Altered States—The tradisonal madric disease of the cothes and floating nuised in an estation transformation of the cothes and floating nuised in an estation transformation of the cothes and floating nuised in an estate of the cothes and floating nuised in an estate of the cothes and floating nuised in an estate of the cothes and floating nuised in a floating nuised in a contract of the cothes and floating nuised in a contract of the cothes and a floating nuised in a contract of the cothes and a floating nuised in a contract of the cothes and the cothes and the floating nuised in the cothes and the floating nuised made and the floating nuised in the cothes and the floating nuised nuised in the cothes and the cothes and the floating nuised n novive and the rest of the world in ret-ative peace. The original script by Paddy Chayellay amost certary in-tered to the control of the control of the through near and the heaviers of Russelfs touch, as well as his dise-grant for the policy world must have been as the control of the control of the soon to remove his name from the project. The humanistic sentimental, enjoy, indicate a final frumph for Chayettsy or a feest a touching of a previously dead Russell nerve With 100 (La Páloms, 100 of 100

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KGB-FM and UCSD's University Events Office present

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As seen on Johnny Carson & Mery Griffin

April 24, Friday, 8:00 p.m. UC San Diego's Mandeville Auditorium

UCSD St. \$3.50, UCSD Fac/Staff/Other St. \$4.50 G.A. \$5.50

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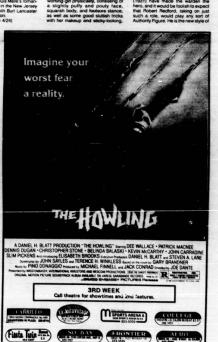
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CURRENT MOVIES

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* Total Meas Cinemas, from 4/26, *The Buddy Helly Story — Garly Breign's sarly, but'y performance in the lead role somewhat elevates this conventional musical biography, short halow without passes over sensitives the same story of smallborn Texas garage, to 100, 40s small properties of the com-tent of the small properties of small properties of

"(South Bay Drive In, from 424)
La Cape ass. Paties B — Cherry
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Caveman — Prehistoric comedy with Ringo Starr, Barbara Bach, and John Matuszak, directed by Carl Gottleb. (Cinema Plaza 5, Grossmont, Plaza Twin 2)

Two 22

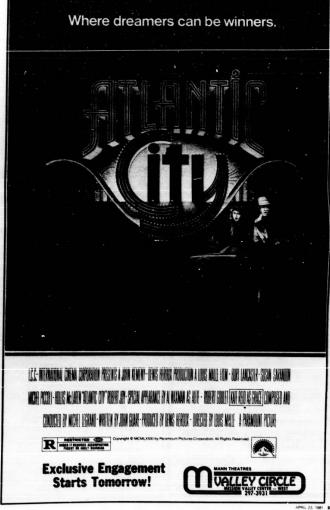
Coal Bitner's Daughter — The main contribution traceable directly from control supris of the movie on her life — besides of course, her having lived it and their securities of a man beater draphy — a simply her left presence raphy — a simply her left presence clocking over the collective shoulder of the moviemakers. This queerly prescribed in the collective shoulder of the moviemakers. This queerly prescribed in the collective shoulder of the collective shoulder of the moviemakers. The post part of the country music concern creut and present all temptation to editorialize of the country music concern creut of the country music concern creut. Springer control to the property of the country music concern creut. The service of the country music concern creut of the country music concern creut. The service of the country music concern creut.

Coeffuny Years 1: Fashoro Waleys Coeffuny Revent The Marine capacitan's wife, thrisking to make herself useful white her man is away in Vernam, takes a nongaying bit in a visit of the well as a radical change (symmothesis by her going from straight hair to hirtzy) and tals in now with a other hirtzy and talk in now with a not in the property of the

love blooms, which makes the herone's volunteer work seem less motivatied by do-gooding or motivatied by do-gooding or motivatied by do-gooding or motivaties of the seem of t

sucide Hit songs of the 1980s are periodically played on the sound track, unabridged, and they amoust the account into soft. patients of the account into soft. patients of the account into soft. Haskelf Wester with the Duat Bowl Haskelf Wester with the Duat Bowl clust still on in Scamera lens from his stirt on Ashby's BOUND FOR GLORY. Jame Fonds. Jon Woght, and Bruce 1. (Strand, through 4/25)

problem of assal outnoy observa-nous of family law and in the shin-dance there are pienty of amburga moments, and many more that are smug, I say-minded, and banal. It whose entrie. I pap opublation is led together by blood or wedook, and whose more laws produciation is the foreign of the clain. But really, Tac-chella's a concentral only about her



"Wizard of odd:

CURRENT MOVIES

determinedly down-to-earth, lower even than that it seems to be rooted in pop slogans. You only live once and "Get it together," and "Do your own thing," and "Let it all hang out." 1976. (La Jolla Village, from 4/24)

Dawn of the Dead — George A. Romero's companion piece to his MiGHT OF THE LUNNO DEAD, set largely (and inspirationally) in a sub-urban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker technique and gauder special effects, and positively guaranteed not to disappoint even the most hysterical disappoint even the most hysterical middle of the companion of the companio gratuitously, scandalously, nose-thumbingly gory. But it also offers the wickedest laughs of any American thumbingly gory. But also offers the workedest laughs of any American workedest laughs of any American move since BEYOND THE VALLEY you are one of those persons who under no circumstances can admit humbrous about, for example, a time bossibility of there being anything humbrous about, for example, a time head siccol of where the property of the pro

in dighesis established by the become admission sheeman Wouk, and liven Shaw, the move has an en-fecting lack of diamatic focus, of the shaw the sheeman was an en-sured to the shaw the sheeman sheeman scenes of social context, and of point of view. There is at least one interest-ing scenin — the one was the sheeman of view. There is a fless of en-ity of the sheeman sheeman of view. There is a fless of the cong captivity (a hely improbability, but never mind that) and where cong captivity (a hely improbability, but never mind that), and where and (a complete alteriaction, our never area (a complete alteriaction, our never area (a complete alteriaction, our never skeet), maginature quality, a claus-rophobic companies in its staging, a greeting duration, a bit of enroting and the companies of the staging, a greeting duration, a bit of enroting makes the pumpod-up intensity of an makes the pumpod-up intensity of an from Robert De Niro that approxi-mates the purped-up intensity of an athlete just prior to the Big Game, and, as a final bornus, a rousing outburst of Errol Flynn heroics, which, taken all tigether, give it a solety difficult to find elsewhere in the movie, Chis-sensity of the control of the control Streep, and John Cazade. 1978. (Strand, through 4/25) Ika 😭 Paloma

UNIVERSITY TOWNS CTR

GOING APE (PG) 12:35, 2:30, 4:30, 6:30, 8:30, 10:30 p.m

ALICE IN WONDERLAND (G) 11.45, 3:10, 6:40, 10:10 AMY (G) 1:10, 4:40, 8:10

1740 MENARDO CENTRE CT 485-8641) Starts
SEYOND THE REEF (PG)
12:00, 2:00, 4:00, 6:00, 8:00, 10:00 p.m.

Starts Friday GOMG APE (PG) 12:30, 4:10, 8:00 p.m. PRIVATE EVES (PG) 2:20, 6:05, 9:50 p.m.

THEF (R) 1215, 245, 515, 745, 1015 pm.

TESS (PG) 1:30, 5:00, 8:30 pm

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TLANTIC FINANCE TESS' MIGHTINAMS

Mon.—Fri. 5-45, 8-00, 1000 Sat & Sun. 1:30, 3-4, 5-5, 8-00, 1000 p.m. (R) Sun. 1:30, 5-00, 8-30 pm. 1000 pm. Sat & Sun. 1:30, 5-00, 8-30 pm. 1000 pm. (R)

12:15, 2:15, 4:15, 6:15, 8:15, 10:15 pm

AMY (G) 12:30, 4:00, 7:30 pm. ALICE IN WORDERLAND (G) 2:30, 6:00, 9:30 pm.

FAME (R) 12:00, 2:30, 5:00, 7:30, 10:00 pm.

POSTMAN ALWAYS RINGS TWICE
(R) 12:30, 3:00, 5:30, 8:00, 10:15 p.m.

ALICE IN WONDERLAND (G) 11:30, 2:45. 05, 9:20 pm. AMY (G) 12:55, 4:10, 7:30

1:45, 3:30, 5:15, 7:00, 8:45, 10:30 p.m.

MARY'S WAR 215, 615, 1015 DEVIL & MAX DEVLM 1215, 415, 815

MIDNIGHT SHOW SPECIAL FEATURE

Starts Friday THE NAND (R) 12:00, 2:00, 4:00, 6:00, 8:00, 10:00 p.

Fame — From Freshman auditions to Senior graduation, Alan Parker chaperones one entire class through New York City's prestigious High School of the Performing Arts, Parker's own lack of discipline, or lack of form, allows the students to carom

1st & D Street, Encinitas 436-SHOW April 24—April 30

Altered States

The Boys
of the Lough

CENTER Cinemas Mission Velley 297-1888

FLOWER HILL Cinemas Del Mar Racetrack Exit I-5 275-0070 / 755-5511

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certain toehold in cinema history by documenting the midnight rifes of the ROCKY HORROR PICTURE. SHOW cut, but only the faithful will be satis-fied with his easy acceptance of it as a means of Donysues (bierston. Edde Barth, Irene Cara, Lee Curreri, Laura Dean. 1980. (Sports Arena 6)

The Final Conflict — Billed as "the last chapter in the OMEN trilogy," with Sam Neill, Rossano Brazzi, and Lies Harrow, directed by Graham Baker. (Conter 3 Cinema 2: Cinema Plaza 5; Mira Mesa Cinemas, from 4/24; New Valley Drive In; Plaza)

Valley Orlive In: Plazza)

Fosse. An update on the teenage rebellion at the start only the Egithes reveals that only the faces have changed. Four fitteen-year-did girs, except of the plazza of the p

Surreitand diversaling body of the control of the c

Chase A DESIGNATION OF THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER. ALTANAMA STEWART - LAND OF CALLS

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A CANONIC STARTS TOMORROW!

CASINO Theatre FRONTIER Drive-In 3601 Midwey Dr. 234-3461 SANTEE Twin Drive-In Santee 448-7447 SOUTH BAY Drive-In 2170 Coronado Ave., Imperial Beach 423-2727 SPRING VALLEY Cinema Sweetwater & Jamacha 466-6633

thrown below the belt ("Just because they fit you with a disphragm; the mother expounds," it doesn't make you a woman'). With Jode Foster, Cherie Currie. Scott Balo, and Sally Kellerman; directed by Adrian Lyne. 1980. * (Ace Drive In, from 4/24)

*Acc Urve III. Rom 4/29.

*Fitz the Cat — Bringing R. Crumb's crumb-burn characters to life a no better an idea than bringing Charles better and the state of the

The Great Santini — Previously re-leased as THE ACE, a portrat of a warrow without a war," a Marine pilot warrow without a war," as Marine pilot pilot great and a something of a bully, and who has no astisfactory way to bully of the social servergies in the to bully off the social servergies in the to bull off the social servergies in the to bull off the social servergies in the to bull off the social servergies in the social pilot servergies of the social pilot servergies spatining, fruly obsaulation area is patining. They obsaulated area people and places around the military town of Beaufort, South Caroina, and quite a complex; ever of family life, with author and the properties of the incending of the properties of the incending of the properties of the incending of the properties of the temperature of the properties of the properties of the properties of the properties of properties prop

The Hand — Horror film about a man being terrorized by his amputated hand, with Michael Caine and Andrea Marcovicci, written and directed by Civer Stone.

(Center 3 Cinema 1: Frontier Drive In. La John Village, New Valley Drive In. U.A. La John Village, New Valley Drive In. U.A. Cinema 1; Yineyard Twin 2; Trom 4/24)

Oceania I, Vineyard New Z, Lon 624)
Hardy Working — John Lewis I first I worked the Common I would be common to the Common I would be common to the Child Common I would be common to the Child Common I would be common to the co

Heaven's Gate — Michael Chimo's lority-million-dollar epic Western, heavily recules of disastrous by-neavily recules of disastrous by-jout last fall, staming Kns Kristollerson. Christopher Walken, and Isabelle Hupper (Campus Drive In: Clampus Price In; Clampus Drive In; Clamp

The Hellstrom Chronicle — Luminous, crystalline magnifications of bugs and their daily businesses make insects seem about as interesting as anywhere outside of a Luis Bufuel movie. However, the gratitious fic-tional format of a deranged scientist

CURRENT MOVIES

acoperately warning us of world take-over by the exploding insect popula-sin throws doubts over everything, wish Lawrence Pressman, directed by Walon Green. 1971. (Ken. 4/26)

The Howling — An epidemic of lycaminopy in and around a cutyor of the control of the control of the control of the forms. Slow to get going, and found the end. If not sooner, it is drawing once of INVASION OF THE SION legands. Numerous tangental silv-sings to the subject — a mention of soons to the subject — a mention of soons to the subject — an ention of soons to the subject — and soons of as smart-alecks. Rob Bottins special effects, which transform a human being rish me Big Baid World of HHEEL ETTLE. PROS. are containly show me being rish me being rish and received the second received the s

Javas 2 — Leaving saids the obvious profit motive, this sequel, which gives mineted buttle, frommatters to other purpose or port vehalters. Typical of as patients as the filter far review, all the filter from the purpose or port vehalters. Typical of as patients as the filter far review, all the filter from the purpose of port of the filter from the gail to show a Cleast Minhs what being joint on a Cleast Minhs what being joint on a Cleast Minhs what being joint on a Cleast Minhs what he gail to show a Cleast Minhs which was the shown as the show a clean of the filter filters and the show a clean of the filters which was the shown as the shown as the show a clean of the filters which was the shown as College, from 4/24)

THE STRAND 4950 Newport Avenue sen Beech 223-3141 DOLBY STEREO Thurs. Sat. ROBERT DE NIRO







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(MAIDIAL PILES
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ORGON WILLES
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THE LAST VALLEY

Clairement, 4140 Clairement Mesa (274-0701)
Theater 1: The Last Chaire and Missey: from 4:24
Theater 2: Nine to Five and My Sorteguent

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The Jerk — The main escape hatch of Sieve Martin's stand-up routiness the scholder way. The well-their Strom one scholder way. The well-their Strom one can be sense of the strom one partial sense of detachment from his own gage, but a sense of abandoning she, this restriction here to a single black sharecropper though scancely consistent, and though bounced black sharecropper though scancely consistent, and though bounced obg storyine seems a tot the inden-tured servicide. What makes it the nation that control is the first dog storyine seems a tot the inden-tured servicide. What makes it the indenture of servicide. What makes it the indenture of servicide. What makes it the indenture of servicide. What is provided a school, which scale the servicide. What is provided to the servicide provided by Carl Repeat 1979. If the scan of the servicide to the scan of the servicide to the scan of the scan of scan of the scan of the scan of s

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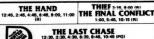
PACIFIC THEATRES Matinees Daily at La Jolla Village, Ginerama, Center and

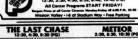
COAL MINER'S DAUGHTER MELVIN & HOWARD

COUSIN, COUSINE THE HAND
1:00, 3:15, 5:30, 8:00,
10:15 (R)
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HEAVEN'S GATE 1:00, 4:00, 7:00, 10:00 (R)

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NINE TO FIVE MY BODYGUARD 1:00, 4:46, 8:46 (PG) 3:00, 6:46, 10:46 (PG) All Claireman Programs TART FRIDAY Bogan Pine of Claimans Human Manday May 48 400 P.M. 15:00







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SOUTH BAY Seata Teles, 475 5th, Chula Vista (422-5287) Treater 1: 7he Postman Always Rings Tence and The Howling, from 424 Theater 2: Beyond the Reef, from 424 Beyond the Reef and The Jank, from 4/24.

Tracer 2 - Existent Private Park Tracer 2 - Covenies 2 - Covenies Tracer 2 - Covenies South Bay Drive In, 2170 Coronado, Imperial Beach (403-2727). Theater 1. The Hand and The Howeing, from 424 Theater 2. American flop and The Budly Holy Stury, bross 424. Theater 3. The Last Chaire and Burn Out, from 424.

424.
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The Jazz Singer and Kanadu, from 424.
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NORTH COUNTY

emino Cinema 4, 2253 E1 Camino Resul Occu (433-9144). Theater 1 Beyond the Reef from 4-24 Thinter 2 Handly Blocking Thouses 3, Nighthaws Thouses 4, Exception

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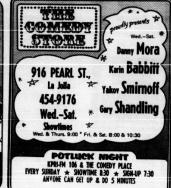
selves for Truffaut to selicit applause for his interpol characters, or to selicit milder responses on the order of meier choking up. And it is something of a blessing that Truffaut, perhaps too-choked up himself, or perhaps presuming that everybody eise chokes up as easily as the deem to straight for your throat, doesn't but explosed to the suppose on, doesn't take untital adsqueeze on, doesn't take unfair ad-vantage of your predisposition to be choked. He remains tactful, gentle, reserved. With Catherine Deneuve. Gerard Depardieu, Heinz Bennent. 1980. *** (Guild)

"Two Leaf Waltz — Yes, yes, if is better photographed than the average concert movie, and it's better recorded, and the music itself is on the whole better. And so whalf it is still a concert (A couple of bonus numbers, "The Weight" and "Evangeline," are staped in a studio amd sweeping, and camera movements and swirling smoke, and these show off director and the studies and these show off director at full files, and at the same time show. Marini accritises a transition of the authentic concert stull, The lugibrious end-oilup the limitations of the authentic concert stull, The lugibrious end-oilup the limitation of the authentic concert stull, The lugibrious end-oilup the stull of the stull of the stull of the stullBand's all-staff farewell concert. Thanksgiving Day, 1976: a nowners patilled in the postmonths of the stull of the stullpatilled in the postmonths of the stullstulled in the stull of the stullstulled in the stullstulle at full flex, and at the same time show

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CURRENT MOVIES

whole show worthwhile: the first being the boy's wounded feelings at a family photo-faking session, and the second being his dispust over the antics of his high-school peers at a McDonald's. The dolehul Donald Sutherland as the ather pat as a dramatic device and

rather idealized as a view of the pro-fession, coax the teenager into a spectacular Freudian slip, prompting him to rise out of his chair, float to the

nim to rise out of his chair, float to the window, and leff flashing colored lights play on his face as he undergoes an earth-moving revelation. 1980. "* (Oceanside 8: Parkway 1; Rancho Bernardo 6: Sports Arena 6: Univer-sity Towne Centre)

pered response in the viewer's mind such as "Wat fill tomorrow, sweete". With Goldie Hawn, Eileen Brennen, and Armand Assante: directed by Howard Zieff 1980. * (Oceanside 8, Sports Arena 6)

The Producers — Zero Mostel and Gene Wilder (the latter manages to steal every scene he is in from the

Sphiles - A lay (gyptiogist eth a lay (gyptiogist eth a lay (gyptiogist eth a lay (gyptiogist eth

Tess — Roman Polanski's disgraceful adaptation of Thomas Hardy's ungraceful novel, TESS OF THE D'URBERVILLES — disgraceful not because it mangles the original (quite the opposite), but because it creates nothing of its own. Much in the manne of the PBS MASTERPIECE THEATRE Polanski's movie seems to ward to rest on Hardy's laurets. This would per-haps be no crime, or would be less of a one, if the movie were less boring to sit through, less drab to look at, less vacant in the central role. Three hours

nons too on futil web better the finish, not to the nervous userial web better the foot anging for gap marked forms of the control for the foot anging for gap marked forms of the foot and foot and foot the aderence. With Nestate and Kurokawa's stock company of the foot foot the foot and foot and foot the foot and foot the foot and foot the foot and foot and foot the foot and foo

former, who has devoted his entire career to the air of stossing scenes) portray a paid of seedy, awards theath-financial gain depends upon the guaranteed flory of their nest show. FOR HILER, a musical revut on the rise of the Thrid Reich, staining a hipster Hiller (Dick Shawn, very a hipster Hiller (Dick Shawn, very and shawn) and the seed of the Thrid Reich, staining a hipster Hiller (Dick Shawn, very and shawn) and the seed of the Thrid Reich, staining a hipster Hiller (Dick Shawn, very and shawn) and the seed of the Thrid Reich, staining a hipster Hiller (Dick Shawn, very and shawn) and the seed of the seed

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BREAD and Land from 4/24)

Private Barajamin — A pampered Jewish-American Princess, at with a read after her brand-new bridegroom perishes from a mid-cotal heart attack, is correctly at the Activities of the Activities and dumb-blondeness, because that the disconligation of kildurians and dumb-blondeness, because that the disconligation of the Activities and dumb-blondeness, because that the disconligation. The herone's shr-hall curtain line — 'Don't call me stupid'. 11 Cousine Spec One Week Only! One Week Only!
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drunkent butter, the pack of dogs stampeding into the courtroom and the mammoth Si Bernard leaping onto the updge's bench and licking this face. Seems like old times, all right, but was this sort of thing ever furny? Microbial Plant, Charles Grodin, Could Plant, Charles Grodin, Sandrich, 1980. (Cove) bit overblown. So, for that matter, does the entire show, flashily directed does the entire show hashly directed and cryptically written by newcomer Michael Mann, with a pietring langerine Dream muscale socre that as the state of the sta

The Shurt Man. — The subject is illusion and relative and the bit will be a soon and relative and the bit will be a soon and relative and the bit will be a soon and relative and the bit will be a soon and relative and the soon and the soon

Up in Smoke — Cheech and Chong's manijuana puti piece is simply a striker (a pot striker? a strikpot?). Gas masks are advised. With Stacy Keach and Tom Skeritt, directed by Lou Adler, 1978.

• (Baiboa, Irom 4/24)

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- REY More, Balbor Fark, 7-30 pm,
Kirby Van Mater, - H.P. Blavatsky,
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THEOSOPHY CENTER, 2800 Fifth Avenue (at Olive) 474-7394

Windwalker - Sincere, simple Indians separated in childhood and so close up, and so often via telephoto lens, that you can't make out what the hell's happening. Trevor Howard, Nick Ramus, and James Remar, di-rected by Kieth Merrill. 1980. *(College, from 4/24)

Wizards — Science-fiction cardon about a cosmic struggle between the forces of Magic and those of Technol-opy (the former a group of Peter Pan and Trikerbell-like elves and fairles, the latter a group of Nazis and repme iamer a group of Nazis and rep-ites) Al Dest the conception is rather sappy. But its mythic possibities are THE CAT. COONSKIN, Baskin is deeply ingrained funkness (e.g., the good wizard, Avatar, is a Disney-ish dwarf with W.C. Fields round red nose and Peter Falk's Columbo voice). [977].

(Net) - Zui / All America (Inc.) - Zui / Amer and he pounces on it gamely ("Oh.
I've been known to twinkle a toe or two," he says, twinkling an eye or two," but it is doubtful whether there will be enough of his admirers in the audi-ence, or whether they will be in any mood, to applaud. Directed by Robert Greenwald, 1980.

"(Village, from 4/24)





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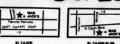








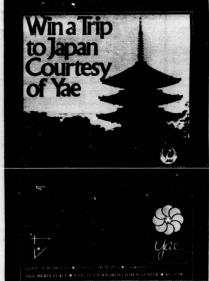














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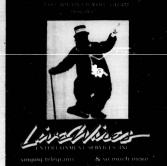


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48 MARINER KETCH in Fort Lauderdale, förflass 1979 4 cabins 5145,000 or trade?
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A PASSIONATE ONE riight stand between my pedigreed miniature schnauer and a hand-some gray poode resulted in six "Schnoodles." Adorable pets, talls docked 130 each. 283-9424

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WANT TO MEET someone warm, unit, attractive with good sense of humor? Young man, 21 receit college graduate, new in ana, wishes so meet similar woman. Mike, Box 8433. San Diego, 92102.

IF YOU'RE THE kind of get who can sit through Andy Warhol's Frankeristein. Fd love to micel your Send me a note. Andy, Box 11372, San Deeps, 92111.

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FREE TO GOOD HOME Black female cat, yelloweyes, pregnant Loving disposation. Adopted us. Our cat won't colerate. 281-7714 9-5. 4402 Fairmount free at Marian. WOMEN — MEET men pre-screened to fulfill your social and other needs based on a com-prehensive questionnaire. Send for free enroll-ment. CDS. Co., P.O. Box 85152, MB-121, San Drego, 92138.

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APRIL 23, 1981 26



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PET ASSISTANCE needs volunteers with time, tact, patience to answer phone calls about spay program. Also drive pets to vets, your area. Leave message, 222-1590.

21.OVABLE "INDOOR" CATS need lowing home. Samese, 7 Black, 3 Both male injudency, affectionate, healthy, responsive and fully domesti-cated. Moving East, Debbie 224-3881.

STUDENT STUDYING photography needs your old cameras and photographic equipment for resorts. Must be reasonable. Jim 438-9520.

LOST CAT. Hilkrest, 1st & Wainut area. "Gan-calf." Grey, long-haired with red collar and lag. SPCA no. 13709. Reward. 283-8415, keep trying.

2 8/488F CAGES, 72x30x18 and 90x30x22 520.

DOB PUPS, have tails cut and shots. Males of females, red and black. 8 weeks old. No papers 140, 464-7234 leave name & number.

GUINEA PIGS, large selection of colors a breeds. Healthy and tame, cheaper than a store. Free pedigine with each animal. Carry view caves. 273-6498 anytime.

ARC CH. SIRED Golden Remover puppers. 7 weeks old, excellent show, field & obedience potential. Must see to appreciate. \$325-3350, 697-9091.

30 GALLON DISPLAY aguarium, yard of water, complete. Heater, power filter, lights, gravet, plants. Trade for vacuum cleaner or best offer. 296-2284 leave message. FREE TO proper home. Alghan male needs room to run and lots of lowing care. Would prefer someone who is knowledgeable about the breed. 270-4489 after 6pm.

MEXICAN LADIES seek American husbands Mexican American Matermonial Associates, P.O. Box 791, National City, CA 92050 Initial quarters fee, 35 Join MAMA.

UNBELEWABLE — 1/2 point char-broiled burger and home style French files for only 11-50. Wednesdays, Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300.

DAVID M. Jennings, been loving you in many spaces and places since our childlove. I have frontees to share with you You found me beautiful them. I aim fully beautiful now. Write if you exist. Marion, Box 9842, 92109.

BLACK WOMAN, 19. looking for man of my dreams intelligent, nice-looking, and affection-ate. Must have goals and means, is he just a dream? P.O. Box 14064, San Diego, 92114.

100-100. Since TVM. Are more accounted to the control of the contr

Receivary, 22-467 or 272-7576 SNGLES, 30x, 40x, are you socially adept, happy, well adjusted but finding it difficult to meet others size yourself? Forming support group for sharing feelings, accepting atmosphere. Fire. 280-5784, 282-4857.

SOMETIMES IT is better to live in the darkness than it is to face the light. Count Dracula.

Application of the property of

CALL HANKS for carring crioscoph to respond a region of all other body for a fine to a fine copy recorder, we desire it is shown as required to the copy of the co

ANIANCIA INTERESTING, we Vulcaria seem to be cup the of webstending this attack through our pursue books. I must study if further Sarek. FOREVER LOOKED FOR you in list week's Disappointed. We sound alike Stall looking? I will next week interested.

APRIL 23 6 Foster Parents Appreciation Day A special thank you to all foster parents from the County of San Diego, Department of Social Services

DESIRE TO MEET formie XT-500 rider, 19-24, to shake weekend rides. Thumper, PO Box 263, El Cajon: CA 92020.

LADY ARE YOU sensitive caring h I SUPPOSE IT WAS to be expected. Those two who reached out pulled back. And Poetic Austrice writes to be of good cheer! Humbag! I'm resisted.

GERRY OF DEL MAR Please call John of Valley Center 749-9522

HEY 19:1AM interesting and interested I am the fun things in Me. Won't leave you dazed and confused, just—crazed and defused. BEAUTIFUL WOMEN generally feel they need nothing more for relationships. That is bull What do you think? Write Allen, Box 2630B, San Diego, CA 92126.

STILL LONESOME at 19,1 don't have a PO box but look in the music section for my answer to this sample problem. Lonesome at 18

JON-BOY, I'll always love you with immerise intensity. Let me prove it to you. Hove you, Anya. WHEN YOU CEASE to strive to understand then you will know, without understanding. Cream

I NEED THE COMPANY of a woman. Do you need a man's biendship? Together let's test the chemistry. Humanistic Scientist, Box 3324, San Diego, 92103.

RB/DEL MAR - It seems like a dream, you've got

AD: LA QUEBECOISE I am from Montreal. Canada, French Canadian, please write to me: Box 145-719, E Street San Diego, CA 92101

ATTRACTIVE PROFESSIONAL worturn late 201 weeks intensigent from the and sensitive made countrymate for permanent relationship State 55 cold Lin John Boulevard, La John 92037.

DOES ANYONE know where Jimmy is? He

DEAR BRUCE Datas of the Dallas-Collins band; quit mounting the world to "The Devil West Down to Georgia" — it makes you look like a jest Signed, the Unknown Crisic.

(ACV, 57, wants male friend with car. 50-65 for friendship, talks. One who really needs a friend, love phone number. P.O. Box 33643. San Diego, (A. 92103.

FULL MOON GONG sounds over the Ocean of sience. Ogygla lips two shores with symbolic gards. Whale sovers sway Domes remain. Ogygla is a way. Farewell.

CONSIDERED LIBERATED. The desire is so consultat it is feathful the ultimate fulfillment. Con last Termans. Wamor of Glorious As

WHO (OR WHOM) shall Aldora turn to once Bill is wed? What maid of Mindspeak stock will be taxly?

working. After the region of significantly leads of section 1992 of control of the region of significantly leads to the region of significantly leads on the region of significant leads of the region of the region

RESPONSIBLE. NEAT. 25-30-year-old male needed on rent sharing basis. Large, 2 bedroom apartment in North Park. \$165 and half unities. References. 294-8966.

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226-0650

279-6207. Cal anyone

Gill-25m.

Gill-25m. FEMALE ROOMMATE NEEDED to share two bedroom apartment in Ocean Beach. 5157.50 plus 575 deposit. Call 223-6441

ROOMMATE WANTED, own room, non-smoker, near SOSU and downsown. \$117 plus. 1/3 uniters. 286-4406. PACIFIC BEACH. Male roommate wanted.
Nonsmoke, employed, next, 29.38. Have 2 beacom spertmen and doubte garage. Share half test, \$210, plus unities. Roger 274-3266, leave message. FEMALE ROCMMATE. Immediate occupancy for house in Ocean Beach with male and female. Must be neat and responsible. \$125 plus 1/3 unities. Call 224-6457.

ACATION RENTAL. Maul, new beautiful beachfors condo. Santastic ocean sew. Only MOD weeky. 281-4487 or 289-1550 for brochuse. FEMALE NONSMOKER to share 2 bedroom apattement in Pacific Seach. Unifurnished modern with freplace. 3212 monthly plus \$200 deposit. Card or Kim 272-3016.

ECOMMATE WANTED to that 4 bedoon April Mark breas a clean 281276.

NOT LOBBOT by that 4 bedoon home or Caremost General and about home or Caremost General and about home or Caremost General and about home or Caremost Care and April Mark Break Bre

MALE OR FEMALE roommate wanted to share 4 bedroom house. \$125 monthly & 1/4 utilities. 484-0366 after 4:30pm.

ROCALLATE WANTED, female or male to share 2 bedroom Chula Vista apartment. Rick 425-0'-45 before 10 30am or after 6 30pm.

PACIFIC BEACH, share surrny furnished 2 bed room apartment Queet but close to bay & ocean freter outdoors, oriented person. Minst be final cally softwent & nonsmoker. 3175 monthly Cynda 274-9028.

2 20:00m Area Baid 223-513 Selevice 38-6866

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Streicher's Bare traps " Fresh, flirty, and just \$26 Our low wedge espadrille is terrific for this THE TIDE is high but I'm holding on I'm gonna-be your number one. I'm not that kind of a gue that gives up just like that Shop the Kastle, MK-son Beats. season's sun-fashions! Wrap it round and round your ankles and wear them with skirts, jeans, shorts and swimwear. So pretty, in lilac, natural, navy, red and black AND ON THE SEVENTH day the Lord also said, go out and help others, but remember you must make money. Cream.

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CD WHAT IS a "wiseman" but a title given to one man by another and who is any man to indize wisdom? AL

NCO BE PATIENT my love, and someday you'll go where no man has gone before. Hot Suit. CARY L. What do you say about Sunday for brunch or just lunch on next Thursday? We'll criebuse Love TT.

MAGICIAN for clubs or private parties, according Please call 296-1744, 9-9-30am. DEAR DCB GROUPIES it doesn't matter who's tunging the drums — it's Onto Vitas, the wittens fidder, everyone comes to see and hear, anyway, signed, C.

NONCONFORMST WOMAN, mid-40x, cauca son, seeking an exceptional man for a distinctive resisionship. P.O. Box 324, San Diego, 92112.

YOU NEVER do a stroke of work to settle up your debts, and your hair's a bloody mess. All roads lead to sector 27. WHAT'S THE MATTER? Don't you care? World prace starts here, not in Congress or the halfs of anys. If you love me - "Counsellor."

PAM GREAT seeing you, missed you a lot. You were a good frend, but now that we're both

ATRACTIVE CARING Jewish female, 39 plus, peters intelligent, noramoling, open, horiest Jesish male, sensawe to needs of others. A.J., FO Bos 1903, Ea Joile, CA 9/2088.

Roommates

YOU DON'T HAVE TO spend big bucks farming your pictures. We have a large selection of commercial grade mouddings, add a mat, glass and that look great, John Baker Picture Frames, 3749 Sports Arena Blvd. 223-5313.

FEMALE ROOMMATE needed now to share condo. Mira Mesa. Nonsmoker. Own room and bath, washer, dayer, pool, jacuzas. Bedroom Aunium needed, \$200 month. Stacy 578-0238.

VACATION RESITAL Mass, new beautiful
Association recognition of the second recognition of the second recognition of the second recognition of the second recognition is mare 2 beautiful
SMAIN INCREMENT to make 2 beautiful
seek integers. I'll monthly plus 1000 depoir.

SMRIL STEAM of the second recognition of the second recogni FEMALE 25-B. employed, reliable: 3 bedroom house, Clairemont, beautiful yard, barbecue, garden, greenhouse. HBC, quiet. 5180 plus 5180 deposts and 1/3 ublities. Bon, Tamm. 483-5217 after 4pm.

FEMALE ROOMMATE needed to share large condo in La Mesa. 23 or over nonsmoking & responsible. 1/25 monthly and 1/3 utilities. Available May 1. Diane 461 (1117).

RODMMATE WANTED to share 3 bedroom -bath house in Claremovic overlooking Mosa-soledas/Limiestray, City, No. pets. nonvinolets \$180.6.1/1.ustiliers. 277.3575.

FEMALE ROCKMATE, large, modern North Park apartment Your own phone, bedroom in bath, 5150 plus unities, Susan 239-8510 9-5pm ABSSION BAY LIDIUMY nouse has well only dishwaher instrovane, lauridy, workshop, garage patis yard new carpet 2 frepaces, race roommates, great neighborhood, 3200 483-0264.

ENCRATAS, NEAT spacious house with loss of extras den fireplace, laundly, patio, yard. Prefe-fernale riorismoler, clean, responsible, profes-sional, \$200, first & last & depose, 753-1490.

GARDEN VIEW ROOM for quest female non-smoler in fouse near University City with intelli-gent, active people, no lich or pets. \$185 unfur-rishest. \$195 furnished: 274-6853. BILINGUAL FEMALE, responsible, to share a beautiful frome, so be mutually chosen, with a young non-hasseling family. Rent regolable 443-8506.

1285 OUTSTANDING HOME to share with 1 professional person Fouri Cona sectuded estate 1/3 utilities 222-2678 leave message.

VEGETARAN, NONSMOKER, Join Cardiff group home. Pinute yard, garden, no dogs, outdoor shower, sauria, fluit trees, beach i mile. Natural peaceful living. 436-0539. ROOMMATE WANTED, share 2 bedroom du-plex in Mission H46s Wallang distance to Univer-sity & Mercy Hospitals. 296-1036 after 6pm.

ROOMMATE TO SHAPE spacious house with single mother, child OK. Private soom, bath & entrance, plans, pool table, laundry, near free-way, Claremont, 5/25, 275-0157.

2 BEDROOM, FURNISHED, freplace, pario, gar-age, near \$0\$U, \$137.50 monthly, plus depose Male or female. Brian 286-9608. SERRA MESA area, 5145 & 1/3 unitors, 282-7354 after Spini

ROOMMATE WANTED to share 2 bedroom apartment in Pacific Beach, 5185 & 1/2 utilities. Audubble May 1, 274-1499 after from CLAREMONT, male or femule, 5 bedroom, 3 bath house, wisher, dryer, backyard with grill \$150 & 175 utilises, 2td-0917

NONSMOKER WITHOUT PETS or children wanted for own musier bedroom with private bath Freplace, poor jaccus & goff course view! 1150 monthly 276-2682

IN UNIVERSITY CITY, 3 bedroom condo to share with 2 other females. Needed May 1st 5170 & 1/3 utilities. 453-5497 or 455-3456.

ROOMMATE NEEDED by May 1st 2 bedroom apartment, 5155 monthly, 24-30 years old, non-smoler, Pacific Beach, 273-2760.

SHARE SPACIOUS ocean view, Cardiff house All amenties. \$200 monthly. Fred 942-5339. HASSLE FREE ROOMMATE available June 1st. La Mesa to Normal Heights. Prefer house, com-patible female(s) and /or clean mate(s) to share expenses, healthful living. Tom 465-9870

NONSMOKING FEMALE without pets or chi-dren wanted for own master bedroom with pri-uzate birds. Fersylve, pxxxx pxxxxx, and golf counte view. \$150 per month. 276-7687, leave message.

message.

NECE 2 BEDROOM, 2 bash apartment in Valley to share with quiet woman in Must be clear, rear, relable & female own room only. \$170 plus. 281-4459

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BEAUTIFUL FLETCHER HILLS home room for ens, wew poor picural quiet Share buch & kitchen nonsmoker, semi-vegetarian, Utaties paid Avakable May 9, 5170, 698-1201

MALE OR FEMALE roommate wanted to help find & share a rice 2 bedroom apartment under \$375 by May 1. I have furnishings. Steve 278-2105.

ROOM, PRIVATE KITCHEN, entrance: Large household, quiet, healthful, nonsmoking, wholstic vegetarians. Organic garden, eggs, quar mis, 1165, 150 deposit. No pets. Sairtee Morten 448-4408.

2 SINGLE ROCHMATES, nonsmikers, to share new 2-story home in Rancho Penasquitos, 5150 morethy. All furnished Louis or All Al-kawan 271-9219 or 484-2345.

PACIFIC BEACH apartment to share, fully furnished 4 blocks from beach, own room & bath 1200 monthly, 483-2324 after 6pm.

RODAMATE NONSMOKING, note & quies to share modern upgaded 12 bestroom condo near UCSD Tennis, own room, jacuzzi, citora, 1240, Paul 452-8523 or 453-5303 X240.

Pacific Beach or La Jolla or 2 others for 3,700 each 1299 3454 after from PRIVATE ROOM available in fairly large vegeta-

RANCHO MISSION VILLAS, male or female loommate to share beautiful 2 bedroom condo overlooking pool. Tennis, jacuzzi, \$200. Tom 281-9019 weekends or evenings.

SPANISH MALE, 27, nonsmoker, athletic, profes-sional, easy going & clean seeks similar open-minded male to apartment hurt in beach, 8690 Aero, Box M-172, San Diego 92123.

WANTED: HOUSE, CONDO, apartment to share. Male, 25, working with good income Preter North Park, Linda Vista, Mesa areas. Tony 440-0353 or 271-8359 leave message.

NONSATOKING PROFESSIONAL or student to share nice quiet 2 bedroom apartmere: \$150 morthly plus utilizes & deposit: David 238-4977 days or 28, 9678 eventings

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FEMALE ROOMMATE to share luxurous Lis. MOUNT HELIX UNFURNISHED house borrers 4. Jold an linear condominum is bestroom 2x1/2 bedoom 2 loan house 2 suchmis 6 linear 4 borrors (sageagt frequise clarification) and share frequise fre

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ACCOMMATE WANTED Ambiends days 1.500 pcm; 19-executed by the page 1.500 records against contract to the page 1.500 pcm; 19-executed by the page 1.500 pcm; 1

FEMALE ROOMMATE for J bedroom apartment or Pacific Beach Norsmoker: I block from bay \$200 monthly: 483-4411 after 6pm.

MALE OR FEMALE ROOMMATE for house 25 ages in Alpine 4 bedroom 2 bath 1 tobacco smoker Available early May movers, 6 1,4 utoes, 282-3869 days. o CAAAAATE WANTED mature person to share They want rusin his ment Lourasia. Ocean wew quiet is peaceful surroundings Immediate oc-cupancy. \$300 Macine 942-0778.

WILL SHARE 2 bedroom house in North Park with mature, working female, 5125 monthly, Bob 280-3734

FEMALE, PLATONIC only, to share new large furnished apartment with heated pool, Jacuzzi, faundly in Lemon Grove. Own room, near all \$110 monthly. Bob 466-1116 or 692-2243.

SINGLE FATHER offers large bedroom & baih to nonsmoking, responsible, kid-loving adult House privileges, washer, diyer. Mira Mesa \$200, 566-8288 evenings.

WOMEN TO SHARE large 3 bedroom, 2 bath condominium with 2 working women near Grossmont College 5150 monthly. Responsible, next, nonsmoker please. Carol 225-2396 week-

ROOMMATE WANTED, health-conscious mais for beach apartment 100 yards from ocean and san Diego her in Ocean Beach. I block from stores \$145 monthly 224-0483 or 565-2059.

DESIRE ROOM in high energy/mellow bruse-hold, with dankier ocean view. Profesable

ROOMMATE WANTED, female, feminist, pro-fessional to share 2 bodroom house in Ocean Bown, 5200 & 1/2 utilities. Wisher/diyer, 3 blocks from beach. Available immediately.

SOOMMATE, MAY 1st, own room, rice 3 bed-room house with yard Excelent neighborhood. 1116 incretilly 1st, last 6, 150 deposit, North Park Employed only 235-8649 or 280-4690. ROOMMATE WANTED for beautiful home overlooking Mission Bay. I hieridy, considerate person needed, male or female, to share house with 2 others. \$225 monthly, 276-7422.

ROOMMATE, SHARE 2 bedroom deluxe condo with quiet, straight nonsmoker. Private parking, air conditioner, dishwasher, 5175 & 1/2 utilities.

ministration Call Britagenes (26-89% for CBSS)

Assistant Mar 19

A CAMATE WANTED to share large house on view in Bay Park. Own Ledtoom, decland out: unfurnished. Nontrioker only. \$220 pirk. 700 Jepost. 274-6779.

WED QUET dean responsible straight prote-

CUSEMATE WANTED to share large, comfort-shie nouse. 4 blocks from Mesa College. Large com. carpers. drapes. unfurnished. 5150, 1/6 juitees. depose. 268-878, 10-11 pm. EMALE RESPONSIBLE nonsmoking share fur-ished new 2 bedroom condo, pool, jacuzet, jundy, Aero and Ruffin Road, Betty SB2-5935.

800AMATE WANTED, 4 bedroom house in Pocific Brach. Garage, large yard, washer and Unier, 1150 plus 1/4 utilities. Sony, no pres. 7/4-1925, available around May 20. FEMALE ROCHMATE, over 25, nonsmoker, hers car, to share 2 bedroom, 2 bath condo in timeristy City, not UTC, pool, freplace, laun-by, 5150 month plus utilities. Dec 292-0992

VEGETARIAN FEMALE, share Cardiff group nome Large nome, private yard, garden, no dogs, sauna, outdoor shower, fluit trees, beach over mile, 436-0539.

HARE LANGE luxury home with 1 or 2 persons, 100/1450 Ocean views, pool. For access, call luty (602) 252-6971 days.

INDOOR JACUZZI, employed housemate wanted for huge 2800 sq. ft. suburban house with insport acuzzi. \$169 plus utilities. 271-8542 HOUSEMATE WANTED: prefer female, no igurettes, washer/diyer, yard, fluit trees, 5175 month, Seffan or Dave 942-3888, available

For Rent

HOUSE FOR RENT Secluded natic hideaway in Insusaka. Three bedtoom house with ocean view. Immediate occupancy. Call Maxine 92-0778 or 284-254.

6" Rattan Basket

Buy one for \$6 Get one free!

Get One Free!

Buy One.

Boston Fern

Fronds 2 feet long!

Two for

Good with this ad through April 29

180 Washington St. 3rd Ave. 6 Washington In Hilkrest Open 9-7: 7 Days a Week 291-0215



5275 CHILDREN AND PETS WELCOME 2 beds from duplex. This one will not last. Goefficially, 6810 Et Cajon Blod. 698-3981. Bed 698-3981. Bed 698-3981. Bed 698-3981. Bed 698-3981.

Review 26-12-16, for ex/2/10;

2 RECOMM FOUR in November 20-12-18, for the following control of the following control of

constress as standards to the mood decrarading movement standards. We are speared to handle and so see jub from some flame to 10,000 flames. It is not seen to be been and post scalar to 10,000 flames, to see the been and post scalar to 10,000 flames. It is not seen to 10,000 flames, the seen to 10,000 flames

yard, children and pets welcurre: available now Graef Realty, 6810 El Cajon Blvd, 6/86-8/961

EXTRA LARGE 2 bedroom in E1 Cajon for 1275 Includes all the luxuries. Rental locator/realtor 780-4232, 283-4797, Lowest fee for full service 1450 FIREPLACE 3 BEDROCIM. 2 baths, private ferriced yard, garage, dishwaisher, children and pets OK. Graef Realty, 6810 ET Cajon Blad 698-3961.

PACIFIC BEACH Spacious unit 3/200 month In-cludes major appliances. Call Rentimes 2/26-8566, fee (4885-8).

OCEANSIDE 2 BEDROOM COTTAGE, month Includes private garage, appliances tronable ranneres, Cottof area. Call Rev. 722-1591, fee (74458).

LEMON GROVE 2 bedroom frome, 1275 month. Children and pets welcome. Quaet surround-ings. Reasonable move-ins. Call. Rentimes 265-1266, for (29648).

LMF AMORE BRIDS AND TREES. 2 bedroom house like apatiment in Balboa Park carryon Re-certly remodeled, new tile technic View from nevey room. Natural code wall, loss of other wood Large prevaite deck and yard, 5500, 231-2478 or 224-8571.

1575. LOVELY, LA MESA home: 3 bedroom: bath, den, freplace, dishwasher, stove, in freplace diages, large fenced yard, patio, was paid, 436-6779.

VACATION RENTAL BLOCK to buy, 3 bedroom completely furnished house near ocean, shops school & bus. Seeps 6, 1366 Pacific Beach Drive 222, 2004.

Book Shelves sages **Dining Table** with 6 large chairs \$789 All Once A Tree Furniture is available in a wide variety of fabrics. Many colors and patterns to choose from, Ask for details on custom and decorator fabrics. on of lamps for every room are available to complement your Once A Tree Furniture. You may select from a large inventory of wood accessories for your entire home. FACTORY DIRECT, SOLID PONDEROSA PINE AND SOLID OAK FURNITURE ree Furniture is designed, manufactured, and sold only through Once A Tree showrooms. You order is ready in two to four weeks. Store Hours: Mon. thru Fri. 10 a.m. to 9 p.m. Sat. 10 a.m. to 6 p.m.

Bunk Beds

\$239

Cocktail Tables

\$12495

ROOM TO SUBLET, furnished with warehed Anne I through July 25 Health minded non-showing household fruit neer. Near SDU and downsoan 1176 roverling killer 262-4186. 254-4422

Financing Available

FEX.UE DICUMENTS water three Exembed.

2014 FGE REV. Closer Sean Fuel for Sean Fuel for SEAN FGE REV. Closer Sean Fuel for SEAN FGE REV. Closer Sean Fuel for SEAN FGE REV. Closer SEAN FGE REV. CLOSE CONSISTENT REPORTABLE year mixed in the processing of the processi

MCCAME. SOMMANC abond to liver next personal process. As a second of the control of the control

OCEAN FRONT FURNISHED studio. 1300 morth Available now through June 30 Garage front deck. 3684 Ocean Front Welk. 239-9672, 488-1395. Vacation on the Boardwalk.

Section of the Control of the Contro

5165 1 BEDROOM UNFURNISHED HOUSE carpet throughout. Fenced yard, will consider all. Beachcomber 283-2321. Dial-A-Home lines open 6 days! Small fre.

Notice device, once one code code and the code of the

SWIN SECTIONS 2 RETROOM 2002

MEDITERRANEAN 2 bedroom, Clairemont, 5375 month, Fensed grounds for children Physice galage included, Good location. Call Rentimes 226-8566, fee. (27878).

3350 PACIFIC BEACH 2 tectroom, just blocks to the bay. Children and pets OK. Rental locator/ realtor. 280-4232, 283-4797. Lowest fee for full service.

PACIFIC BEACH 2 bedroom home with freplace 3400 month. Upgraded interiors, ferced yard Call today. Rentimes 226-8566, fee: (27248)

LA JOLLA OFFICE space, sublesse until March 1, 1982 with 2, 2-year options. Ocean wew over-looking La Jolla Cove, 1100 square feet 454-8831 after 4 or 454-0865 weekends.

2 BEDROOM HOUSE in a nice area for 1240. Enclosed yard for children and pers. Bental locatos/realtor 280-4732, 283-4797, Louist for the short See Control of Souther in valley, for Andy 224-8588.

28 APRIL 21 1981

Z BEDROOM, LBATH townhouse, private passi-Larport, scrape: rehiperator, air Londisoning, dishwasher, 1335, 456-2468.

LARGE 3 BEDROOM, 2 tech condo, Lake Murray Terrace. Air conditioning, store, pools, parking servini, Clote to SDSU and Grossmont College. 453-5758 or 755-456, 1475.

WANT TO RENT TRALER in North County under lub0 a month or possibly buy cheap. Arti self-employed man. 31, 793-8837, keep trying. COLLEGE AREA 3 bedroom, 1-1/2 bath plus family room 2 large yards, large private pation with barbecue. Remodeled kitchen with new appliances. Plus much more: 287-4685.

PACIFIC BEACH 2 bedroom. I bath duplex beausful hardwood floors beam ceiling, large picture windows, laundly facilities, cable TV in-cluded, nice area, 5375, 273-0521.

3 BEDROOM, 2 BATH, 2 story townhouse in Scripps Ranch-Mira Mesa area. 3500 a month. Kids are OK. 278-6479

NORTH PACIFIC BEACH 2 bedroom, 2 bath condo. Stove, fridge, dishwasher, carpets, drapes Pool, jacuzzi, fenced patio, carport, stor-age lockers. No pets. 1455, 582-2537.

MiR/. MESA: 2 bedroom, 2 bath Quali Creek condo 1425. All appliances: Freshly painted & cleaned Pool; Jacuzz; tennis, lush gardens, carport. Nice. No pets. 271-7232.

HILLCREST HUGE | bedroom lover 900 square feet), built-ins, quiet, off-street parking, laundry facilities, 1230, 4140 Cleveland, 298-1912.

4 BEDROOM, 2 BATH La Mesa home, fericed yard, recently completely renovated, carpets, drapes, kochen, paint, kids and pets OK. 5550, 465–3238 or 276–957.

LARGE ROOM TO RENT. Casa de Oro, 15 min-utes to downtown: \$225/month includes ubities, 1st and last month rent in advance. Con-siderate, clean, responsible: 697-8618.

HOUSE, 3 BEDROOM, 2 bath. Carlton Hills: Sari-tee, New carpets, whyt, paint, stove, dishwasher, air convitioning. Fericed yard, fruit trees. 1550, 453-5758 or 755-4567.

1937/38 of 1937/30/ 1930/22 BEDROOM, 1-3/4 bath, refrigerator, range, large den with fireplace, carpeting, drapes, laundy room with washer and diver, near Misson Bay. No pets. 453-6152

RANCHO MISSION VILLAS, Immaculate 1 bed-room condo (large), Pool, tenns, jacuzzi, Avail-able immediately, 1925–272-4926 or 283-9019 evenings or weekends.

RENT MAMMOTH CONDO summer or winter. Fireplace, jacuzzi, sauna. Patrice 436-0254. GARAGE - EAST San Diego. Dry storage only, 135 per month with 135 security depose. Garage in alley behind 3850 Menlo Ave. 453-4034 or 197-1363.

NEW CLAREMONT CONDO 2 beditions, 2 bath, garage, fireplace, microwave, jacuzzi, pool, washer/dayer, view caryon/golf course 1925 monthly, Natalie 455-9245.

5200 STUDIO APARTMENT Furnished or unfur-nated. Near Balboa Park. 2117 Front Street. Available May 1. Rob. 234-0960.

LIKE NEW 2 bedroom, 2 bath house, pool area, freplace, 2 car garage. Available June 1, 1500 month, 466-4815.

LUBUROUS BAY PARK CONDO: 2 bedrooms, 2 baths, wettar, built-ins, dishwasher, trash compactor, pook jacuza; barbecue; and more 1470, 4265 Alex 275–1303.

LARGE SPANISH HOUSE Kensington 3 bed-fooths, freguce, drining room, large backyard and patio. June. July. August. Rent 5500 per month. Chris 281-0617

FEUCITA VILLA TOWNHOUSE (Escondido), 1500 monthly, 3 bedrooms, 2-1/2 baths, bal-cony, enclosed garden Landscaped Upgraded, Carpers, Drapenies, All amenines, Washer, dryer Box 1295, Rancho Santa Fe, CA 92067, 743-2338.

PARKING SPOT for small motorhome, self-contained. Electricity available. Encintais near ocean. Quet hillside space: 140.3 days. Quet adults. Sorry, no dogs. 222-3280.

LARGE, PRVATE, quiet 1 bedroom apartment, 1210 monthly, Located at 7136 Lisbon Street, 449,7385

CONDO FOR KENT - 1525 per month. Available May 15. University City. 1460 sq. ft. 3 bedroom. 1-1/2 bath. Refrigerator. dishwaather. Unifur-nished. 455-1019 after 6pm or weekends.

STORAGE GARAGE Secure clean, easy access in North Park. 130 monthly Rusty 287-0279.

COLLEGE AREA 3 bedroom house Fenced yard with deck. Den freplace, new carpet, diages Studens, children OK. 1523/month 287-8013 or 281-833 evenings.

GARAGE FOR RENT, Ocean Beach, 330, 254-1746.

HILLCREST - near Sears. 2 bedroom, 2 bain apartment. One year new. Spacious, modern, and quiet. Separate laundry room. 4212 Nabama. 1385 per month. 566-2342, 578-4750. Alabama 3385 per month 566-2342 5784750

1300 INCLUDES UTRUTIES 2 Deditrorm apart-ment Unknowned 2885 "E" street Golden Hall.

1300 months 478-8831 evenings.

30 APRIL 23 198

proved. \$365/morth. Golden Hill. 272-2860

IAMS/IMS/HEE/D, one bedzoom apainnen kar eine \$310/morth. Fist. list. security depoin of \$150.479.Mt. 45emath; fortifiateou. Elements \$150.479.Mt. 45emath; fortifiateou. Elements \$174-8272 evening.

PACIFIC BIG SAVINGS, **BIG SELECTION**

Here's just a sample of the many Video/Audio savings!



GARAGE FOR RENT. 1 car (11/21) in South Claremont Assistate now for Std monthly. Mr. Hayer 457-2199 or 578-7946 work. 1426-3264 weekends or evenings. RENT LA JOLLA 2-story townhouse, 2 bedroom, 2 bath, furnished, pool, sauna, 2 months only June/July). No children or pess, 1750 monthly, 453-1506.

BIG BEAR CABIN for renti Perfect escapeli Sec-luded, yet close to slopes, national forest, gotfing 8 boating Seeps 8 Fireplace fully equipped 453-4556 for most information.

4 BEDROOM, 2-1/2 BATH, den with fireplace, formal dining room, large fenced yard, all extras. Santee: 1575 monthly: Dave 449-5087 or 293-399.

In North Res. 30 months Asia 987-9278.
ARM T. LOMA CONTRONNENT location on con-dominant MSU. 1 desicoun. 1 John Tresses-tion of central form of the control of the con-trol of central form of the control of the con-trol of central form of the control of the con-trol of the central form of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the c

SUNNY SUMMER SUBLET, furnished studio, Available May 20 through August 20. Spacous, bright, carpeted, new kitchen, large yard, Dog OK. 1220 includes utilities. 268-0798.

STARTS JUNE 15, 3 bedroom, 2 bath unattact condo in Claremont. Excellent interior, inclu-racquetball, renns courts, pool jacuzzi, g dener No pets. 1650 monthly. 270-8156.

BIG. BEAUTIFUL. 1 bedroom La Mesa condo. Carpeting, drapes, refrigerator, stove: Pool, jacuzzi, recreacon & laundry facilities. Near SDSU and everything, 1400 morehly, 460-1983.

NEW NORTH FMIX condo, near but and shop-ings, and showshite microwate refrigeator, fire-loce, washer/lyee, seath compaction capet, diages. I bedroom 1985, 283-3105 days or 281-1/22 Hones Street, 1375, Larry 283-8666.

5240. I BEDROOM PARTIALLY furnished, pleas-ant apartment, available May 14. Adults, no pets. 3633 Columbia Strett, near Washington & I-S. Manager apartment C. 299-7876 or 297-2335.

STUDIO OCEAN hone walk South Mission Beach Full kitchen, bath & water For June only, 1285 488-4786 teep thying 5285. I BEDROOM Mission Beach. Carpets, drapes, slove & refrigerator, 276-5211.

LARGE 1 BEDROOM apartment unfurnished with small yard & off-street parking. Great for young singles or couples. \$220 monthly. 263-4872 after Spin.

2-LEVEL SPANISH style house. 3 bedroom, 2 bath and fireplace Hardwood & sile floors, fan-lastic 1490 monthly, 263-4892 after 5pm. PACIFIC REACH large 1 bedroom duplex. 1315. NOBMAL HBIGHTS, 2 bedroom house Facific Beach Drive: wisher/dyer: utilities. Very quairs & cuse. Preplace new cappes, store Adults: no pets. 493-908.

RECENTLY RESTORED & remodeled 2 bedoom loss of cathedat ceining & rusk: reshood sta-sights. Lage inno (com. freplace, keeping lott, starred glass. 1450 monthly for quert reasonable person. 2224-93.

TRALER SPACE, 5110 plus electricity a month.

1 BEDROOM, 1 BATH condo. Mission Valley
area. Pool. picuze: saura. & receision room.
5325 monthly: 284-5440. 1265 A UP SPACOUS debue 1 bedoom dose to everything Asias no pets Baselew Bage with the second person from 1265 High Salaments of the second person (Asias) from 1265 High Asias H is Kenn (Asias) from 1265 High Asias H is Kenn (Asias) from 1265 High Asias H is Kenn (Asias) from 1265 High 1260 morethy first & car 1200 ecuny Asiasbic to the second of the second person (Asiasbic to the second person (Asias

DELLIKE CONDO, 2 bedroom, view to bay, city, ocean. Pool clubnouse. Rose Caryon area. 1495 270-1351 or 270-5015.

PACIFIC BEACH, large luxury studio con-dominium, near bay, Very surny, bright. Sepa-tate diring room Beaunfully decorated. Security building, parting, seuria, storage, dishwasher. 1285. 298-0792 or 433-4578.

WANTED TO RENT. married, professional couple looking for 2 bedoom with galage in Pacific Beach. Is a lote area for Jain 1st. 1500 to 1600 range 947-598.

PALM SPRINGS CONDO 2 hedroom 2 toot. Fully furnished, pool, jacuzzi, sauna, free tennis, 1300 weekly or 1825 monthly, Owner 275-0175.

ADORAGLE AFFORDAGE ASSUMABLE 8-1/2% loan, owner will carry second. Nested in the mountains. 3 bedrooms. 2 full baths, family room fireplace, paino, pool, wew. Lakeside/Santee 562-3522.

Real Estate

FREE GIFT. With the purchase of your from Awaro J. Espinosa volu can receive a FREE GIFT. With the purchase of your home from Award J. Saprodas Ava can receive one of the lollowing gifts fire: A rehiperator, stock-dishwasher, withther, or dyer Ahard of Justice Really has a copy, 4 bed from 2 bath home that can be yours with a sitelli as \$1,000 down. Call how for other homes or the one listed above. Veterains ask allowed how you can buy a Justice with no money down. 477-226.

CONDO FOR SALE. 2 bedroom, like new, super-location, 1 block Balboa Park, near downtown Mission Valley, hospitals, \$75,000, 299,4923 231-7998 days or 231-7998 evenings.

REAL ESTATE INVESTORs exercising.

REAL ESTATE INVESTOR seeks partner for profit-able to-op apartment split and/or purchase of property at wholesale price. Experienced, knowledgeable, honest. \$15,000 minimum. 280-8365.

ASSUME 11-1/4% LOAN, and live in desirable University City locale. Bright & cheery, 2 bed room with patio. Call agent, Usa for further in-formation at 222-3868. Leave message.

5720 MONTHLY. No qualifying, subject to 9-1/2% loan: Great price: Great terms on immaculate, 3 bedroom, 2 bath in new area. Hurry, Call today, Broker 271-8400.

RENTTO CWN. Luxury, 3 bedroom, pool, jumbo garage. Low initial investment, asking only 3141,500 in beautile! La Costa: Call broker now at 296-9771 or 436-9201. >7000 UOWN. Upgraded, 2 bedroom, 1 barn. Assing 576,500 Desirable area, large assumable loan, no qualifying. Owner may assist with financing. Ask for Hans 258-9073, agent.

ENCINITAS BEST BLY1 Spanish 3 plus bedroom, 2-1/2 bath in Estates development. The roof family room, fireplace, mint condition and just 5133.500 Take over 8-3/48 loan at low 469 monthly. Call broker today 298-9771 or 634-6001.

ASSUME 8-1/2% FHA, owner will carry, 34000 down and 5600/month buys beauthut, 2 bedroom, 1-1/2 bath, 2-story condo. Great starter investment. Agent 267-3314.

WANTED: \$20,000 SWING LOAN. 1st or 2nd trust deed from private party at reasonable and same fees. Message, phone 264-3686.

NORTH PACIFIC BEACH, 3 bedroom just refur-bished, best location, \$138,000. Ocean Beach studio duplex, new roof. Block to beach \$96,500. Crasine terms for book, 488,4307.

3 BEDROOM. 2000 square foot house in Pacific Beach on carryon with termific view of bay. Flex-ible terms. \$209,000. Will do lease option/ submit ideas. Leave message \$63-9587, agent.

LEUCADIAI New 2 bedroom own home is yours with low down, rent into 1982. Pool and tenns available. Seter will finance at 12% Call broker at 296-291 or 436-9201.

No//TH COUNTY 3 bedroom, 1-3/4 bath on conver lot with common tennis, pool, more New 11.7% loan available Daning earthtone decor Call 483-0191 days or 273-6307 evenings.

POER 4 BEDROOM, needs paint and tender lowing care, asking just 194,900 and by VA no down or FHA low down. Compare prices and you'll want this comfortable home in convenient. Claremont. Right now, call broker at 296-9771.

578,000 GOOD ASSUMABLE, 3 bedroom 2 bath condo in San Carlos, Just off Mission Gorge Pool, Jacuzz, clushouse Many extras, very clean with siene. Call 286-8816 evenings & weekends For sale by owner.

POINT LOMA TENNIS CLUB,by owner 2 bed-noom, 1-1/2 bash townhouse, prime location, great facilities. Large down permit; takeover of 16-8% from at 1976/month, Asturg 187,000 Call Alex 222-4924, 574-9170

BLUFFS CONDO, FASHION VALLEY Assume all the loans in a gorgeous 2 bedroom; 2 bath, den, wet bar, freplace with all ameniates. No quality-ing for: 151,000 at 105%, 322,000 at 14%, Owner will carry 3rd 3112,500 by owner. 455-6143.

REAL ESTATE FOR SALE Low down, low pay-ments. 2 bedisoom. 2 bank den 1400 sg. ft mobile home. Adult park in El Cajon. View and ar conditioned. 129 990. Agent 273-2336. Super-

THE READER PUZZLE

No. 153 Piano Roll Blues

By Don Rubin Each of the "holes" in these old piano rolls is a little like a old prano rolls is a little like a finger on a keyboard. The holes on the left-hand (!) side play the low notes, while those on the right plunk out the high notes and melody. Just like a

real piano player.

The longer the series of holes, the longer the note. And an arrow is used to indicate where the lyrics begin. For example:



If you can carry a simple tune, you should be able to identify all of the following songs with, ah. . . your little

Inger.
Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader
T-shirts.
2. Actanties in the Reader
Description of the Reader
Description of the Reader
Description of the Reader
Solving the Reader
Solving the Reader
Solving the Solving the Solving the
Solving the Inger Solving the
Solving

Employees of the Reader and their immediate families are

ot eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

6. All answers must bc entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.

.. .1 111 : 1111 11 111 111 111

___ "MORE"

_ "BORN FREE"

"CALIFORNIA, HERE I COME" ____ "WINCHESTER CATHEDRAL"

Winners of and Answers to Reader Puzzle #151, Same to

Yu
For those of you like ants on top of a hot cooking pot, the correct solutions were:
Where there's smoke there's fire (15) There are no waves if there is no wind Speak of the devil (14)

When you speak of Ts'ao Ts'ao. . . Bait and switch (9) To

plants melons. . . On pins and needles (7) Like

ants on top.

To lock the barn door. . . (10) To dig a well. As thick as thieves (17) Like bamboo shoots. . . Biting off more. . .(1)

be like wind and rain. . . A drop in the bucket (3) One hair from nine oxen
The truth will out (2) Paper

The T-shirt winners are:

1. Daniel M. Romanchik,
San Diego
2. Patricia Dolan, Bonita
3. Nancy Morse, San Diego
4. Dick Cobb, El Cajon
5. Graeme Shirley, San

閒 説 IE