



The boulders rattle down a chute into the deep black mouth of the crusher. Inside the machine, two heavy steel plates come together repeatedly with force beyond imagination. Whoomp! Whoomp! Whoomp! Whoomp! And 150 million years of history is broken into softball-size pieces and comes out on a conveyor belt on the other side, moving toward yet another crusher in this quarry just west of Covels Mountain on Mission Gorge Road.

Gordon Gastil peers into the mouth of the crusher, checks the rock coming out the far side, smiles faintly. The rock is andesite, he says, a hard gray volcanic stone that once constituted a chain of islands where San Diego at San Diego State University, has spent more than twenty years studying the evolution of the San Diego area and the forces that gave it its current shape, and he makes such pronouncements with conviction. "Old rock like this makes who pronouncements with conviction." Old rock like this makes up the basement rock of the region all the region all up the basement rock of the region all th

# City Lights



Suicide was in business

would attribute criminal

activity to the pleasure of doing

evil. Joey Suicide would blame

artistic impulse. But Suicide's refined outlaw aesthetic does

not allow for crude bunglers

who maim citizens or destro

racket that requires thought, not a knife or pistol. His tour

quietly along Kettner Boulevard to Seventh Avenue

from City College to Farmers Bazaar at Seventh and L

meters of quarters, dimes, and

streets, from 2:30 a.m. till dawn. As he deftly emptied

nickels, he was not stealing per se, he was practicing his

de force involved moving

property; for a crime to be art is has to be a smooth, simple

### **Black Deeds** With Silver Finished

After Joey Suicide blew into town in September of last year, he set out like one of Darwin's finches to find his niche, and the city's parking meters seemed like a prime source of forage. He singled out a convenient meter near his ome just west of Mission lills, and sneaked out one night and cut off its head with a pipe cutter. The next day he removed the meter's lock and took it to Los Angeles, where he paid a locksmith fifty dollars to make a key for it. From October to early December

Suicide would only work

three or four nights a week, quitting each night after he collected a hundred dollars or so in change. On his best nights he made about \$200, but he would end up splitting the bonanza with a couple of friends who would help him When he finished, he would g home and sleep, and the first thing he would do the following morning was to roll the coins in wrappers and at a local bank. Suicide contends that a teller once questioned him about the source of all his spare change. "You don't want to know," h claims to have said. "And if you don't want my business I'll go to another bank." The teller never questioned him again.
Joev Suicide is an intelligen

twenty-five-year-old ex-GI from Cleveland who studies psychology at San Diego State. When the city finished converting the meters to their higher hourly rate in October of last year, he was one of the few

turned out to be like anything else in this world - you think something good is going to

happen and it turns into shit Suicide wasn't the only guy in town who had hit upon the idea of looting parking meters to make ends meet. By mid-November meter theft of a coarser variety was commonplace, and was being committed by individuals who were, in his regard, equally common thieves. These unsophisticated neophytes were simply ripping the locks out of the meters and gradually making Suicide's ''perfect crime obsolete. ''They're instant-gratification types who don't have any class or style says Suicide. "I would simply unlock the meters, empty

them, and relock them. I had a nice little racket going. Now it's not even worth th And why, one might ask,

would a young man who enjoys contemplation, albeit not strictly of an honest kind choose a life of crime? "Because," he says, "it gets my adrenaline flowing. A good night with the meters was like drinking a case of beer. And that's where half of the \$2000 I made went, to beer, and the other half went for utilities. My conscience doesn't bother me The only thing that bothers me is that I'm in love with a girl who can't handle what I do, the crime. And it's how I want to



my wits.

### Cut Off His Comps

The next time San Diego Inion theater critic Well Jones goes to review a show at the Fiesta Dinner Theatre, he'll ive to buy his own ticket. Shortly after the Union, on February 25, published a particularly scathing review by Jones of Squabbles, the latest production at the six-year-old Spring Valley dinner theater er owner Joe Stevens let i be known that the Fiesta wo no longer issue complimentary review tickets to Jones, a practice traditionally afforded critics by theaters all over

wn.
Stevens refuses to comment on the incident, but a source close to the theater says that since the Fiesta opened with its schedule of about a dozen musical comedies a year in musical comedies a year in January of 1978, "about ninety percent" of the *Union*'s reviews of the productions, most of them penned by Jones, have been negative. (Jones disputes this, saying his reviews have been "fairly even" between good and bad.) The latest review, in fact, was deemed particularly harmful by the Fiesta management, the source says. The review reads, in part, "Squabbles...lay ere obscenely, twitching and steaming, for two hours worth of vacant chuckles from an audience horribly diafigured by years of casual exposure to such junk. . . [The Fiesta's Frank Wayne's] direction consists mostly of lining the people up across the stage and having them laugh helplessly. . . [Set designer] Richard Joseph Franklin II has

# Fiesta offering at best is bad

Dy WEIGE JORES, TRESHY CITIE

There decades of connedy debased for television's insatable may dropped their legacy on the stage of the Fiestable may dropped their legacy on the stage of the Fiestable may be the connection of the fiese

Lipiner Theater last night,

Squabbler: The title of the thing, lay there obscenely,

Squabbler: The title of the burs worth of vacant

chuckles from an audience borriby disligated by years of

causal exposure to such junk.

### A Review

Commercial television is such an easy target that su-body bothers to pick on smech any sores, but when its awful influence mammered home this graphically, respectively. The such as the such as the such as the actors who must make a living, not the producer who's trying to stay open II monito. But producer who's trying to stay open II monito. But producer who's trying to stay open II monito. But producer who's trying to stay open II monito. But producer who's trying to stay open II monito. But producer who's trying to stay open II monito. But produce who's trying to stay on II monito. But produce who's trying to stay on II monito. But produce who's trying to stay on II monitor who is a stay of the sufficient of the such producer who is the suppossibility for so, demanding more one stay of the suppossibility for not demanding more one to the suppossibility for not demanding

more.

Marshall Karp must find his own forgiveness for the script, a pitiful mess of desperate button-pushing in which

those cheap-dentist's-waiting-room sets for which the Fiesta is so well known. ... "Says the source at the Fiesta, "The prevailing idea here is that Welton simply has something against dinner theaters in general. Several times in the past, his reviews have made groups of people cancel their ticket reservations, and that's made Joe [Stevens] feel he might even be better off with no review at all."

Still, free tickets or not, the Union will continue to review as many of the Fiesta's productions as it has in the past, and the reviewer, in most cases, will continue to be Welton Jones. "Our obligation

is to our readers, not to Mr Stevens," Union entertainn editor Mary Hellman says, "and as long as our readers keep buying tickets to Fiesta shows, we're going to keep reviewing them." Critic Jones adds, "It really doesn't affect me that much. I still have a job to do." Jones also denies he to do." Jones also denies he is prejudiced against dinner theaters in general, although he does concede that the format has its weaknesses. "In a lot of cities, reviewers won't even review dinner theater shows," Jones says. Jones says.

-T.K.A

### Dancing In The Streets

It's called the Festival of the Arts, but one might fairly ask,
"Where's the art?" The
month-long civic celebration,
funded by foundation and business grants, kicks off with a lavish reception following the April 27 performance of the Dance Theater of Harlem. That event will absorb \$10,000 of the festival's \$115,000 budge Another \$10,000 goes to a brassy 'Carnival Parade of the Arts" on April 29, there's \$10,000 more for a downtown street dance planned for May 12, and the rest of the oudget will be spent on administration and promotion

Parties, parades, and dans side, there's little more the credit for. The bulk of its othe events are independent performances which were scheduled before the festival idea was even spawned, events which will receive little if any financial assistance from the festival budget. (These include festival budget. (These include exhibits at local miseums and galleries, and theater performances at local playhouses.) Not that the festival's organizers didn't have several requests for funding of art projects. Lynn Schuette of downtown. Sushi Gallery submitted a request for 3.3800 to help underwrite an art-in-public-places show featuring the work of four painter/sculpsors, Festival ter/sculptors. Festival ctors told Schuette they'd try to find \$2400 for the

project, but turned up nothing.
Another group of arts
boosters was asked to form a film committee for the festive They did. organizing both a

Stone Boy. The organizers say they were promised help by festival directors in meeting costs, selling tickets, and publicizing the events, but the cash never came through. The film committee is now hoping to sell enough twenty-five-dollar-per-ticket seats to cover the rent on downtown's Spreckels Theater, where the Gaynor tribute will be staged Borchers this week said that \$10,000 would be forthcoming o subsidize the Gaynor ever but the film commit organizers say they haven't received either a pledge or any

Other young artists and gallery owners submitted ideas, but festival director ideas, but festival director
Borchers says the festival's
marketing committee bypassed
those proposals in favor of the
street dance and parade, which
he termed "star attractions" that will generate "special excitement." And differences of opinion weren't limited to the festival's content. Rob Hagey, the local promoter who has staged the La Jolla and San Diego jazz festivals, was recently removed as the festival's marketing dire Hagey wanted to spend some \$25,000 of the festival budge on a promotional ad campaigr but was unable to persuade his committee's members to put up the cash. They will instead rely mainly on free publicity and a brochure listing the dates and times of festival-related

# City Lights

### Got A Match?

Two years ago last week the infamous Clairemont arsonist set his first fires. And since that night of March 27, 1982, when he (or she) torched five separate structures, the arsonist
— who is still at large — has
been linked to at least thirty other deliberately set fires in a relatively small section of Clairemont Obviously, last week's anniversary was not met with celebration by the

On the contrary, it was an opportunity taken by the residents to ask San Diego's Metro Arson Strike Team (MAST) for some results

'Some residents have taken it upon themselves to set traps, to sit at their windows all night and try to catch this guy. because of the wides conviction that the police have given up, "explains Leland Beedle, president of the Clairemont Town Council. The council has received enormor arson investigators are doing, so last Tuesday Beedle and council board member Steve Alexander met with Sgt. Gary Learn of MAST and Lt. Jerry Moody, investigator with the police department's nortnern division Though the investigators agreed to speak at a community forum being organized in Clairemont, not a lot of satisfaction was gained from

the meeting.

The problem is that the police and fire department (which together make up the Metro Arson Strike Team) are

about as frustrated as the Clairemont residents. And because MAST cannot divulge all the details of its investigation, "it's difficult to assure people we're doing things," says Sgt. Learn.
It's also difficult to quash the impression that MAST is But it's not difficult to see

why. No one has yet been able to supply a description of the arsonist, who works mostly in the early hours of the morning and has concentrated his efforts north of Balboa Avenue and east of Genesee, near the confluence of Clairemont Mesa Boulevard and Diane Avenu He (or she) has touched off nineteen garages, nine vehicles, and eight between \$400,000 and \$500,000 worth of damage. So far no one has been killed, but there have been some close calls. The investigators haven't yet deduced a pattern or motive for the crimes, which have been perpetrated as little as three days and as long as four months apart (the last one was a garage fire on Mt. Everest Boulevard on January 25). The person is so clever that the police haven't ruled out the possibility that he (or she) attends meetings of the Clairemont Town Council. which is another reason the investigators are reticent. "I'd bet you even money he was at that last town council meeting," says assistant fire marshal Bill Tomes, who works with Sgt. Learn on the strike team.

What the investigators admit to knowing about the arsonist

could almost fit on the head of a match. They think the arsonist is a young man, simply because it's extremely rare to have a string of arson fires set by a woman. He's probably not of a teenager, both because of the odd hours in which he operates and because he 's apparently been able to refrain from bragging about his crimes.
They believe he lives in the neighborhood and operates on foot. It strains their credulity to think that someone would be so diabolical as to live in, say, Hillcrest and drive to this one section of Clairemont to set

Though MAST members won't confirm it, residents say that the investigators have set snares to try to catch the

left open at night and kept under surveillance. MAST has interrogated all the local paper boys, say the neighbors. But when the Clairemont Town Council conducted its own small investigation, it found that MAST had not interviewed most of the neighbors surrounding the homes of the actual arson victims. Investigators have, however, taken pictures of rubbernecking bystanders watching the fires being fought, the theory being that perhaps the arsonist will show his face more than once at the scene of his crimes.

"MAST concedes that they went to a psychologist and got a psychological profile of the suspect, which they decline to

Beedle of the town council.
"That's fine, we don't want to compromise the investigation, but until we cornered them, we didn't know that they had a profile." Beedle says that he understands why MAST has to work mostly in confidence, but that does nothing to allay the fears and anger of the people who are constantly calling him fears and ang-who are constantly calling for progress reports on the origination. "We're going to with a have to catch this guy with a match in his hand, "says Beedle, "which means that people have to be out on the ets between 2:00 and

6:00 a.m. I don't know if MAST is doing that." Bu

And it doesn't appear the

most recent trio of signings — Joey Harris and the Speedsters Norm Norman, and DFX2, all

neither does the arsonist.

# Grope

For nearly ten years, since Ampex released "Tobacco Road" by Jamul in 1971, not a single San Diego rock band was able to land a recording contract with a major record company, and this fact prompted many local bands to feel there was some sort of jinx associated with our city. Then, starting in the summer of 1981, local bands encountered more receptive record executives, and over the next two and a half years a total of eight San Diego rock bands signed deals with such record companies as Warner Brothers, MCA, and Stiff America. The jinx, it

any optimism short-lived and also soured the belief man of them had held for years that if they'd only get signed by a major label, certain stardom was imminent.

nitiated the return of Sar Diego bands to record racks nationwide. In swift

succession, internal problems within a year it had broken up.

at the company led to a mishmash of promotional activities that failed to give the Early in 1982 another local new-wave band, the Monroes, landed a deal with Alfa activities that failed to give the single any noticeable radio airylay; the band negotiated out of its contract; the band broke up; and the company fell apart. Next came the Unknowns, who, after dozens of performances in Los Angeles night to the contract of the contract arm. Sire Records, later that summer. This time, lack of radio acceptance caused the Records, the Japanese recording giant that had just opened an American branch And the group's first single, "What Do All The People Know?" actually made it onto the national Top Forty charts for several weeks. But just before a follow-up single coul be issued in order to build the group's momentum, the label abruptly suspended operations

and withdrew both the Monroes' single and mini-album off the market. The band has since been trying to secure a new deal with another company, while its members have been supporting themselves around town nemselves around town playing in local nightclubs with other rock and even country copy bands. Two more local groups — Trees and Bartock and Lansky — were signed to MCA Records in the summer of 1982, and to be summer of 1982, only to be dropped by the label when their

ms failed to garner either national airplay or significant

picked up by MCA or MCA-distributed labels last summer — are faring any better. The first two acts both made videos that were briefly featured on MTV, the twenty-four-hour cable music channel, but a failure even to make it onto the lower rungs of the national Top 200 album charts makes their future with MCA doubtful. Harris and his band members continue to play local nightclubs every chance they get, while Norman is writing and recording independently in his Clairemont home. Only DFX2 has experienced a modicum of success: their album made it up to number 120 and they've oured the country several times, opening shows for such established acts as Graham Parker and the Tubes And the alone have been asked by their label to record a second album which they 're working on now "I don't know why a lot of the other bands have had such bal luck and we haven't." says DFX2's guitarist, David Farage. "We're just lucky. I guess." ther hands have had such had

> Paul Krueger Neal Matthews. Thomas K. Arnold. and Randy Opincar

label to drop the band, and

appeared, was over.

But the subsequent fate of almost all these bands made

The first casualty was the Puppies, whose "Mechanical Beat" single on the Stiff American label in July of 1981

contributed another one of



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WERTED

Bikers Barred?

was outraged at Mr. Thomas K.
Armold's article "Slotting the
Hogs" in the March 15 issue of the
Reculer ("City Lighs"). A
clarification of Mr. Armold's
"facts" is thus in order.

1. The dress code in the Le
Chalet nightclub is posted to be
used at the discretion of the
doorman. He may or may not let in
"bikers," "straights," in "bikers," "straights," or "punkers," depending upon his determination of their suitability to

enter the club.

2. Motorcycle enthusiasts do not congregate just outside the Le Chalet and drink beer. On the ontrary, the motorcycle

contrary, the mostorcycle architectures are usually at the various bars or eating establishments of the merchants in Ocean Beach.

3. The vandalism incident reported resulted from the refusal of a customer ruch at "blace" to show the doorman his show the doorman his 4. I have yet to see couples come to the Le Chalet and leave because either motorcycles were parked outsid or "bliken" were inside.

inside.

5. Persons with any specialty vehicle will park that specialty vehicle as close to where they are as they can. To ask to park in the parking lot near the pier is both absurd and is just another way of

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New Be I Start? It's easy. Come into our Centre for a free consultation or phone for an appointment. Remember, yo

saying that Mr. Paul Krug [owner of Le Chalet] does not like

In conclusion, if the city removes the motorcycle parking places in Ocean Beach, the park in the regular parking places, which will cause the people who drive cars to complain to the city to put the motorcycle parking places back in. Chris Moore San Diego

Erratum

A March 15 "City Lights" article entitled "We'll Get Right On It "noted that San Diego County Sheriff John Duffy has said

On It's noted that San Diego
County, Sheriff John Duffy, has said
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— Ed.

Get Off Your Zafu

Lafty Later and the March 22 article concerned with Zen in San Diego. Occasionally have heard or read about the Zen practice, and yet my question remains: "Where's the hope." If we are awake, we cannot done yet pomponentially increasing suicides, divorces, and acts of violence, I as time when purposeless rebellion and moral spatch years become prevalent characteristics of our people, is the answer for Americans to zeroe no aware for progression of the progression o

Make Your HAIR

our zafu in the zendo?

Jesus spoke, "I have come that they may have it more abundantly."

John 10:10) "For Gods on loved the world that he gave his only begotten Son, that who were begotten Son, that who were believed in its limited that the gave his only begotten Son, that who were believed in the spot of the son that who were the son that the world through Him might be world through Him might be world through Him might be saved." (John 3:16-17)

etters

n open invitation to us to test His eality. America was founded on the Bible, the word of God. Let us take some time to read what He has

Keeping Tabs On Stress

On Stress

I believe the Rouder was not fair
to me in your story today. "A Man
of Letters." by Paul Kneeper
("City Lights." March 22). For
balance the story should have
balance the story should have
tall the President(s)—
professionally and politically. In
no way would I trade my life for
those named above into should
Also believe to my claim that
no professional the story claim that
no professional them. Instead the
contract were drafted for military
during Vietnam. Instead the

duty during Vietnam. Instead the vulnerable athletes were enrolled into the National Guards. including Governor Ronald Reagan's Guards. I had ads to that effect in the San Diego Union. Tribune, and Daily Transcript. The

Tribune, and Daily Transcript. The Vietnam story is the crux of my efforts, as you were told. I trust you will print this letter in fairness and for accuracy in news media. Stam Stress Ocean Beach

No Bombs For Steve

In Rick Geary's paean to the ubiquitous Steve Allen ("Events Highlights," March 22), blessing

\$10 HAIRCUTS

San Diego with his presence for an SDSU benefit, he mentions Allen's advocacy of nuclear disarmamen Actually, Allen's commitment to peace goes a lot deeper. A long-time member and on the national dvisory board of the World Federalist Association, his point of iew would be that disarmament is only a step, but a necessary one toward creation of an internation toward creation of an internation of an internation order capable of achieving an abolition of war as a means of solving political problems.

Therese Tanalski

Where Credit Is Oceanic

Ha. ha. Caught Matthew Alice! In his March 22 column he refers to the National Oceanic and Atmospheric Association. It's the National Oceanic and Atmospheric Administration and is a part of the U.S. Department of Commerce U.S. Department of Commerce. However, I will give Alice credit for using the word "Oceanic," which is correct. Many people use the word "Oceanographic," which is incorrect. is incorrect.

Kenneth J. E. Berger

Pacific Beach

Last Call?

I have been reading and enjoying your paper for some time, but never felt impelled to write a letter of comment before. Last night my husband pointed out the article in "City Lights" about the

article in "City Lights" about he police stopping men who walk alone in Presidio Part, ("Single-Out in Left Field," March 15). I am impressed by the leadership your paper has shown by printing the story. My phone calls to the mayor's and Mr. Cleator's offices were not the first calls they received this morning, nor, I hope, will they be the last. Congratuations on a job well Congratulations on a job well done! Those of us who are

concerned about the erosion of our individual rights can better defend them when we are well informed.

them when we are well informed.
Keep up the good work!

I am aware that newspaper work involves a lot of brickbats and precious few roses. Allow me to add a blossom to the bouquet!

Breakers

Make Splash
On behalf of the thineen
On behalf of the thineen
Diego Breakers, we would like
publickly to acknowledge and than
all of you who have come to our
defense and support since the
publication of the arricle about our
gang in the Render ("City
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# Straight from the Hip

in the second of the fact that is peak that-tion. I'm even provider of the fact that carried to read and write it. As a matter of fact, every time I see a semicolon on the printed page I practically burse my buttons with chausinstic pride. Does any other written language boast a semicolon?
A colon? A hyphen, even? What other languages share our wealth of commas, slashes, dots, and the like? What other language can do this: "Benny was, appar-ently, satisfied; some 400 of his toys lay scattered on the floor – rabbits, trains, and chattering teeth"?

B. Lapin Golden Hill

cated any shred of common sense you may cated any street of common sense you may possess. Do you think the semicolon, hyphen, comma, et al. were invented just for those who write in English? There are several thousand languages in use worldwide, hundreds of which are written, a complete listing of those that can utilize the punctuation marks you cite would be impossible to assemble (and extremely boring). New Guinea alone has more than 700 languages, for crying out loud Though there undoubtedly exist some languages that cannot duplicate the sentence you give, most people could write what you so proudly scribbled. If they wanted to.

I can see that a brief history lesson is in

order if your shirt buttons are to be properly restored. The punctuation in use today in written English, as well as all the west-ern European languages, originated in classical Greek and Latin. Thegreekinser iptionswereorginallywrittenwithoutpure tuationordivisionbetweenwordsandsen tencesitsagoodthingpunctuationarose whenitdid. Otherwise people would go crazy trying to read the daily newspapers. Television no doubt would have been in-



of the frustration with deciphering the written word, and then where would we be? Anyway, someone finally thought of patting a horizontal line (a paragraphis) under the beginning of a line of writing that introduced a new topic. Aristophanes of Byzantium came up with a clever system of three points, placed after the last letter in a section according to the length of the section of writing. Not much else was added for hundreds of years. Spaces began to appear at the end of Latin sen-tences, and in about the Tweifth Century marks indicating pauses finally became standard. Purentheses made their appear-ance in about 1500, the modern comma. colon, semicolon, and period a half-cen-tury later, and the exchanation mark, ques-tion mark, and the dash were in use by the end of the Seventeenth Century.

Secause the punctuation now used in Indo-European languages had a common

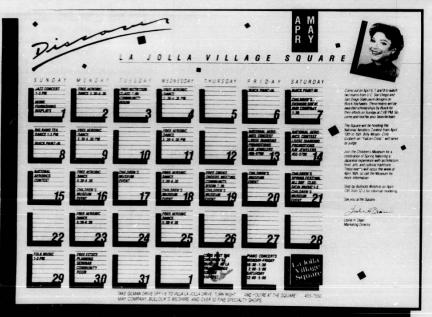
origin in the Italian and French printers of the 1808s and 1700s, the differences be-tween the languages are slight. French. Spanish. German - these all use basically the same marks. Even Russian utilities the Western marks, with minor variation in emphasis. But suppose, Mr. Lapin, you wanted to write about Benny and his bunwanted to write about beinly and als cur-nes in Arabic or Chinese, to mention the languages of two of the most important areas in the world today. You would find that you would indeed be able to separate that you would indeed be able to separate your rabbits and trains and chattering teeth with commas in both languages — but only in the twentieth-century versions. Prior to the early years of this century, an Arabite writer would not have used punctu-ation. Certain key introductory words were used to indicate to the reader that the sentence was interrogative or a clause was subordinate, and at the end of a sentence the writer simply left a space. With this

ury, though, the Western method of punemation began to be incorporated into Arabic literature. Chinese literature has also succumbed to the dots and dashes of the West, even though syntax in Chinese very different from that of Western languages, which renders our punctuation almost meaningless to a Chinese writer. Before 1900, in fact. Chinese was written with no punctuation at all. The reader simply knew when to pause or stop, clued by context or a "particle word," similar to the indicator words in Arabic. The Western influence was irresistible though, and now one finds many of "our" punctuation marks in Chinese books and

newspapers.

Benny would turn into a senile old man commas, hyphens, etc. I just want to men tion two of my favorites, Burniese and Thai. The Burnese alphabet is made up almost entirely of circles and combinations of segments of circles. The explan-tion for this unusual-looking alphabet is that it evolved when writing was done on palm leaves with a sharp stylus; the use of straight lines would cause the leaf to split. thereby resulting in very frustrated authors. The sample of Burmese I came across seems to have periods that are indi-cated by two short vertical lines. Whatever additional punctuation it may contain remains a mystery to me, since I was unremains a mystery to me, since I was un-able to find anyone who knows the lan-guage. Finally, in Thai we have an echo of the ancient Greek; the words are not sep-arated from each other until the idea being expressed changes. A translation into Thai of some of our politicians' speeches must make them look long-winded indeed.

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



# DO YOU WISH TO TAKE DIRECT ACTION AGAINST THE NUCLEAR ARMS MADNESS?

The most effective way to reverse the insane race toward the nuclear doomsday is to replace those in government who advocate missile diplomacy. Bill Lowery is one such congressman. Please read his own words regarding the nuclear arms race.

when Lowery states." The

MX --- is needed to continue

seeking the twin objectives of

deterrence and arms control", I am reminded of Big Brother's slogan declaring "WAR is PEACE".

Orwell's movel "1984" is closer to the

BILL LOWERY AFFARIN 1 CONGRESS OF THE UNITED STATES Mr. Daniel K. Hostetter Dear Mr. Hostetter:

Thank you for contacting me to oppose deployment of the MX missile. I understand your concerns, but must respectfully disagree.

With the Soviet arms buildup of the last decade has come a decline in the ability of our nuclear deterrent force to provide anoquate na-land-hased [CRMs, including the Minutean III]; smalabased [CRMs, in-cluding the C-4 and 0-5 mismiles, based on Trident submarines; and a squadron of #-25 bembers built in the late 1950a.

Since deployment of the Since and the Soviet Union has deployed approximately 450 [1508 the size of the MX and larger, including the 8517, 8518 and 8519. Our present land-based [1508 force thus is no 8519, 5018 and 1509 the Size of the MX and larger, including the 8517, 8518 and 8519. Our present land-based [1508 force thus is no with the size of the S

Some argue that the MX will not enhance our bargaining position in the montrol tables currently underway in Genevo. I strongly disagrance and the strong of the strong of

Once again, thank you for contacting me. Although we have an honest disagreement on this controversial issue, I hope you will continue to share your views on issues of mutual concern.

truth than we dore believe ! Bill Lowery speaks of enhancing our bargaining position, but what will happen to life on Earth when all those bargaining chips are cashed in ? It appears to me that Lowery believes a nuclear exchange is acceptable when he states "In short, the United States must be able to affirm that it can both Survive a nuclear exchange and respond --- ." For God's sake, what kind of a peace policy is that ?! Well Mr. Lowery , if you

really wish to hear my view, then here it is. After we as Americans possessed the ability to commit mass murder

on the scale of every major city and town in another's country, it became criminal to seek further destruction. You know we are so close to the cure for cancer and that achievement would Save so many of our lives, and yet we are diverting our greatest effort in terms of money and brain power into the building of death machines. And Bill Lowery, that is a fact!

It is my belief that most of us are
God-loving people who abhor the madness of

this nuclear arms build up - and yet we do not act. Well the time has come when we must." We will meet at 7:00 pm this Monday (April 9th) downtown at the City Concourse building (202 c'st) above Golden Hall. Join us and become a above Golden Hall. Joi builder of the future.

# Dan Hostetter for Congress

70 Box 112596, San Diego 92111-0280

This page paid for by Richard Pence, Dan Hostetter and other concerned citizens.



# THE INSIDE STORY

MAYOR HEDGECOCK'S otherwise gloomy political winter is the double endorsement of the 4000member San Diego Apartment Association. Double because the association's board of directors voted twice to support Hedgecock: first on February before his potential opponents even had a chance to take out nomination papers, and again on March 9, a week when Hedgecock was being bushwhacked with daily revelations of conflict and misjudgment concerning his association with the J. David times endorsed Hedgecock without interviewing him or any of his would-be challengers, and on its March 4 ote gave no serious thought to delaying its vote of confidence until the Hedgecock J. David controversy had either played itself out or womened.

and some are very active in city council and mayoral campaigns. The association s directors were briefed by beir public relations adviser. Allen Ziegaus of the Stoorga Company, and made the endorsements without fissent. But member John Cheney was upset enough with the process to write the directors a two-page letter March 19 claiming their "frantic baste"

in endoming Hedgecock makes

unsavory or ndiculous Tomorrow night Cheney will try to persuade the directors to econsider their endorsement but association president Joel Apigian says there's little chance the directors will abandon the mayor. "We'll isten to John and discuss it but I see no evidence that donated both time and money to Hedgecock's 1982 mayoral campaign. Cheney says he'll appeal to the membership directly if the directors don't heed his request to reconsider the Hedgecock endorsement.

I don't think the members have any idea of the lack of

it appears, though, that the association s directors knew just what they were doing by several times defusing possible eman-undorn fouds — and the accompanying had publicity — by referring angry enums to be association's mediation service.
Heage ock soffice could instead have urged lenants to

take their complaints to a city agency, which could start an investigation.) The endorsement was their way of saving thanks. By standing up for Hedgecock when he was



in San Diego. Irving's disclosure of his previous professional work as a lawyer was voluntary, a professional courtesy, and was important because of the large number o law firms and attorneys involved in the J. David dispute. For example, Irving noted that as a practicing attorney he had performed legal work for the city's two largest firms — Gray Cary Ames and Frye, and Luce Forward Hamilton and Scripps Both those firms are

Both those firms are representing plaintiffs in actions against J. David. The judge's disclosure also included individual attorneys with whom he has had private business dealings in the past, apart from strictly legal work. But the business information did not include the fact that Irving is a founder, shareholder, and customer of the Bank of San Dison. the Bank of San Diego.
Perhaps unbeknownst to Irving
(he declined to discuss the matter), the Bank of San Diego

totaling at least \$500,000 to investment partnerships headed up by San Diego businesswoman Edith Reid Reid's groups secured the bank loans for the purpose of investing in J. David "interbank" currency accounts. Details of Reid's business problems (she has filed for Chapter 11 bankruptcy) were published Monday in the Los Angeles

On file with the clerk of the federal court is Irving's complete financial disclosure statement. It shows that in statement. It shows that in
August of 1982 he purchased
Bank of San Diego common
stock worth between \$50,000
and \$100,000 and that earlier
— in May, 1982 — he sold
bank stock worth between
\$50,000 and \$100,000,
malizine a capital gain of realizing a capital gain of between \$5000 and \$15,000 The statement also notes that Irving has twice borrowed money from the bank and that one of those promissory notes





inder siege, and gambling that

he'll win re-election, the

influence in moderating

he mayor's "managed

nominatums. Hedgecock endorsed a sweeping apartment normalization for the induity area even before the plan was formally drafted.) "I think the

dea of throwing in our suppor

for Hedgecock) at the reginning, where it does the

nost good and can get us some favoritism, went into our

Federal Court Judge Lawrence Irving, who is

presiding over aspects of the J. David imbroglio, recently took the extraordinary step of explaining in court his prior

affiliations with various law

firms and individual attorneys

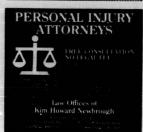
association will have more





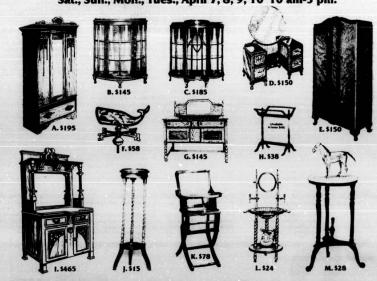


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# **Primeval**

the way from Guerrero Negro in Baia California up to Orange County." he adds

Ancient volcanoes lie buried beneath the beaches of San Diego. Mountain ranges that once rose across the county have disappeared. A river that flowed here from Sonora, Mexico dried up long ago, when tapirs the size of terriers wandered the county and crocodiles wallowed in marshy lagoons. The history that Gastil studies is a history beyond people, a history of primitive planetary energies and great, unfathomable time

And yet much of it is vitally important to humans. The water that flowed across underground reservoirs of still-cooling granite 100 million years ago contained the gold that prospectors found in the Laguna Mountains, leading to the founding of the town of leading to the founding of the town of lulian and, subsequently, the Cleve-land National Forest. A gigantic plate of the earth's crust that began to move away from mainland Mexico 60 million years ago is still moving, causing the earthquakes that make skyscrapers sway and send bookcases crashing to the floor. One of the big-gest questions in San Diego's future is fundamentally a geological one: how much oil lies off our coast? And rem-nants of the volcanic islands that once stood in San Diego's place are stood in San Diego's place are crushed and used to make asphalt tough, long-lasting asphalt — that covers the county's roads. We had arrived unannounced at the

quarry in the early morning. The management, suspicious at first and not eager for publicity because of on-



going conflicts with surrounding housing developments, at last agreed to let us in (on condition that they and the quarry remain unnamed). And al-most immediately we came to a great gray wall of stone — the original quarry ledge, now abandoned — rising out of a pool of murky green wa-ter. In that wall you can still read the record of the awesome volcanoes that built the ancient islands. Seams in the gray mass represent fractures through which molten rock rose toward the surface, then cooled. In places, smaller rocks embedded in the gray stone testify to material that was hurled high into the air and rained down on the surrounding region. "It blew out in pieces the size of your fist down to dust," Gastil comments.
"The fine layering you can see over
there indicates ash falls. The rock

here probably goes down for a kilometer or two; it's very thick. There's no place in the county where these old rocks are so undisturbed."

But there are other places where the old rock is exposed. Although much of it now lies buried beneath coastal of it now lies buried beneath coastal sediments, it juts up in Spring Valley and at Rancho Bernardo. Hikers and horseback riders pass by huge weathered boulders of it in the middle of Peñasquitos Canyon County Park. Otay Mountain is almost solid andesite thrown out by these old

in the county; that distinction belongs to rough gray marble, half a billion years old, that has been found near the mouth of Palm Canyon in Anza-Borrego Desert State Park. At one shallow temperate sea, but little more is known about it. And even less is known about what happened here for the next 350 million years after the marble began to form. But 150 million years ago islands rose out of the water where the houses and shopping centers of San Diego now stand. On their shores grew reeds and redwood trees, and coral reefs rose from the shallows nearby. The islands extended in an arc from Mexico to Alaska along the coast of what is now North America: but most of North America lay underwater then, and the islands may have stood far out to sea, like the volcanic islands of Japan today. The earth was a different planet then, a planet we would not recognize. But the core of those ancient islands survived to form the oldest solid evidence of San Diego County to stand above the sea.

The quarry's foreman leads Gastil

and me over to a pile of the finished, crushed andesite that is twenty feet high. A thin stream of the gravel-size pebbles pours steadily down from a conveyor belt high overhead. We scoop fistfuls of the stones out of the pile and examine them; these bits of old island have a dry, smooth feel, but edges sharp enough to cut flesh. "The rock breaks angularly, and it's very hard," Gastil points out. "That's why it's good for asphalt." There is a simple serenity in con-

templating rocks. In a world plagued by deadlines, constant changes, fren-zied rushing from one place to another, rocks endure. For all practical purposes they are permanent, and their feel is reassuring and infinitely diverse: the fine, smooth grain of marble; granite's gritty, solid texture; the razor-sharp edges of obsidian.

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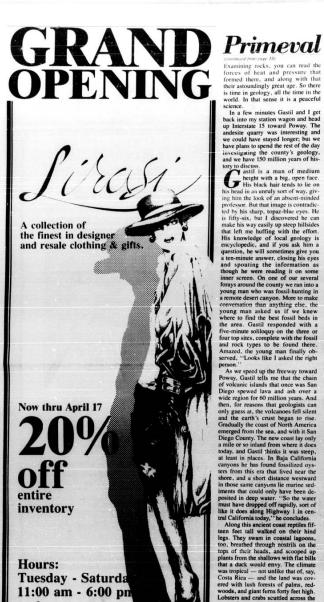
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xamining rocks, you can read the forces of heat and pressure that formed them, and along with that their astoundingly great age. So there is time in geology, all the time in the world. In that sense it is a peaceful science.

science.

In a few minutes Gastil and I get back into my station wagon and head up Interstate 15 toward Poway. The andesite quarry was interesting and we could have stayed longer; but we have plans to spend the rest of the day interstimate the county's gendlong. investigating the county's geology, and we have 150 million years of history to discuss.

astil is a man of medium

height with a big, open face. His black hair tends to lie on his head in an unruly sort of way, giv-ing him the look of an absent-minded ing him the look of an abent-minded professor. But that image is contracted by his sharp, topaz-blue eyes. He is fifty-six, but I discovered he can make his way easily up steep hilsides that left me huffing with the effort. His knowledge of local geology is encyclopedic, and if you ask him a question, he will sometimes give you a ten-minute answer, closing his eyes and spouting the information as though he were reading it on some inner screen. On one of our several forays around the county we ran into a young man who was fossil-hunting in a remote desert canyon. More to make conversation than anything else, the conversation than anything else, the young man asked us if we knew where to find the best fossil beds in the area. Gastil responded with a the area. Gastil responded with a five-minute soliloquy on the three or four top sites, complete with the fossil and rock types to be found there. Amazed, the young man finally ob-served, "Looks like I asked the right

As we speed up the freeway toward Poway, Gastil tells me that the chain of volcanic islands that once was San Diego spewed lava and ash over a Diego spewed lava and ash over a wide region for 60 million years. And then, for reasons that geologists can only guess at, the volcanoes fell silent and the earth's crust began to rise. Gradually the coast of North America emerged from the sea, and with it San Diego Court. The agent to the sea, and with it San Diego Court. The agent to the sea, and with it San Diego Court. Diego County. The new coast lay only a mile or so inland from where it does today, and Gastil thinks it was steep at least in places. In Baja California canyons he has found fossilized oysters from this era that lived near the shore, and a short distance westward

shore, and a short distance westward in those same canyuns lie marine sediments that could only have been deposited in deep water. "So the water must have dropped off rapidly, sort of like it does along Highway in central California today," he concludes. Along this ancient coast reptiles fifteen feet tall walked on their hind legs. They swam in coastal lagoons, too, breathed through nostrils on the tops of their heads, and scooped up plants from the shallows with flat bills that a duck would envy. The climate was tropical — not unlike that of, say, Costa Rica — and the land was covwas tropical — not unlike that of, say, Costa Rica — and the land was cov-ered with lush forests of palms, red-woods, and giant ferns forty feet high. Lobsters and crabs scuttled across the ocean floor, and above them swam mosasaurs, thirty-foot-long oceanic reptiles with daggerlike teeth that make a modern white shark look like

The fossilized bones of duck-billed dinosaurs (along with other creatures and petrified wood from this era) have been found embedded in rock near El Rosario, some 230 miles south of the

U.S. border on Baia's Pacific coast. But although the same hard orange-and-green rock can be seen on Point Loma, in the coastal cliffs of Pacific Beach, and in Carlsbad, only a single fragment of dinosaur bone had been found here until last December, when Brad Riney noticed the tip of a bone protruding from the earth just north of Palomar Airport in Carlsbad, Riney, a paleontological consultant, was working for a local construction firm that is building an industrial park, and he had been following bulldozers around had been following bulldozers around the construction site every day for two months without finding a single fossil. "It does get kind of noisy out there." said Riney, who wears earplugs on the job. "But right after quitting time — it was December 22 — I had just come back from another part the site when I saw the bone. One of the bulldozer's last scrapes had clipped it on the top and popped it up. It was smooth, shiny, coffee-brown — totally different from the surrounding rock. I knew right away what it was, but I had no idea how big it was." Riney excavated the bone that same night (there is every reason to make haste in such cases to avoid having a fossil become lost, destroyed, or stolen). It turned out to be almost three feet long. The bone was later identified as the thigh bone of a duck-billed dinosaur, and it is the largest dinosaur bone ever discovered in Southern California.

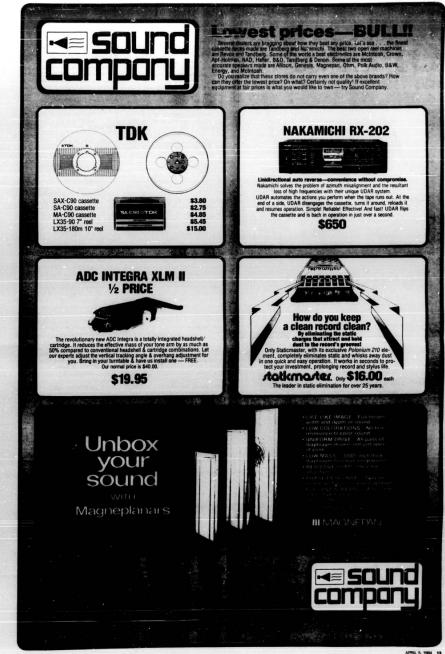
Gastil and I turn eastward off Inter-

state 15 onto Pomerado Road, passing through a forest of eucalyptus and then out onto rolling, chaparral-covered hills. Signs everywhere advertise new housing developments: Whispering Woods, Loire Valley. After a few miles we come to a place where the road cuts a deep, narrow channel through a hillside, and Gastil tells me to stop. The thirty-foot banks that rise on either side of us are made up of tan on either side of us are made up of tan earth full of rounded stones that are purple, green, and red. Gastil explains that this deposit is called the Poway conglomerate, and it was the delta of a river some 50 million years ago. Long after the duckbills died out, silt and stones carried by this river buried most of the coastline on which they had walked. Its delta can now be found from Encanto to Rancho Bernardo and eastward to the San Vicente Reservoir.

Gastil, who was born in San Diego in 1928, first investigated the Poway conglomerate as a boy growing up on property his parents owned on Fulmar Street, near what is now College Street, near what is now College Grove Shopping Center. His father grew avocados and raised frying chickens, but Gastil was more interested in the wide variety of rocks and fossils he could find in the canyons near home. He studied geology at San Diego State and UC Berkeley, and, after obtaining his doctorate at Berkeley in 1954, worked for a company exploring for iron in Labrador and Quebec.

In 1959 Grastil returned to San Diego.

In 1959 Gastil returned to San Diego and soon began teaching geology at SDSU. Not long after that he got it into his head to put together a geologic map of Baja California. At the time little was known about the types of rocks was shown about the types of rocks that existed on the Baja peninsula; to a geologist it was like a cake waiting to be savored. Of course there was a rea-son why Baja had not been mapped: most of it is a harsh, sparsely populatmost of it is a harsh, sparsely populat-ed land, and parts of it were considered virtually uncrossable wilderness. But that didn't deter Gastil. With the aid of a National Science Foundation grant and a few graduate students, he and his fellow professor at State, Edwin Allison, began the project in 1963. They



3586 Adams Ave

**Normal Heights** 





# Primeval

spent much of the next eight years mapping the northern half of the peninsula. "We traveled mostly by vehicle, but we used mules in the large areas that roads just don't get into, like the southern part of the Sierra San Pedro Martir." Gastil recalls. "Sev-eral places along the gulf are [also] difficult to get to, and you can't use mules because there's so little fresh water. So we did those areas by boat. using Bahia de Los Angeles as a

Gastil claims he never had any close calls while scrambling across the ravines and loose mountain slopes of Baja, but one of the students who worked with him was not so lucky. One afternoon during the summer of 1966, Charles Anthenill and another student were hiking back to a camp near Mission Santa Gertrudis (about sixty miles southeast of Guerrero Negro) when they split up to pursue separate routes. But Anthenill never returned to camp. That night the rest of the party stayed up Jate, honking car horns and waving flashlights, hoping to elicit some response from the miss-ing student. But the only answer was an impassive silence.

"The next morning we went back in there, and soon had all kinds of ranchers on horseback and airplanes trying to locate him. . . . He was found at the bottom of a gulch, with some of the things from his pack scattered along the slope up above. He had died instantly, apparently. He was only a short distance from where he had separated from his partner, and must have been killed shortly after they separated. But the slope wasn't so steep that you'd think he actually plunged down it. You could walk down that slope, so why he ended up sprawled in the bushes at the bottom never really did add up. The only way he could have slipped and fallen down there would be if he started running down the bank. You can imagine maybe he saw a mountain lion or something, and started to

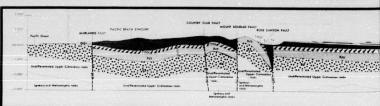
Gastil's geologic map of northern Baja was published in 1971. It is a

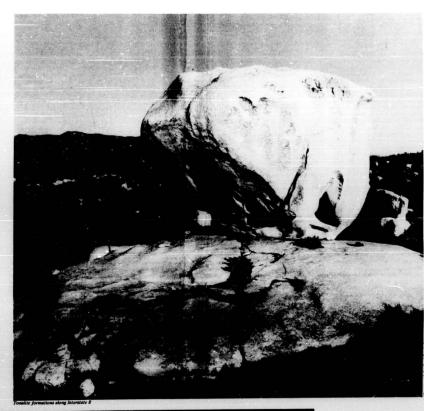
jigsaw of bright colors (each color represents a different rock type), and it is short, dry laugh full of amusement and irony.

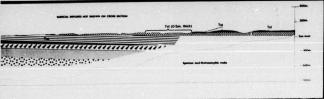
We get out of the car to look at the the kind of map you can imagine a prospector poring over some night in front of a campfire, with coyotes yelping nearby. Gastil still visits Baja frequently — friends say his aging Chevy pickup is in more or less constant need of repair from the isline it takes on.

hot parts of the western United States today, and two local geologists at San Diego State have interpreted this to

stones laid down by the ancient river in the banks on Pomerado Road. Some are the size of baseballs, and Gastil picks up a few and examines them thoughtfully. Many of these stones of repair from the jolting it takes on Baja's back roads — but he has a civic-minded streak in him, too. He were thrown out by volcanoes in Sonora, and all of them were carried here 50 million years ago by the river, he says, some 175 miles across rolling hills to the coast. San Diego County has served on the county's air pollution control board, and he was chairman of was part of mainland Mexico then — it would be another 40 million years bea committee appointed by former mayor Pete Wilson to study the hazards of drilling for offshore oil. fore the Baja peninsula would begin to hazards of drilling for offshore oil. Gastil even ran for Congress in the 1975 Democratic primary (he finished second to King Golden, who in turn lost to incumbent Republican Bob Wilson). "I had this theory that in order for democracy to work, every-body had to be willing to un for of. tear away from the mainland, swinging the county northward into its current position and creating the Gulf of California — but the earth's climate not the earth s climate had changed again and San Diego was no longer the steamy tropical forest it was when duck-billed dinosaurs swam in the coastal marshes. Clays and salts embedded in this river delta are similar body had to be willing to run for of-fice," he explains. "Otherwise, only the scoundrels would get elected. When I lost (the primary election), I intended to rest for a while and then to those found only in relatively dry, run again. But the further away from it I got, the more I thought, 'Well, I've done my share.' "He laughs — a







# **Primeval**

a country warmer and with about twice as much rainfall as modern San Diego the county looked a little like Sacramento, California. Microscopic pollen grains that have survived in the delta ediments reveal that mangrove and nut-palm trees grew along the river's banks. Primitive dog-faced primates lived in them, and crocodiles lay on the damp ground below. Rabbits and squirrel-like rodents scampered through the underbrush and tried to avoid the big boa snakes that hunted them. Flies and other insects were profuse.

The river delta from this area is the

foundation rock for many commu-nities and buildings in San Diego — Grossmont College, San Carlos, parts of La Mesa, Santee, Clairemont, and almost all of Scripps Ranch, for example - and it is exposed in massive beds in the Hazard and Conrock quarries in Mission Valley. These con panies use the volcanic stones embed-ded in the river sediments for asphalt and concrete aggregate, valuing the rocks for the same reasons the Indians who fashioned them into primitive knives and choppers did: for their hardness and ability to hold a sharp,

angular edge. We drive back to Interstate 15 and head north again, passing the dark an-desite of Rancho Bernardo and the granite bedrock of Escondido. The ranke bearock of Escondio. The control of the county can be compared to a cake, but it is a cake in which the forces of the last 150 million years have lifted, split apart, worn down, and sometimes buried the origidown, and sometimes ouried the original layers until they are jumbled together almost unrecognizably. Patches of andesite now lie next to outcrops of granite that didn't exist when the andesite first formed; and next to that might be a layer of coastal sandstone that didn't appear for another 50 million years. To a geologist, landscapes are



ered with soil washed down from the

surrounding peaks, but just east of Jacumba, where Interstate 8 leads

steeply down to the Colorado desert, tonalite is bared in fantastic pyramids

that are one of the eeriest sights in the

county. These mountains are made of

boulders that look as if they have

somehow been stacked on top of each

other, but the boulders were once a

weathered into smaller chunks by

countless years of heat and rain. The rain also combines with minerals in the

rock, covering the white tonalite with a thin brown stain known as desert var-

nish; and high winds scour the peaks clean of most soil, leaving them to stand starkly under the desert sun. As granite cools underground, the elements in it combine to form tiny

elements in it combine to form tiny mineral crystals, giving the rock its familiar speckled appearance. In tona-lite, for instance, white crystals of quartz are interspersed with crystals of black hornblende and sparkling mica. But some elements don't combine

readily with others and tend to remain dissolved in the last hot liquid portions

of the granite. Silver is among these elements, as are lead, uranium, and

gold. Groundwater seeping down from the surface picks up these dissolved metals and carries them to the outer

edges of the cooling granite, where they crystallize and harden. Which is

solid mass of tonalite that has

mysteries waiting to be solved, but as takes a lot of investigation to soive North of Escondido we turn west on

North of Escondido we turn west on Deer Springs Road, climb through a low gap in a ridge, and drop down into the San Marcos Valley. Scattered across the hillsides around us are huge granite boulders, and after winding our way several miles up Twin Oaks Valley Road we come to National Quarries, where every day granite is blasted out of the green hills in twenty-ton blocks. Nearly all of northern and eastern San Diego County is made up of granite rock; it formed in vast pools underground while the island volcanoes were still smoking to the west. But different pools of the rock had different chemical compositions, re-sulting in several kinds of granite: the pink grano-diorite of El Capitan Moun-tain; the pretty white tonalite of Campo and McCain Valley; the dark gray gabbro of Cuyamaca Peak. All of these rocks formed somewhere between three and nine miles below the earth's surface, but as the county rose 100 million years ago they were steadily pushed upward and the rocks that had once pressed down on them eroded away. Now the granite mass within the county lies open to the sky from Vista and Mount Palomar to El Cajon and Jacumba. In places it has become covwhy Gastil explains, when prospectors first found gold near Julian in the 1870s, it was almost always in veins st outside large masses of granitic

mos Weed didn't know much about the origins of the coun-ty's gold, and if someone had told him, he probably wouldn't have been impressed. Weed was a cousin of Enhraim Morse, a San Diego merchant and entrepreneur, and became manager and foreman at Morse's Orilamme Mine near Julian in 1875. By then the area was teeming with prosthen the area was teeming with pros-pectors who had been attracted by the discovery of gold-bearing quartz ledges at the George Washington and Stonewall mines in 1870. The town of Julian was first laid out and construc ted that same year by miners - one of the more obvious instances in which the county's modern history has been directly influenced by its ancient geological one.

Weed was a competent but somewhat gloomy foreman who had a knack for turning plain words into eloquent statements, as can be seen in the letters he wrote to Morse. On September 12, 1875 Weed moved into a cabin near the Oriflamme Mine, and, like near the Oriflamme Mine, and, like most prospectors, he had arrived with glowing hopes of striking it rich. But at first he had difficulty locating any worthwhile gold at all. Weed de-scribed what faint traces of the stuff he did find as "floury," "fine," and "more like yellow paint than gold." But by November his luck seemed to be changing. He wrote Morse:

For god sake what kind of a tem-pest have you got in San Diego! It is blowing the top of the hills off here it commenced yesterday morning and blowing in alternate gusts from every quarter, I can't make a fire in the stove it blows the fire clear acrost the flore. The wind is still increasthe flore. The wind is still increasing. . . I have been at work every
day on the claim I could, opening the
Ledge in different places. I find gold
everywhere on the ledge. . . .

The nights are very cold
now. . I wish I had something to
read anything I would not care what.

Quarrying the rock was tough work done with picks and shovels in a dark. ened tunnel lit by candles. Often the miners had to pack the rough ore out on their backs to the surface. After a few days of labor such as this, many of the miners were of a mind to do a little celebrating, even if they hadn't found pay dirt. They had come to Julian seeking gold, but they often settled for liquids fortified rather liberally with alcohol. The town gained a reputation for its ten-cent shots of whiskey, and by the 1890s there were no fewer than twenty-four saloons in Julian where a gentleman could quench his thirst. It wasn't unusual for the citizens to empty pistols at each other over card games, politics, and other important matters, but it was rare for someone actually to get hit with a bullet. Far he began making plans to sell it. Weed more dangerous was the work in the mines, where cave-ins were a constant threat and a fall down a slanting 150foot shaft could leave you laid up for months waiting for your bones to

In December of 1875 Weed wrote to

You say there is some mis-You say there is some mis-understanding with your folks in re-gard to my wages, when I come up I had an understanding with you for forty dollars per month to take charge of the property here and keep the same from going to waste but I did not agree to doe anything more, but when I came up Mr. Pierce but when I came up Mr. Pierce wanted me to prospect the mine which I did immediately and since you concluded to get out some rock I have been at work faithful every day getting out as much as I could Now for the amount of work I have been doing I think I ought to have \$2.00 per day and board Sun-

days excepted, as when any more men comes to work they will expect me to cook for them besides. Should this not meet with the views of your people, you will please let me know immediately so I can commence work elsewhere.

Yours Truly Amos Weed

Weed stayed on, but Morse was spending a small fortune on the Ori-flamme Mine and by January of 1876



offered his (unsolicited) opinion on the possible sale, and closed with some customarily bleak comments about his

I should not be in a hurry about presing a sale for this claim if I was in your place until I found out something more about it as I think by holding on you may make in the

day but it is nearly all gone it is cay out it is nearly all gone it in getting very cold now night before last my water bucket frose over sit-ting by the stove, in the morning the ice was 1/2 inch thick I don' .now when I have suffered so much with the cold I shall go down (into the minel again armed with another blanker

This is all at present Yours Truly Amos Weed

But Morse's mine, like most of those in the Julian area, was flat-out disappointing. A few produced richly: the Stonewall Mine yielded more than two million dollars in gold from 1870 to the turn of the century: the Golden Chariot, \$700,000; the Helvetia, \$450,000. In contrast, Morse got about \$2500 worth out of the Oriflamme, and in April, 1876 instructed Weed to send him an inventory of food on hand in preparation for putting the

mine up for sale. Weed replied faithfully:

Grub on hand 125 lbs. flour; 125 Grub on nand 123 lbs. Irour, 123 lbs. Potatoes; about 40 lbs. Corned Beef; 5 gal. keg syrup; 25 lbs. Beans; 15 lbs. sugar; 4 papers Soda; 2 Bot. 1 Mustard 1 pepper; 2 lbs. raisins; 3 lbs. rice; 1 lbs. Tea; 2 qts. Vinegar; 3 lbs. Butter; 6 cans con-densed Milk. . . . P.S. My eyes will be turned to-

wards the top of the hill from this on for some one to relieve me.

Yours Weed
The following year Morse found someone to lease the mine for six months, and the year after that he fi-nally unloaded it to a group of in-

vestors for a bargain price.

Vast quantities of wood were needed to fuel the boilers of Julian's mines; the boilers were used to run hoists, water pumps, and the heavy stamp mills which crushed raw ore for processing. The boilers of the Stone-wall Mine alone consumed twelve cords of wood every twenty-four hours during the mine's heyday, and that is a lot of felled trees. But besides cutting down trees, the new settlers in the mountains destroyed the forest by in advertently setting wildfires that sometimes burned out of control for weeks at a time. People in far-off San Diego began to voice concerns over the watershed of the San Diego River, an

important source of water for the city, and in 1908 much of the land surrounding Julian was incorporated into the newly established Cleveland National

There is undoubtedly still gold in the hills near Julian, and a few mines there continue to be worked. But these days there is a bigger business in quarrying the rock from which the gold once came: granite. Several quarries near Vista and San Marcos cut and sell granite blocks for jetties and rip-rap; National Quarries near San Marcos, however, is the only quarry in the county that sells a high grade of granite for use in precision industrial processes. The surface of dense granite like that quarried by National can be polished to a degree of level smooth-ness unmatched by any other material on earth — more level than steel plates, for instance — with variations of less than forty millionths of an inch. A piece of notebook paper is 3000 mil-lionths of an inch thick, so the variations on the granite don't amount to much. Most of these granite plates produced locally are shipped to the Silicon Valley south of San Francisco. where they are used in the manufacture of computer wafers and to measure things such as screws and circuit boards very precisely. "Criminy," says Mike Johnson, "it's unbelievable what they'll do with a block of

Johnson, whose family owns National, explains to Gastil and me that people are constantly asking him to produce more of these high-grade "surface plates" for industry. But it is difficult, time-consuming work, and so instead Johnson and his workers at San Marcos quarry spend most of the san Marcos quarry spend most of their time producing simpler stones: gravestones. The rock is blasted out of the ground with a small amount of black powder, hoisted onto trucks with a crane, and transported to the quarry's wire saws. The saws, 1800-foot-long cables that circulate continuously. draw an abrasive solution through grooves in the granite and can cut through an eight-foot-thick block in





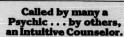




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Johnson. "At this length we can saw for about a week with one wire.

After being cut, the three-inchthick, four-by-eight-foot blocks are ground, polished, and buffed to a shiny finish. Then they are cut to gravestone size. Most of the markers are designed to lie flat on the ground, a fact Johnson iaments. He would like to make more upright monuments for people's last resting places, he says, but 'people in California like the flat grass markers so they can mow right over the top of them. They're not as pretty; they're just done for speed."

We pause in front of rows of markers that are arranged on end, like books on a shelf. In one of them I can see my face reflected as if in a dark gray mir-ror, and over my shoulder is Gastil. Johnson remarks, "We've always called the granite Imperial Blue. It's actually almost black, but that's what we've always called it. Either way it's got a great finish. Nothing really af-fects it at all. It won't blister or chip; water won't affect it, alkali won't affect it. . . . You won't find anyone that won't tell you that's a dandy grave

old was not the only precious thing concealed in the coun-ty's granite millions of years ago; gems were tucked away in it, too.
Garnet, beryl, topaz, and a great quantity of tournaline — all have been found here in hardened seams in the granite called called pegmatite dikes.
First discovered in the 1890s, the gemstones did not spark a rush like the one for gold primarily because tourmaline, although highly prized by connoisseurs, was a relatively little-known stone. Most of the county's tourmaline was mined in the first ten years of the Twentieth Century from gem-rich hills near Mesa Grande, and was shipped to brokerage houses in New York. It is said these brokerage firms were controlled by Chinese who sold most of the pink, green, and sometimes blue stones to China's ruling elite. Between 1902 and 1910 tourmaline worth more than half a million dollars was taken from the Himalaya Mine alone, and the total amount produced by the coun-ty's mines eventually exceeded two million dollars. But the raw tourmaline crystals were difficult to mine, and

the pockets of the gem that were discovered never seemed to last for long. In 1911 a revolt in China ended the reign of the Manchu Dynasty and soled the market for tourmaline as well. Large-scale gem mining in San Diego gradually fell off, although in 1919 a seventeen-carat blue topaz was found in the hills north of Warner Springs and cut into a striking pearshaped gem that was displayed at the Smithsonian Institution.

As Gastil and I return to Interstate 15 and drive south through Escondido, he tells me that pegmatite dikes typically form in large granite masses like the one that underlies northern and eastern San Diego County. As the hot granite cools, cracks form in it which then fill with the last residue of molten rock. Just as in the formation of gold, this final liquid is rich with unusual ele-ments, "things that don't fit into other minerals," as Gastil puts it, including the silicate brew that gives rise to most gemstones. The gem crystals begin to grow in hollow spaces in the dike as the rock hardens around them, building on each other as they come out of solution. If the hollow space stays open long enough and "these things are allowed to just grow quietly in there for thousands of years, that's when you get these enormous crys-tals, 'Gastil explains. A red-tailed hawk floats gracefully

over the freeway as we pass south of Rancho Bernardo, crossing again the dried-up delta of the river that flowed here 50 million years ago. That river flowed for ten million years, Gastil human history - but eventually it. too, vanished from the earth. He thinks the river's course was disrupted by mountain ranges and deep basins that began to appear south and east of the county about 40 million years ago, as great plates of the earth's crust began to shift into their current positions

The plates are still moving, driven by "spreading ridges" on the ocean floor where molten rock is pouring out and causing the earth's crust to grow at a rate of a few centimeters each year. The new crust nudges the plates that cover the rest of the planet's surface, forcing them to slide past each other and sometimes up on top of each other; in a few cases they collide head on. While Gastil and I speed past Miramar Naval Air Station, he explains with a laugh that "one thing plate tectonics [as the science of crustal movement is called) has never explained is why the oceans are spreading apart and shoving

the continents around and banging them into each other. But people generally think that this has been going o for a long time. One theory is that it's part of a cycle that takes half a billion years, maybe longer. The spreading eventually drives all the continents to gether, and then they split up and push off in the other direction until they all run into each other again." He shrugs.

Most of North America is on a

single crustal plate, but a large sliver of California (including San Diego and the Baja peninsula) is on another plate that includes the Pacific Ocean floor. The main division between the two is the notorious San Andreas fault, which in Southern California runs down the eastern side of the Salton Sea and into the Gulf of California. The movement of the Pacific plate northwestward from the North American plate is what has created the gulf, a body of water that has been steadily widening since it first appeared as a narrow inlet about ten million years ago. But these plates do not glide past each other silently, like ships; they shriek and groan as layers of rock more than a hundred miles thick are driven past each other a few inches at a time. Each groan signals an earthquake, and they can be frighteningly powerful. Just after 11:00 p.m. on the night of February 23, 1892, the ground in San Diego began to swell and roll as an earth quake wave passed through it. Al-though there was no equipment to measure earthquakes then, some local cientists say that, based on the pub lished accounts, this quake could well have been the strongest to hit the city in recorded history. "The streets were filled with an excited crowd," reported the San Diego Union. "Tall buildings swayed dangerously. . . . Persons on the street felt the quake plainly and were obliged to brace themselves i order to maintain their equilibrium. In Campo the heaving ground caused an adobe blacksmith shop to split apart and collapse. Remarkably, no one was

Buildings in San Diego are now fortified in various ways to withstand the stress put on them by earthquakes. A building of up to four or five stories is constructed with extra-rigid walls to withstand the shaking during a quake but skyscrapers are protected by a dif-ferent method. Their steel skeletons are made with flexible joints that will give during violent shaking, because the pressure on them becomes so great they might otherwise snap. The flex-ible joints allow a twenty-story sky-

scraper to sway one or two feet from side to side during an earthquake. which may not seem like much. But just ask anyone who was in the Cuy aca Club on the afternoon of April 8, 1968, how much two feet is. That's when a powerful earthquake generated in the Imperial Valley hit San Diego causing the club, located on the twenty-third floor of what is now the Crocker Bank Building at Second and Broadway, to sway violently from side to side. A Union reporter who was in the club during the quake said people froze for several minutes, eyeing each other nervously as they held on to counters and pillars for support. The Union also noted that the quake downed power wires and knocked merchandise off shelves in stores all over the county. People driving on the city's freeways were alarmed when the roadbed beneath them began shaking unpredictably; they were undoubtedly even more alarmed when they looked up to see massive concrete bridges trembling in front of them. The quake. the strongest to reach San Diego in recent years, was measured at 6.5 on the Richter scale (Alaska's devastating

earthquake of 1964 was 8.5)

Although they are much smaller than the San Andreas fault (and over the last fifty years have generated much smaller earthquakes), there are dozens of faults in San Diego, too. dozens of faults in San Diego, too.
According to Phil Kern, an SDSU
geologist who has been mapping local
faults in recent years, the metropolitan
area is literally "honeycombed" with
them from the international border to Del Mar. The largest is the Rose Can-yon fault, and its location is fairly precisely known. It runs northward along the bottom of San Diego Bay, slants beneath the intersection of Cedar and State streets downtown, crosses Interstate 5 east of Lindbergh Field, and state 5 east of Lindbergh Held, and heads up to Tecolote Park in Claire-mont. There, one afternoon not long ago, Kern showed me the fault's most visible trace. Pulling out a few weeds that grow in an embankment just beyond the left-center-field fence of the Tecolote Pony League field, he pointed to a crack that angles through the rock underneath. "Faults are breaks in the plates, and they're generoreaxs in the planes, and they re generally deep-seated," Kern told me.

"Presumably, this one goes hundreds of kilometers down through the earth's crust and into part of the mantle."

From Tecolote Park the Rose Canyon fault runs northward along the east side of Interstate 5, bends toward the coast

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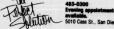
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# Primeval

sea beneath the La Jolla Beach and Tennis Club.

Over the last several million years the movement of the Rose Canyon fault has altered the face of San Diego in a major way. The flat coastal area west of the fault has been creeping northward, causing La Jolla to bulge out into the sea and creating La Jolla Cove. "La Jolla is getting closer to L.A.," Kern said laughingly, "and downtown San Diego is getting closer to east La Jolla." At the same time pressure along the fault has created Mount Soledad. Mount Soledad and Kearny Mesa were once part of the same flat surface. Kern explained, and lay in the ocean shallows. The ocean retreated, and the mountain was subsequently fractured and pushed up some 600 feet above the mesa along

the Rose Canyon fault. "So if not for the fault, Mount Soledad would be part of Kearny Mesa," he said, which would certainly be a distasteful pros-pect to the hundreds of wealthy San Diegans whose half-million-dollar homes ring the mountain's upper

Most of San Diego, from the current

beaches to Tierrasanta, was covered by the ocean at one time or another during the last few million years as the coastline fluctuated back and forth. The land was at a lower elevation than it is today; whales swam in downtown Hillcrest, and brightly colored sea slugs made their way slowly across Clairemont. Dolphins, walruses, and thirty-foot-long sea cows dove in Chula Vista. But about five million years ago the county began to rise. Gastil says, for reasons that are not clear but are probably related to the relentless creeping of the Pacific plate Eventually the sandy sediments that had been shallow ocean bottom became a series of mesas and terraces

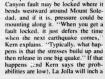
that stood above the sea. To the east the Laguna Mountains were pushed up from an elevation of about 1500 feet to their current elevation of more than 6000 feet. The streams rushing off these newly risen mountains began to cut into the soft coastal mesas and eventually created the maze of canyons and valleys that make up most of metropolitan San Diego today. "So all these canyons have been cut in rel-atively recent times," Gastil says as we head down Murphy Canyon Road toward Mission Valley. In the canyon walls around us erosion has revealed the old ocean beds. Some are 150 feet thick — a million years or more of silt and sand filtering down to the ocean bottom layer after fine layer.

In a half hour more, Gastil and I are pulling into a parking lot on the seaward side of Point Loma. To the west the surface of the ocean is a calm metallic-blue plane stretching to the horizon, but at the foot of the cliffs below us white water roars and surges on a sandstone ledge. At low tide this

ledge becomes a rocky expanse riddled with tide pools. Gastil says that in the long term the coast of California is still emerging from the sea, and if the trend ontinues, this sandstone ledge will eventually rise just as the mesas of Mission Hills and Kearny Mesa did long ago. People will build expensive ocean-front houses on it, if people are still around then, and someone will build a road along it called either Ocean Cliffs Avenue or Via Del Mar,

earthquake, too. Kern says

depending on what the prevailing lan-guage of the region is then. The future could bring a powerful



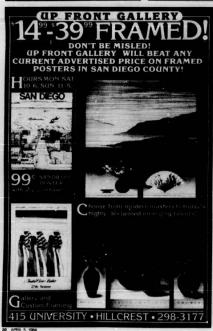




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little closer to Los Angeles, while Pacific Beach residents might get a chance to upgrade their zip code to

In the meantime, erosion will continue to break down the mesas and widen the canyons of San Diego until eventually the mesa tops will disappear altogether he city will become a region of more gentle, rolling hills then, according to Gastil, and the shopping centers of Mission Valley will be no more than a bad memory buried beneath soft river sediments. ask how long that will take, and Gastil grins. Maybe a million years, maybe

Long before that happens the city will have to deal with another one of its reological legacies: offshore oil. The tuff has been collecting out there for perhaps three million years as micro-scopic sea creatures called diatoms died and drifted to the ocean floor Eventually they were buried and warmed by hot rock beneath them, and were transformed chemically into

pools of hydrocarbons. The oil reservoirs offshore of San Diego exist in rocks near sea level down to depths of several thousand feet - at least, that is what the oil companies are hoping. Gastil says test wells have never turned up any oil. "Before they drilled it, I'd say [the area] was moderately promising [for finding oil], but now that they've drilled it, I'd say it isn't promising." But the rock formations are the right type and age for oil (they are similar to those found on the Arabian Peninsula), and Gastil concedes that "maybe the oil companies know something that isn't public information

The leasing of offshore tracts here has been postponed indefinitely largely due to opposition from the Navy. But the concern over what oildrilling could do to San Diego's beaches and tourist industry, not to mention its ocean view, continues. In a recent round of bickering, Republican Assemblywoman Sunny Mojonnier, whose 75th Assembly District in-

cludes the beach area from Imperial Beach to Leucadia, was castigated by opponents of the drilling for voting unst a bill that will request the federal government to delete San Diego tracts from offshore leasing until 1986 (the bill passed both houses of the state legislature last month). Mojonnier insists she is against offshore oil drilling. but says she voted against the bill be cause it was rushed to a vote ahead of her own similar bill. Drilling opponents claim such reasoning is "petty. and say that Mojonnier may in fact have reversed her stand on offshore oil after being pressured by Governor

George Deukmejian.

A few days after Mojonnier's vote came to light I called Chris Heiserman, an administrative aide for Mojonnier. He insisted Mojonnier is firmly opposed to offshore drilling, and as evi dence pointed to the bill she was writing herself. "Part of the reason Sunny voted against the other bill was political, but I don't think it was all that petty," he said, explaining that as a first-term assemblywoman Mojonnier is trying to build a reputation for tackling issues that are important to her

I asked Heiserman if he has ever stopped to mull over the fact that the controversy his boss is involved in has been brought about by a chemical stew that has been collecting offshore for three million years. In that time the whole county has shifted fifty miles northward; species of animals have evolved and died out; the very ground on which Mojonnier's University City office stands has been the floor of an ancient sea. Somehow, I said, know ing all that makes the political machinations of the California state assembly seem kind of insignificant.

"Three million years," said iserman. "That's several terms longer than Sunny has been in office. He paused for a moment. "No, that's not something I would think about on a daily basis," he finally responded. "It wouldn't help get the work around



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# MISSED CONNECTIONS

THOUGHTS ON LOVE IN THESE CHANGING TIMES

BY JUDITH MOORE

aven-haired, intelligent, and intense Mary kept after Roger for the first year. In the beginning "they" as a couple seemed to be her idea. Not that she was some John Hinckley, Jr., stalking his Jodie

Foster. They got physical (and they howled each other's praise) after dinners out, after movies, after bluegrass bands, after backgammon That first Christmas Roger bought Mary a navy blue goose-down coat from Eddie Bauer's that matched his. Mary could not imagine, she said to her two married sisters, that

Roger would not marry her.

A friend who just turned fifty told
me, "I've become nervous about

introducing unmarried, younger friends. It's as dangerous as taking sides in a martial spat. In a marriage breakup, the couple gets back together and hates you. When you make introductions between single make introductions between single people? They sleep together awhile then quarrel, or simply drift apart, and they blame you for bringing them together in the first place!"

then quarrel, or simply drift apart, and they blame you for bringing them together in the first place!' Roger, as things turned out, did not marry Mary. When they met, the

hired physics instructor, a chunky, ebullient, blue-yed, blushy, trish blond who played shortstop on his department's soffball team and lined vicious drives into left field, Although he could be seen treating relatives' children with reverence, that first year he begrudged Mary's question, "Do we have a future"

was a thirty-three-year-old newly

the test freshman scientific principles tools, the stopped by the music store and picked up strings for Roger's hamp. Before she left for school in the morning, she made potato salad for the softball team's potable. She appeared to those of us older women — we matrons who watched — to be doing what we had once done. She was biding her time. We praised her, saying how admirably she behaved, how cleverly, how spunkly. She would get him, we said.

I my day (I am getting close to

after she stacked the graded papers

In my day (I am getting close to forty-five), girls were schooled to catch a man. When he was caught, he was congratulated. "Never," ctiquette manuals warned, "congratulate the bride."

In the middle of the second year Roger proposed. Mary said, "Until I get my degree, I'd rather we played it by ear." She assured him, "It's not that I don't love you." Roger and Mary leveled into an

Roger and Mary leveled into an eighteen-mouth protracted crisis. Week by week, Roger increasingly organized his life around Mary, He carried fresh coffee to her library carrel, where she worked on her Ph. D. in the history of science and her dissertation on Lamarck. Her an and reran her dissertation bibliography through his office word processor. He missed softball practice. The calluses on his left hand softened, and when his banjo picks accidentally went to the laundry (he also carted in Mary's laundry) in the pocket of his chinos, he never got around to buying more. When they parted. Roger was thirty-six, an assistant professor, and heartbroken man. "Iddi everything I knew to do," he said, "and it wasn't enough." His blue eyes and pink cheeks had faded. His once flat belly curved outward.

We matrons gasped. "How could Mary have treated him like this?" "Wasn't he," one asked another, "the perfect catch? What does Mary wan?" "Did she," one of us suggested, "simply use him?" To which my twenty-year-old daughter, sitting by, simply said, "What if she did?"

In his posthumously published book The Art of Feitin. John Gardner writes that "human bings can hardly move without models for their behavior, and from the beginning of time, in all probability, we have known no greater purveyor of models than storytelling." Stories have changed, Gardner notes, and this change reflects changes in the way human beings see the world. We now have what Gardner calls

meta-fictions. He mentions abort stories by Donald Barthelian Stories of Stories and John Fowlers (whose French Leutenam's Womann is supplied with two very different endings). Meta-fictions undermine what Gardner calls "fiction's harmful effects." One of those harmful effects. "One of those harmful effects." Gardner writes, is here and heroice worship, a reader's and se alture shadulation of certain characters who have dominated our literary.



In my days, girls were schooled to catch a man. When he was caught, he was congratulated.

conventions. This admiration or adulation we feel subtly persuades u of the rightness of these characters' behavior, Gardner points out. "Nothing in the world has greater power to enslave than does fiction," he concludes.

Along comes meta-fiction. It stops the "vivid and continuous dreams" of our accustomed fictions, it breaks into that dream and shows the reader what is happening to him or her as he or she reads. If the meta-fiction succeeds, it shoehoms the readers easily into the mort.entous discovery that his hero, let's say,

was a tyrant and his heroine perhaps only shoddy and manipulative, and not — in today's mirror — rutly beautiful. Caught the property of the p

Marys undermine our old hero worship. The presence in our lives o Rogers and Marys — like the broading presence of meta-fiction among fiction — throws an ironic reflection onto love and romance as practiced by older, earlier generations. How in peril we feel!

Oh, but it is puzzling. bewildering, and painful - metafiction and the new lovers. We do not understand their stories. We have lost, too, the happy or tragic but firmly conclusive finales, the satisfying endings that exacted punishment for what we believed to be wrong, and rewarded, lauded, decorated the right, the good. Mary Roger, who, after all, did learn in time that he loved, needed, and valued Mary — Roger, who learned unselfishness and walked five floors up to her nook in the library carrying quart-size paper containers of fresh-ground French roast coffee of the brand she liked most - Roger, we used, until he was all used up and then dumped, worn-out and deflated. And at the last moment, at

This indecisiveness and confusion about marriage, this reluctance to marry and bear children is a problem ent only for and among the privileged and prodigiously educated professional young. YUPs, they have been called: Young Urban Professionals. These men and women leave universities with MBAs, with Ph.D.'s in hard and computer sciences; they are skillfully trained as doctors and lawyers and art historians and import-export experts. In their first years in the workplace they earn salaries a senior blue-collar worker will never earn. They drive BMWs, new Volvos, and Porsches. Their new Volvos, and Porsches. Their tastes in food support gourmet restaurants and specialty delicatessens. Their proclivity for exercise induces businessmen to finance all-night Nautilus studios. They wear Ralph Lauren and Perry Ellis and Calvin Kleins that are not mass-marketed. They furnish homes mass-marketed. They furnish homes and apartments and condominiums with carpets and dishes and sofas and sound and video equipment that their own parents, usually affluent, had to tuck away their dimes in cookie jars for years to afford. These young people form a loose-knit and increasingly obvious new nobility in urban America. When we talk about "gentrification," the restoration of deteriorated urban property that turns tenements into townhouses mom-and-pop corner stores into boutiques and high-class eateries, we are talking about the influence these people's money is having in

The Cosmopolitan reader, the Glamour reader, the Redbook reader, the hjunior secretary and file clerk, the young women in entry-level positions who at most will be community college-trained, do not remain single if they can help it. They are still trying to meet and catch a man at singles bars.

(continued on page 2

## MISSED CONNECTIONS

loadinate from lace to the control of the control o

The professional woman, a college professor like Mary, a physician or a lawyer, an architect or orthodomist, a bank officer, a manager, an executive, no longer looks to marriage as the goal of her existence or to a man to put the luster on her life, to give her a name. If she does marry, she may choose not to be a mother, or she will wait until her midthirties and have one child. This neo-Amazon plays out her own life more independently than any woman in history, with the exception perhaps of the great English and European queens, czarinas, and empresses.

empresses.

Older women, who begin careers in middlife or live in emotional and economic peril and dependency, envy her. Younger women of the middle and upper classes emulate her but fear the consequences of that lifestyle. Younger, poorer women wan ther clothes, her car, her freedom, and her power — and have only fuzzy notions as to how they were acquired, and have inadequate means with which to attain them. Her father is proud of her but is intimidated by her success; he worries that no "real" man will love her. Her brothers feel pushed aside by her new, equal ranking in the family

pantheon. Employers expect her to do what men do, but they want her to do it in a "feminine" way. Rejected lovers call her every thing from a ball cutter to a bull dyke to a prima doma to a neurotic, grasping bitch. They characterize her sexuality on a blouse or a sable coat or a string of superbly matched pearls.

These men, mostly of the professional class, are not troubled so much by the fact that women have joined them in the workplace as they are by women no longer being a

constant presence in the home. There is no Mama to go back to at

night. Their homes offer no refuge

drifting Chanel No. 5 or Arpege or

Joy. (One man of my acquaintance recently said, "I'd give a lot to come

home to pantyhose drying over the bathroom towel rack.")

Bit by bit the more resourceful and emotionally sturdy of these men learn to create this refuge and comfort by themselves. They learn

to shop for food, to cook, to arrange

they make do. Most are nursing at least one major heartbreak. They

"Of course I still love Roger," she said. "But when I asked myself, "Where do I want to Be in ten years?" he was not in that picture."

continuum that runs from frigid to sexual sportswoman. And I have heard one man say rancorously and without humor about his ex-fiancée, "She used my body."

From the perspective of YUP males who court the new Amazon, who fall in love with her and want her company for a lifetime, she is a terrifying Medusa whose gaze turns them to stone. Hey cannot give her anything she cannot give herealf, including an orgam, or a child, or a night on the town. She can buy sperm, and has and does, and shops for a biological father as carefully as her foremothers shopped for a silk

wonder, once they hit thirty-five, if they will be part of a generation that marriage will simply pass by. My farind who longed for the sight of a woman's drying pantyhose asked.

woman's drying panty hose asked.
"Will I be part of the debris leaf
from the second great wave of
feron the second great wave of
feron men the Roger who
would be heroes in the friction of an
earlier (or almost any) age, are
suddenly facing what Roger faced.
He had done "everything he knew to
do, and it was not enough."

Any told me, "Roger was—
in a way, still is—the most
in a way, still is—the most

A W Aimportant relationship in my adult life. At first, yes, I really wanted to be married. My sisters are married and my parents have always seemed deeply satisfied with one another. I wanted children. But then, as my degree work progressed, marriage began to seem less compelling. I looked shead. I saw myself teaching students, inspiring them, provoking their curiosity. I saw myself writing a book. "Responding to the bafflement in my widening eyes, she said, "Of Course I still love Roger, and I can't imagine I will not always love him. But when I asked myself, "Where do I want to be in eyear?" he was not in that picture. And he was uncomfortable uncomfortable will be uncomfortable decided against if for the time being decided against if for the time being

.. so we quit seeing each other.
"Yes," she continued, "I may
well regret not marrying him. I will
probably hate it if or when I hear
he's married someone else." She
laughed, ruefully, and looked down
at her hands. "I may think of his
hands on me, and kissing him, and
ust walking on the beach with him.

and hate the woman he marries and hate myself for not being that

Roger later said, "My personal rummy and warm. When Lasked what had happened, he squinted, as if checking the horizon across sunlit water, and breathed deeply, his chest rising. "At first she wanted marriage, and then I wanted it. But we never wanted it at the same time." He lifted his heavy shoulder in a shrug of such perplexity that his red polo shirt pulled out of his belt Apparently we were just one of those couples you hear about that needs and uses each other to get from there to here. Sometimes I think it's as simple as this; that Mary and I just happened always to be a few seconds out of synch and so missed colliding." He threw up his hands, palms outward.
"My God," I said, and regretted

"My God." I said, and regretted at once the pain I saw my words give as his forehead furrowed deeply. "By the time I'd been married as long as you and Mary were seeing each other, we had two children and one of them was already walking!"

Nature hasn't changed. It's these Marys and Rogers, and my twenty-year-old daughter, talking to me in what sound like haiku, with answers that help like a Zen muster's answers

"missed connection," "he wasn' in that picture." It's the Marys and Rogers, this upper educated cream rising to the top our haddy whaken-up American dream, this gentry of the light-and dream, this gentry of the light-and dream, this pentry of the light-and with the control of the control of

around with Mother Nature

I go back over these odd stories I have heard, remembering the voices that told them. They are stories of "drifting apart," stories in which the partners to dual bliss always return, alone, to their own apartments and

When this light-and-logic new elite does marry, when they do choose to go two-by-two, what appears is more a merger of promising young corporations than a love match. Prenuptial arrangements are drawn and studied, as in the era

The new woman shops for a biological father for her children as carefully as her mother shopped for a string of pearls.

townhouses and condominiums to "pick up the pieces" of their own lives. The stories emerge as soliloquies, arias, in monologues, in long plaintive solos. They are stories of disappointments, of what did not and cannot "ever work out."

Not only that, but unrequited love, the love of the lover that the would-be beloved does not return, seems more and more the love style of the modern-day romantic. Indeed "unloved" love seems as sought by some as does that love which consummates in home and hearth. Yearning seems the predominant

of family-arranged marriages.
Marriage contract divide cooking,
and cleaning. They provide clauses
to cover the eventuality of child
care. My daughter tool me, casually
of a thirty-sit-year-old officer in the
bank who insisted that her fiance
undergo a genetic study before she
could decide to accept his proposal.
"I cannot afford for anything to go
wrong." The young professional

annah and David, both single and unacquainted with one another, were invited together with three married couples to a backyard July dinner.

"Maybe they'll like each other." the dinner's host said. They did. In late October they took a week's vacation on a Caribbean island. They came back tan and holding hands. When they danced, David took Hannah's wais between his palms as if she were a bouquet of delicate orchids. His steady gray eyes sparkled whenever they met Hannah's, and she radiated back his nleasure.

Dying off after swimming. I said to her, "You and David are gorgeous to watch together." She laughed, showing perfectly even white teeth, and said. "We're not getting married, if that's what you mean." When my face showed the confusion I felt, she hugged me, as if I were the youngster and she the ripe matron. Looking full into my eyes, she said, "We are simply taking from the present what the present gives." In my day and age, humankind could not bear so much ambiguity. And our bodies got pregnant.

Marxists and conservatives, both the far left and far right, criticize the Rogers and Marys, the Davids and Hannahs. The Marxist analyzes this class as ruthless and degenerate offspring of capitalist robber barons, hypnotized by consumer goods, reveiling in their class privileges, cynically indifferent toward the underclass and Third World. Conservatives see these Rogers and Marys as narcissists. They diagnose this generation of the single, affluent, technologically clite as spoiled by Dr. Spock, morally queered by breakup of two-parent homes and prayerless schools, misted by violent, sexy TV, by the Beatles and drugs and birth control.

This generation is accused by



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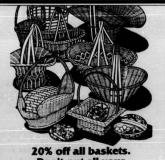
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# MISSED CONNECTIONS

conservatives (although the wording is cautious) of race and class betrayal. Why? Because they refuse

to reproduce their "own kind." What I find in the pricey hardcover books stacked in bookstores is, generally, what echoes and tries to answer concerns of the uppereducated and better-paid man and woman. (It is in the monthly

ill-men audiences that I see articles entitled. "How to get HIM to Commit" and "Men Who Order Wives from Asia and Latin America. ") In the bookstores I find The Peter Pan Syndrome, in which the author diagnoses the modern male of Roger's type as unable to extricate himself from the land of lost boys, unable to grow up to be the man his father was. I find The Hearts of Men: American Dreams and the Flight from Commitment, a book that takes readers back, slowly past Seventies and Sixties

Fifties, to show that a revolt against the "breadwinner ethic" began long before Betty Friedan wrote The Feminine Mystique: I find Dennis Altman's The Homosexualization of America, in which Altman points out parallels between homosexual socialization patterns and that of the Rogers and Marys and Hannahs and

All of this makes for racy. intriguing reading. But it comes to me that the most obvious and the simplest answer to the apparently sudden change in what I see this

and nonmarriage habits of the affluent, educated young was wrought by the birthcontrol pill.

Perhaps human beings cannot

admit that any change as dramatic was caused by a pill. But not getting pregnant changed everything. It is discomfiting to recognize that what I saw as romance between parents and grandparents and friends may have only been what was at that time called "unwanted pregnancy." know that I am uncomfortable with

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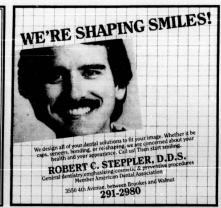
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he choice to marry or not, to b mothers or not, they often choose not to do either. And I am even more uncomfortable because I know that, given the choice. I might have remained single and childless. My twenty-year-old daughter said — did not ask — "Did you really marry Dad just because you loved him?" To my relief she did not want an answer; she had already left the house and shut the door. I would not have told her the truth. "He had deflowered me. I had no way yet. to earn a living. I lived in fear my diaphragm would develop an

nothing I wanted to do. He liked my father. I liked this. Marriage was the obvious step

When I asked Mary, "When you told Roger you would not marry him, was it for you an either-or, love-or-work, one-or-the-other situation? Did you feel you had to choose? Did you believe you could not do both?"

This is what she told me: "For the first time, when I became engrossed in my dissertation I felt my life was my own. I finally belonged to me. I could do with myself what I chose. I

had, 'Am I smart enough, pretty enough, am I good enough, and caring enough? I was asking, 'How do I solve this next question? What is the truth here?' It was as if I had entered, been — don't laugh — born again into a new species, a new race

of beings."
This spring Mary and Roger have shown me a new heroine and a new hero, men and women who love one another without exacting either a happy or a tragic ending to that love When the trees' leaves unfold, when the crocus, the purple iris, the

when the skunks come up from the canyons and turn over our garbage, I have always liked to walk out to see young couples holding hands. I have enjoyed seeing a child walking between them. I have enjoyed seeing the parents' features in his or her face. I see Roger's blushy cheeks fading, and hear the controlled desperation with which he describes a "missed collision." I hear Mary, and she is saying, "Born again into a new species, a new race of being." No one sounds right and no one sounds wrong.



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# One Night Stand



### IONATHAN SAVILLE

The Fiesta Dinner Theatre is currently offering a snappy production of Agatha Christie's *The Mousetrap*. This drama of murder and detection is one of the most successful plays in the history of the theater, having set such records as that for the longest run ever achieved by a production in London (thirty-one years, and still going strong). Why has The Mousetrap been so successful? Because (like all its prolific

author's creations) it is well-crafted. quick-moving, vivid in its characteriza-tion, and cunningly clever in its plot. And because it is like anonymous sex. Such an assertion would come as a great

surprise (greater even than the identity of the murderer) to the thoroughly respectthe murderer) to the thoroughly respect-able audience, both young and old, who visit this comfortable restaurant-theater in Spring Valley, enjoy the good roast beef, ham, chicken, and cheesecake, and pass an amusing evening under the guidance of Miss Christie, deft director Frank Wayne,

and a cast of confident professional actors and a cast of confident professional actors. My shocking statement is true, neverthe-less, and I know it to be so from personal experience. Not that I have had any more truck with anonymous sex than have the virtuous couples who go to the Fiesta. But Agatha Christie, as it happens, is one of my ineradicable vices, along with collec-tor's mania, moral self-righteousness and Oreo cookies, I know, from the inside and like. And it is like anonymous sex. Consider The Mousetran. The main-

springs of its plot are child abuse, revenge, murder, madness, and guilt. It portrays the same kind of terrible events that we are shown in Aeschylus' Oresteia. Sopto-cles' Electra, Euripides' Iphigenia. or Shakespeare's Macheth. Its main action the identification and punishment of a murdere — is the same as that of Oedipus the King of Hamiet. It is pervaded by the atmosphere of an anxiety dream or a paranoid fantasy, as one of its characters lucidly points out; one cannot be sure who is friend and who is foe, and behind the amiable smile of even a husband or a wife there may lurk the twisted mind of a homicidal maniae. You would think a play drawing on such deep psychological sources and dealing with such intense suffering, rage, and fear would move us, terrify us, transform us. But in fact *The* Mousetrap, even in a decently acted and staged production (as at the Fiesta), has no power to touch our emotions at all. It is, in the root meaning of the word, totally

anesthetic.

One of the ethical laws governing critics is that in reviewing a thriller one must never give away the secrets of the story. Naming the murderer in a review will lead to condemnation by the public far more ferocious than any accorded to past fero when the public when the public far when the public far sometimes of the public far when the public far sometimes the public far sometim who have taken unrecorded loans from J. David associates. Luckily, I feel no temptation to name names. Though I saw The Mousetrap only a few hours before writing this. I can scarcely remember who

the murderer was. Indeed, it was only after the play was over that I remembered that I had seen it before! This has often happened one of her detective novels. Yet every once in a while I spot what I think is a new one in an airport book stall (the publishers fre quently change the titles for this very pur pose). I grab it with the throbbing of lust is my mental loins, and I am three-quarters of the way toward Minneapolis or Boston, and on page 160 (out of 180), before I realize that I have already read this book. and perhaps more than once. The body in the library, the arsenates in the scones, the multiple slash wounds in the train compartment, the intricate deductions of Hercule Poirot or Miss Marple — they have kept my mind occupied, absorbed my at-tention to the point where I would lash out mercilessly at anyone interrupting my and vendettas and uxoricides have gone out of my head the same way the Oreos have gone through my gut, leaving not a rack behind.

The problem, as Edmund Wilson

phrased it in a famous article, is "Who cares who killed Roger Ackroyd?" Agatha Christie had the astonishing ability to make us spend time with murderers and victims, passionate loves and passionate hates, people, actions, and bodies living and dead, while at the same time rigidly excluding them from our world of meanings, the persons, places, and things we make our own by attaching our needs and desires to them and by attaching their pow-ers and presences to ourselves. While the ers and presences to ourselves. While the Orestein or Humler makes us exist more fully, more dangerously, more in contact with the perits of being human and of being inextricably involved in relationships with others. The Mousering efficiently deprives us of all existence for the two hours of its duration. I do not mean that our bodies disappear or that our minds are thrown into

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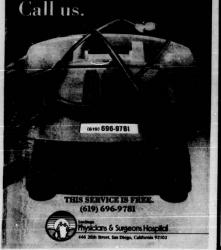
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our alimentary tracts peacefully roiling in peristalsis as we digest the roast beef, and our brains busily following the story, ssessing the personalities of Mrs. Boyle Major Metcalf, or Detective Trotter, and But in the sense of real existence - of caring, of knowing and being known, of coming from a past and moving toward a future, of discovering ourselves in what we perceve and do and feel — we are not

Do you see what I mean about anony-

mous sex?
This is not to say that Agatha Christie herself had no meaningful attitudes toward the real world. She admired pluckiness, marital tenderness, and the old-fashioned virtues of kindness and integrity. She hated child abusers. She disliked pompous au-thoritarians. She felt a rather routine, snooty English contempt for foreigners.

Jews, homosexuals, and others who did not "fit in." Most of these attitudes found their way into The Monsetrap, although like the entire play, they make no dis cernible claims on the emotional, intellectual, moral, or existential allegiances of the audience. Their only practical function is to provide vivid character types on which actors can exercise some (not the highest) of their professional abilities. Spike Sorrentino at the Fiesta turns in one of his most artful comic performances to date as the suave and apparently crooked Mr. Paravacini. Gloria Jacobson is an effective snobbish harridan as Mrs. Boyle though she is perhaps not quite repellent enough. Peter Browne enacts the stuffy military virtues of Major Metcalf with great stylishness of manner and considerable rhetorical skill. Sylvia M'lafi Thompson is somewhat less convincing as the mannish Miss Casewell, and Kennett

Enright, playing the flambovant Christoacter loses even the external appearance of being real. But there are thoroughly combeing real. But there are thoroughly com-petent acting jobs by Susan Thompson and Larry Ohlson as the young couple who unfortunately decide to open a guest house at Monkswell Manor (richly designed at the Fiesta by Marty Burnett) on a day when the heavy snowfall will isolate them—and the murderer in their house—from any outside intervention. And Kim Bennett's

outside intervention. And Kim Bennett's performance as the detective is an admirable tour de force, personally engaging and technically adroit.

There is little asbeltety in any of this acting, or in Frank Wayne's staging of the play. Gestures of relief or dismay are large and melodramatic; significant pauses, elances, and reactions are delivered to the glances, and reactions are delivered to the audience as though shot from cannons; and

acter traits or comic interplay is done with a boldness bordering on coarseness. The Mousetrup can show much greater craftiness than this in achieving its effects. But Mr. Wayne has opted for comic broadness rather than the nuances of realism, and this approach serves the script well enough, underlining as it does the utter artificiality of the whole enterprise and its great dis-tance from real art and real life. It is merely a brief roll in the hav with someone whos name you cannot remember after the blood has cooled down, but the activity itself is has cooled down, but the activity itself is jolly enough, in its own shallow way, and if it has no depth or lasting power, it is at least fun. For some anesthetic fun, there-fore, and a momentary relaxing dropout from the anxieties and commitments of authentic being-in-the-world (if that is what you want), you will not go wrong at

every bit of blocking or exposure of char-





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# How Far To Phoenix?



JEFF SMITH

For Ever After, the current production of two one-acts at the Lamb's Players Theatre, combines The Diary of Adam and Theatre, combines The Diary of Adam and Eve (based on a short story by Mark Twain and a musical, The Apple Tree, by Jerry Bock and Sheldon Hamick), with Chris-topher Fry's sophisticated verse comedy, A Phoenix Too Frequent. Before the evening begins, house manager Charlie Jones and Marilyn Mike, who has been working in the box office, greet the audience. The their cordial smiles fade. In a staged "bat-theric crudial smiles fade. In a staged "battheir cortial smiles race. In a staged "Dat-tle of the sexes" that attempts to set the tone for the production, they bicker over the value of the two plays. Both works are about relationships. Jones mockingly be-littles each and asks — with tongue en-sconced in cheek — if a Sixties musical and a poetic drama, written in 1946, can

ings. By the end of the evening, however, the answer remains obscure. And other, more aesthetic matters intrude — ques-tions about acting styles, emphases, choices of tone and mood, and production

values in general.

A bird's-eye view of the two plays reveals similarities. Both are set in the distant past: Diary in Eden, Phoenix in Ephesus, an ancient Greek City in Asia Minor. They an ancient Greek City in Asia Minor. They also share a common theme, the interactions between men and women, their joys, flash points, and mysteries. And both approach their subject from a comic point of view, gently touching on the ties that bind and blister. But here connections fade. A closer sexutiny shows that they are ultimately as similar as apples and scampi. Feathers have more weight than The Diary of Adam and Eve. which should be played point. And thought its long tweethers with the property of ical declamation, the classic simplicity of Phoenix actually requires a featherlike touch to enable its insights into human psychology to resonate in the mind. Done well, A Phoenix Too Frequent is a gem of a play. But by placing it second, on a double bill with Diary, and by performing it with the same unsubtle style of the musical, the Lamb's Players have done it a double in-justice. Their heavy-handed production of Phoenix is like swatting a fly with The Diary of Adam and Eve has modest

aims. It humorously details the familiar events in the lives of the cosmogonic events in the lives of the cosmogonic couple, beginning with Day One (Adam time) and concluding with the death of Eve. The differences between the two become apparent when they begin to name the objects around them. Adam defines things by their function. Eve, who figured out how to make fire in three days, names out now to make the in time days, names things according to what they look like, as if she has seen them all before. Thus where Adam sees a "four-pronged white squiri-er." Eve sees a cow. Adam invents the first joke — and the first disclaimer ("I guess you had to be there''). Eve invents lawns and interior decorating. Adam devises the first "dry-top." Eve calls it a hut, and, in one of the funniest moments in the vises the first 'dry-top.' Eve calls it a hut, and, in one of the funnism moments in the play, the underlying conflicts in their relationship are reflected in a silent battle for the most living space in the tinny hutden to the theory of the constraint of the theory of the constraint of the theory of the theo

to give as much integrated thought to the

imaginative uses of their space as does Lamb's). Although the score, performed capably by Keith Nater on backup piano, is often pitched above their vocal ranges resulting in several wincing notes in key places — both a beardless Robert Smyth places — both a beardless Robert Smyth and Carolyn Schade are competent as the perplexed Adam and the wily snake. And Deborah Gilmour has a frolic as Eve, the experimentalist in Eden. Gilmour's voice enhances every song, and her ability to play any role well becomes more apparent with each new part she tries. She even manages to hold her own in one of the most difficult scenes an actor has to play: singing to a six-month-old child, in this case Julie Rose Young, who has a penchant for tugging at Gilmour's blond wig. No problem for this gifted performer.

The overall Lamb's production does have a problem, however. Minimalist in form and substance, The Diary of Adam and Eve is meant to serve as a tune-up albeit an out-of-tune one — for the main event, Christopher Fry's A Phoenix Too Frequent. Few clouds darken Diary's essentially sunny skies. It is cheery, cute sentially sunny skies. It is cheery, cute entertainment, and it makes few de-mands on its audience. But the musical is also ninety minutes long, and its warm tones, broad humor, and sheer length up-stage, by their untaxing nature, the much richer play to follow. Phoenix is written in blank verse. It also takes place in a tomb. Both of, these features come as abrunt Both of these features come as abrupt Both of these features come as abrupt shocks to an audience anticipating more of what they have just seen. And while the quids of the play's comical place are defly drawn, having if follow an bour and a half of Darry's froits is unfait. Unprapeed for Olary's froits is unfait. Unprapeed for denly feels it must go to work to handle the language and the manners of this play. On the night I was there, many of them went to sleep instead.

the night I was there, many of them went to sleep instead.

Fry took the idea for this play from a sketch in Petronius's Satyrtcon. The one-act begins in an elegiac mood. Dynamene and her maid Dot lie stricken beside the marble tomb of Virilius' Dynamene's recently deceased husband. Both women have sworn off men and are

'dying to die" - Dynamene out of a seemingly absolute fidelity to her dead husband, and Doto out of an increasingly fragile loyality to the young widow. The scene suggests consummate grief, as if it were the denouement of a horrendous tragedy. Both women have fasted for two days, and their fitful mourning is broken only by occasional remembrances of Vir-ilius. But some of these are cockeyed.

'Where is the punctual eye?" Dynamene asks with ritualistic rue. "And where is the asks with ritualistic rue. "And where is the cautious voice which made/Balance sheets sound like Homer and Homer sound/Like balance sheets?" The tragic voice wears a comic mask — and its smile slowly widens as the play progresses.

Enter the idealistic Tegeus, a young cor poral and romantic poet twenty centuries before Keats. Charged with the unglamorous task of guarding the corpses of six hanged men. Tegeus has come to the shady tomb for a lunch break. Maybe it's the wine, which plasters Doto after a few short swigs — and which wakes Dynamene from her death vigil. Maybe it is merely the smell of food in the rarefied air of the tomb. Or maybe it is Tegeus's absolutist's awe for a woman he can't help but see as "loyalty, enduring passion,/Unrecking bravery and beauty all in one." Or maybe all three. Regardless, Dynamene soon realizes that the man she has been eager to die for actually had a brain that was an

"ironing board/For all crumpled indecision." And, in less than forty minutes, she makes a 180-degree reversal from woe to wooing. She even comes up with a replacement when Tegeus discovers that one of the six corpses has been stolen. Oscar Wilde, to whom Christopher Fry

has often been compared, once said, "The Book of Life begins with a man and a woman in a garden . . . and it ends with Revelations." The format of the Lamb's production of For Ever After has a similar are. On paper, at least, But, as if it were making apologies for the intelligence inher-ent in the script, the Lamb's staging lacks the refinement necessary for either a Fry or a Wilde. Instead of subtle psychological

shadings and savorings of the play's witty lines, the Lamb's version is far too melo-dramatic — even shrill in spots — than need be. This choice, possibly an attempt by director Robert Smyth to forge a com-mon tone for the evening, dismisses the play's verbal delicacies in favor of an orplay's verbal deleases in favor of an or-nate, splashy style of performance, more Classic Comics than urbane ingenuity. The music is lost in the process. Dynamene whose interiors of personality and motivation actress Carolyn Schade never reveals

may rise from oblivion more frequently
than the mythical phoenix, but the Lamb's production in general is never able to resurrect this marvelous one-act from the ashes of its far too overblown staging.



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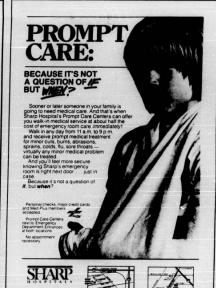
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# So Long, Sauerkraut



of kitchen space. Robert Peterson and

Helen Copley were interested in becoming limited partners in an expanded business venture for Gustaf Anders — Mrs. Copley because she enjoys the restaurant and Mr.

Peterson because he knows good business.
"Mrs. Copley likes our restaurant," Gustaf Magnuson told me. "She and Mr.

Peterson are only limited partners. We [Gustaf and his partner, Anders Strom-burg) have control of the business. All they are doing is providing some of the

### ELEANOR WIDMER

The Danish philosopher Soren Kierkegaard has observed that we gain insight by looking backward but that we live by looking forward. This expressed my sen-timents about the recent sale of the Rheinlander, the twenty-six-year-old German restaurant in La Jolla Shores which was open to the public for the last time on Saturday, March 17. The Rheinlander had Saturday, March 17. The Rheinlander had served the dining community long and well. But the new restaurant that will rise there is Gustaf Anders, an exemplification of all that is excellent and sophisticated in San Diego dining. So it wasn't as if an arriviste or some standardized restaurant chain had bought out this old landmark. It had, in fact, gone to the best eating estab-

ishment in the city.

As in love and politics, time joined with ircumstances to bring about results. Gusaf Anders suffered sorely because of lack

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people who worked here, people who ate here, every day they asked us if it was true

met, the feelings of the two men who es-tablished the Rheinlander inevitably were mixed: sadness at giving up their lifetime work, and joy at being released from it. We made a good living here," continues Emie. "When Al and I bought this prop-erty, there was nothing here but the Beach and Tennis Club. And we worked very hard. But for the last few years we were never here past three o'clock — we didn't stay for the evenings. We went home. Our house in La Jolla is on the same street as house in La Jolla is on the same street as Doctor Seuss. Every year during our last years we went to Ulm (Germany), two months in the fall and two months in the spring. Now we can travel, do whatever we want. Last year was the twenty-fifth anniversary of Rheinlander. We closed the street and had a party for over a thousand people. Tomorrow we are having 500 people for our farewell. We don't want anything left over, nothing in the kitchen, nothing from the bar. We will serve until we run out of everything. Then we will go home."

In order to speak to me, the two owners of the Rheinlander have taken time away from their guests, some who have come of the Absentances and the way of the Absentances and the way of the Absentances and the Absentances are the Absentances and the Absentances and the Absentances are t

where we ordered sauerbraten, red cab bage, and potato pancakes, as well as the salad and the dark pumpernickel were the main attractions. I was so beleaguered by my two small sons to learn how to make "potato salad like the Schnizelbank" that finally I asked Al for the recipe. To this day, I make hot potato salad a la Schnitzel-bank for our Christmas eve dinners. Three years after the Schnitzelbank was

opened, Al and Ernie built the Rheinlandopened, Al and Emie built the Rheinland-er. My family never regarded the Rhein-lander as "our restaurant." For us it lacked the intimacy and the familiarity of the Schnizelbank. The prices were higher, it served far too much food for dinner (a lazy susan tray of appetizers and soup as well as the entrée); and my children never got the special treatment of extra-large servings of potato salad that they received on Prospect Street. So when I went to visit the Rhein-

lander on its last night, I went as a fan of the cooking done by Ernie in the old days. "The first fifteen years here, I did all the cooking myself," Ernie tells me. He has not changed much through the decades. Of the two he is the voluble one, the one who tells stories and anecdotes. Al is white haired now, but he, too, has aged little. Business here was very slow the first three years, and if it hadn't been that we were making money at the Schnizelbank, we could not have kept this place going."

They were helped, not merely by local clientele, but by the celebrities who came for the summer, especially the actors and actresses from the La Jolla Playhouse. Gregory Peck came often as did Ida Lupino. Lupino would request whipped cream on her strudel, saying, "Ernie, one more inch won't make any difference."

more inch won't make any difference. Their most demanding guest was J. Edgar Hoover, who came for the races at Del Mar in the late Fifties and early Sixties, staying at the Del Charro Hotel on Torrey Pines Road. When he arrived for dinner at the Rheinlander, which he did not the paid be found off — he wanted no one to be able to spot him from the custide. "He sait at the table where you're sitting now." Ernie tells me. It's up against the wall in the main dining room and not visiting and the sait of the s

Once, when Delmer Daves, the film director, signed the guest book with fine penmanship, Ernie assured him that he could make a living as a sign painter. Daves took up the challenge and, without revealing his identity, painted a small sign for the dining room, only to show up a few nights later with the actress Maria Schell.

In their early days, Emie's Germanic origin did not help when an irate diner discovered a few fish bones in a boned trout. The diner began to shout at Ernie, who had come out of the kitchen to try to placate him. "You damned Nazi!" the patron screamed. Ernie looked at him cooly and replied, "If you think I'm a Nazi, then I'll treat you like Adolf Hitler. You, you

ble either from the front windows or the

Since they had left their guests to speak to me, Al and Ernic excused themselves. I had already had my dinner, but it didn i seem appropriate not to have my last sauerbraten there — like Ida Lupino I de-cided that one more inch wouldn't matter. The pancake was as good as my memory of it. We even had the apple strudel, which was more of a cake than a strudel. Our was more of a cake than a strudel. Our waitress Sonya, who had worked there six-teen years, spoke to us with resignation, but Lore, who had been there twenty-five years, said she was "shocked" that the restaurant had been sold. The employees who had remained to the last night were to be given a bonus of a month's salary, and a party will be held for all the employees at Rudi's Hidden Acres, a restaurant in Car-mel Valley. (Rudi is Emie's brother.) The next day, Sunday, March 18, I

showed up for the private farewell party. To designate the demise of the Rheinland er, the arm of each guest was festooned with a black band. Both of the hosts wore black suits and some of the guests were in funeral dress. But more laughter was shed than tears.

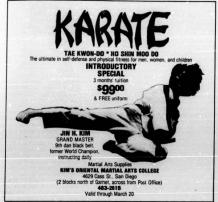
True to the word of the bosts, the buffet was constantly replenished with food. Would you believe that I consumed a potato pancake, hot potato salad, fried potatoes, sausage, and sauerkraut with caraway seeds? My rationale was that it would be a long time between German

meals.

An accordionist was playing and a group was singing 'Edelweiss' as I walked out the door for the last time. Although I didn't look back. I planned to call my sons that night and tell them about the

end of the Rheinlander. My sons react with dismay to all changes in La Jolla and want to retain the memories of the place where

In my own mind I could see the upcoming transformation of the old woodsy interior with its cabinets of beer steins and mugs that read "Kiss me, I'm German" into the new decor. A caviar bar where people may order light delicacies will replace the old drinking bar. The entire place will be decorated in black, white, and gray. If things go according to plan, Gustaf Anders will serve its last meal at 726 Turquoise Street on Easter Sunday, April 22 quoise Street on Easter Sunday, April 22, and should open sometime in June at 2182 Avenida de la Playa in La Jolla. Walking away from the music of the Rheinlander into the afternoon sunshine. I was already









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# **QUARTER NOTES**

direction of Welton Jones,

whose consistently clever

visualizations of the dialogue



### **PATIENCE**

Every Gilbert and Sullivan fanatic (when it comes to these operettas, one is either a fanatis or indifferent) has his own favorite among the masters' works, and mine is *Patience*, that supremely witty satire on the excesses of -nineteenth-century English aestheticism. As an accompaniment to a recitation of his preposterously precious poem, "Hollow, hollow, hollow," the languid poetaster Bunthorne commands his spoony female listeners to "cling together and think of faint lilies." So W.S. Gilbert sums up an entire insipid tidal wave of art, from the Oscar Wilde. In the text, and particularly in the song lyrics.

Gilbert's talent for devastating mockery is at its height, and Sullivan's score is filled with delightful tunes and engaging musical effects. Even if the San Diego Gilbert and Sullivan Company's production at the Casa del Prado had been less charming and stylish than it is we would have had reason to be grateful. Luckily, the only allowance

relative amateurishness of some of the singing, though singing is downright bad, and some of it is quite good indeed: the lilting tenor of Gary Holt (as Archibald Grosvenor, a poet Archibald Grosvenor, a poet burdened by his extreme physical beauty), for example, and the vigorous patter-song Sprechgesang of George Weinberg-Harter (as Bunthorne, a poet of earthy lusts who fakes a pur otherworldliness to gain admiration). The choruses of aristocratic lovesick maidens and frustrated amorous dragoons — are nicely trained and pleasantly in pitch, the little orchestra is serviceable, and the whole musical fabric is held firmly together by the lively conducting of Hollace A special object of interest in

and the songs give the lie to those cynics who believe a theater critic, by the very nature of his profession, must be a man of no talent. (Mr. Jones is employed as theater critic for the San Diego Union.) As one example among many, there is Mr. Jones's staging of Grosvenor's lighthearted but wistful air about the magnet vainly in love with a silver churn. Mr. Jones places the long-haired, brocade-costumed tenor on a bench stage left, surrounded by adoring females prone on the ground, like the wilting petals of a somewhat oversucculent daisy. It is (as so often in this eye-pleasing production) a lovely stage picture, and also a ridiculous one, with the balance between loveliness and ridiculousness maintained with a sure hand Even the head nodding and foot waving of the ladies in time to the music is both pretty and silly; and — sign of a director fully in command of the G&S style — none of this is done too much or too little, but

everything has precisely the right decorum to do justice to Gilbert's wit and Sullivan's sentiment.

Mr. Jones's astute direction is seconded by the tastefully

stylized set of N. Dixon Fish and (above all) by the luscious costumes, coordinated with skill and humor by Gordon Lusk At last Sunday's performance, the cast gallantly surmounted problems of stomach flu and laryngitis making the best of one of those unpredictable theatrical disasters and even turning it to good account (though, given Patricia McAfee's gorgeous speaking voice, I wish I could have heard her sing Lady Jane's music instead of having a mouth it to the otherwise very satisfying singing of Robin Gillette). Altogether a recommendable production. and to enjoy it you do not need to cling together and think of faint lilies.

### JASON SERINUS Last week in San Francisco

witnessed an extraordinary recital by a professional whistler. Those who have seen the television film She's a Good Skate, Charlie Br. already are acquainted with Jason Serinus's art, for he is the voice of Woodstock, performing (of all things) "O mio babbino caro" from Puccini's Gianni Schicchi. He is, in fact, a remarkable artist, and after an initial fascination

with the phenomenon as such - for most of us do not associate whistling with high art — one begins to perceive and enjoy Mr. Serinus's performances for their

This music making must be classified as vocalism. Though he uses his lips rather than his



in his repertoire and in his expressive devices, essentially singers, have their natural ranges, and Mr. Serinus's range, lacking the low, contraltolike notes some whistlers can make, extends comfortably up through the soprano's high C (actually two octaves above it). He also has the great agility needed for the florid passages in coloratura

arias, negotiating their demands with professiona plomb. The tone color of whistling, of course, is quite different from that of the soprano voice, but Mr. Serinus's technique (the vibrato, the portamento, the use of ornaments, the dynamic shadings, the "messa di voce" or swelling and diminishing of tone) is so like that of an operatic soprano that at times his performances create the

uncanny illusion of singing. There are even resemb to specific singers. Mr.
Serenus 's repertoire includes
both pop and classical
numbers, and in the former category he does striking imitations of the vocal style Judy Garland (in "Over the Rainbow") and Jeanette MacDonald, capturing all their tricks of phrasing and expression (along with the kind of vibrato characteristic of each singer), so that he seems, with his different instrument embodying their total musical personalities. This is perhaps the material for an entertainin nightclub act. But in his operatic selections, the esemblance to specific singers s more a matter of inspiration or fortuitous similarity than an intentional imitation. Mr. intentional imitation. Mr. Serinus's particularly good at Puccini's innocent-pathetic beroines, and when he whistles the entrance of Butterfly or "O nilo babbino caro," I hear (whether he intends it or not) the poignance, tendermess, girishness, and passionate vulnerability of Licia Albanese. I cannot be so

specific in regard to his Adele's laughing sone fron Die Fledermaus, but there is no doubt that through his whistling he conjures up a real. sassy soubrette of the Roberta Peters type, with her full dramatic humor (as well as her sensational vocal display). Mr. Serinus also whistles

Lieder, taking as his model Elisabeth Schumann. As in case of the pop and operatic material, he shows a full command of the suitable style, along with an affecting inner identification with the music. In such a song as Schubert's "Frühlingsglaube," however there is a considerable loss i not hearing the words. The German Lied represents a thorough fusion of music and poetry, and its great performer (such as Schumann, Lotte Lehmann, and Dietrich Fischer-Dieskau) know how to convey the most subtly expressive effects through the pronunciation of the consonants or in other vocal devices reminding us that we devices reminding us that we are listening to sung speech. A whistler, naturally, cannot do this, and Mr. Serinus's artfully and passionately delivered nuances of tone and phrase remain incomplete as somehow rootless when we can hear only the feelings of the words and not the words

words and not the words
themselves.

In the operatic selections,
there is far less missing (most
operatic sopranos make the
words unintelligible anyway).
Given his musical sensibility
and his "vocal" technique,

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Mr. Serinus really ought to be heard on stage, in Madama Butterfly or La Bohème. The rather bizarre nature of the instrument he sings with makes this an unlikely prospect.
Television viewers will, however, have a chance to hear him in the somewhat less fitting context of a program on the Flying Karama The program is 'On Stage America,' and it will be aired on Saturday, April 21. This is an artist worth listening to.

# SYMPHONY

In connection with the Smetana Festival at San Diego Smetana restrain at oan Diego State, the San Diego Symphony offered as part of its regular subscription series a performance of the composer's complete cycle of symphonic poems, Má Vlast ("My Fatherland"). The conductor was Paavo Berglund, a Finnish musician known for his work with the H. isinki Philharmonic, as well as with the Bournemouth Symphony

and the Scottish National Orchestra. Maestro Berglund offered a reading of the Smctana cycle that was smctana cycle that was relatively straightforward, presenting the music skillfully and honestly without offering any new insights into it. For most of the audience, of

course, only two of the six tone poems were familiar enough to need new insights: "The Moldau" and "From Bohemia's Meadows and Forests." These evocations of the Czech countryside are played so frequently (especially the first) that it is a bit difficult actually to listen to them; they are like the sights we see every day on the way to work, recognizing them without attention and responding to them without engagement. To make us aware of how beautiful and interesting this music is, the performance must wake us out of our routine acquaintanceship, making the familiar new. An eccentric performance can do this, through unexpected distortion and exaggerations, but if the

we find ourselves paying more attention to the perform. than to the music, which defeats the whole purpose. I have heard readings of "From Bohemia's Meadows and Forests" (by Vaclav Talich) and of "The Moldau" (by Talich, by Wilhelm Furtwängler, and by George Szell) that have given the music a wonderful freshness and fascination merely by playing the notes more precisely, shaping the phrases more expressively, bringing out the relationship of parts more clearly. I say "merely" to describe what is in fact the height of the conductor's art, achieved through countless tiny elements that, in their aggregate, grasp the listener's intelligence and feelings and will not let them go until the

music has had its say. There were no such eloquences and renewals at the Civic Theatre last week. Nor did Maestro Berglund make an overwhelmingly persuasive case for the less familiar "Vyšehrad," "Šárka, "Tabor," and "Blanik," which seem in themselves to be less compelling musically and therefore more in need of therefore more in need of powerful interpretation. The conducting and playing were, however, quite decent throughout, and it was a pleasure to hear the entire cycle performed in sequence, with its overall structure and its unity of spirit and idea pecessarily. of spirit and idea necessarily more evident than in the usual concert hall performances of individual pieces.

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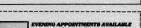
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# Yes and Now



### JOHN D'AGOSTINO

tion the unwieldy dinosaurs that ruled Seventies rock have for the most part been development, it seems that certain of those older dinosaurs have been trying to adapt to the new, more auster musical climate merely by shedding their cumbersome rep-tilian skins. But on consecutive nights last week, concerts by Yes and Big Coun-

last week, concerts by Yes and Big Coun-try—representing the old and new breeds, respectively — evidenced that survival based more on cometics than genetics is fraught with unfortunate consequences. To put into proper perspective my as-sessment of Yes's current music as less han astisfactory, let me begin by saying that in the early Seventies there was no more devous tellever in the band's work han yours truly. By that time, the "pro-gressive rock" or "art rock" movement that had begun in the late Sixties with the emergence of Yes, Gentle Giant, King Crimson, and Emerson, Lake, and Palmer was approaching its zenith, and that genre's glowing artistic health and enroachment upon the sales territory of more mainstream rockers forced fans into wo opposing camps. On one hand, there were those who felt that the term "art rock" was in itself contradictory, that in aspiring to high art, rock musicians were betraying the very principles of a music that was street-bred and defiant of refinement. To art rock's detractors, bands like

Yes were engaged in little more than the recycling not only of eighteenth- and nineteenth-century classical devices, but more importantly of the cultured tastes that had spawned them, the outright rejection of which aesthetics had been the coror which aesthetics had been the cor-nerstone of the original rock and roll man-ifesto. As the most visible and aggressive of the art rock bands, Yes made an easy target for critics and fans who regarded as insufferably pretentious any attempt to elevate rock and roll to the level of "serious" art.
The other school, in which I was en-

The other school, in which I was en-rolled, held that Yes and the other art rock-bands were merely bounding through the door that the Beatles had opened wide with their 5gt. Pepper album, a record which, to paraphrase an eminent British musicologist, had signaled the end of rock-and roll as a simple, ritualistic dance form and roll as a simple, ritualistic dance form and its beginning as a type of music to be listened to. Art rock groups didn't abandon rock and roll, just the pre-Sg. Pepper no-tion that rock could aspire to nothing more profound than musical nose-picking without surrendering its credentials as an alternative form of music. Sure, rock and roll had been born of rebellion, but by the end of the Strick feat of limitative grounds. of the Sixties few of its major exponents were taking any real chances. Its only hope for avoiding stagnation lay in the hands of bands like Yes, whose ardent refusal either oanos nice 1es, whose aroten retrisat entiel to march to the hup-two-three cadence of traditional rock or to "know its place" in the class system of musical art amounted to a double-bladed artistic insurgency.

For a music that had come of age, the "Roll Over Beethoven" sneer of the

and Julian Bream, and Yes put Howe's versatility to good use on what would prove to be their breakthrough album. The Ves Album was remarkable because, although there was no central theme tying the music together, the songs were seg-mented into long, tightly structured, suitelike passages that boasted recurrent radiant pop melodies and close, layered vocal harmonies. The album was the first Yes release to become a hit on both sides of the Atlantic. It was also the last to feature eyboardist Tony Kaye until his reappear-

quitarists as Les Paul, Diango Reinhardt

keyboardist Tony Kaye until his reappear-nee in the current lineup.
Kaye was a pretty fair chordsma, but he lacked the dekterity and imagination demanded by music that was becoming increasingly complex. Just prior to the recording of Fragile. Kaye was replaced by Rick Wakeman, a beer-swigging beef-eater whose free-living flamboyance was at odds with the sober, druglesy, segetar-ian lifestyles of the other Yes men, but whose technical skills enabled Vets move whose technical skills enabled Yes to move on to its next plateau. Fragile was an in-stant hit, yielding the hugely popular single, "Roundabout," and allowing Wakeman, the band's first classically trained musician, to strut his stuff. But it was the release of their subsequent album, was the release of their subsequent album. Clone to the Edge, that showed Vs to the head of the class. A dense tangle of thythms, motifs, and textures. Close to the Edge was an aural showcase of the latest in the extended-song form. Whether regarded as a three-part tone poem with lytics or as three separate pieces (the eighteen-minute, side-long title track and the shorter 'And You and I' and 'Siberian Khatru''). Close to the Edge was a corruscopia of inspired melodies, arrangements, and instrumentation and, in wy opinion, remains the masterpiece of the genre. Although its meaning was obscured by vocalist/songwirter fon Anderson's impenetuable lyrics. Close to the Edge was a total-concept album that meshed the penetrable lyrics, Close to the Edge was a total-concept album that meshed the band's avant rock with the science fiction flatasy art of Koger Dean, a collaboration that had begun with the Fragile album and would continue through the release of the dreadful Drama in 1980. The conceptualishing about the contract of th costumes, gargantuan musical instrument setups, and bizarre, oversize, Dean-

husks).

But if Close to the Edge represented the flowering of art rock, the album's title was also unintentionally prophetic. By pushing their music out onto the highest, skinniest limb. Yes presented itself with a dilemma: they could either retreat to the security and

safety of simpler music, risk repeating themselves, or take another step forward in the hope that they could fly. They chose the last option, and the result was the tworecord album, Tales from Topographi Oceans, which, while daring and often appealing, plummeted to earth under the weight of its own ponderous concept and graceless execution. The album sold reltively poorly, and even keyboardist Vakeman admitted to being confounded by the music therein (maybe it was Wake man who penned the line in the record's "The Revealing Science of God" that read, "What happened to this song we once knew so well..."). Shortly after the Topographic Tales tour, Wakeman left Yes to pursue a solo career. His replace-ment, the Swiss-born Patrick Moraz, was an even more prodigious keyboard talent than Wakeman, and his work on the band's next record, Relayer, was superlative. Re-layer was a little less ambitious than its predecessor, and even returned to the forpredecessor, and even returned to the for-mat of Close to the Edge, with the twenty-two-minute-long "Gates of Delirium" taking up side one and "Sound Chaser" and "To Be Over" splitting time on side two. But the audience for this sort of pains-takingly wrought music was dwindling. Art rock had expanded itself to the bursting

in the late Seventies, the punkers had come along to bury the pieces. along to bury the pieces.
Yes answered the threat of the new minimalism the only way they could, by reverting to a shorter, more traditional song form and stripping away much of the excess instrumental frippery that had made them sound like a mini-orchestra. After the Relayer tour, Wakenma came back to replace Moraz, and with newly realigned priorities 'se recorded Going for the One. The album marked a return to fundamentals (the title cut even featured bluesy would have been a great follow-up to Frajile or even Close to the Edge, But in 1977 the album got loss in the scuffle between push and disco, and the wretched tween punk and disco, and the wretched Tormato, released the following year, fared much worse. At that point, Anderson and Wakeman left the band, and with replacements a half-baked Yes in 1980 re-

point, and by the time the balloon popp

corded what would appear to be its farewell album, the ill-conceived *Drama*. That there exists a Yes in 1984 is almost accidental. With guitarist Howe having accidental. With guitarist Howe having left to form his own group (the enormously successful Asia) in 1982, Yes bassist/ songwriter Chris Squire and drummer Alan White set out to do likewise. They recruited South African guitarist Thevor Rabin and original Yes keyboardist Tony Kaye (who had undergone a lengthy drug and alcohol rehabilitation in Los Angeles). and were recording under the name Cinema when they decided that a lead vo-calist was needed. Squire placed a call to Jon Anderson, who was in France working



on a musical treatment of the life of painter Marc Chagall, and Anderson joined after hearing the band's new material. With Anderson's familiar reedy tenor added to the group's sound, it seemed silly to call the band anything but Yes, and under that flag the band released 90/25 late last year (no special symbolism in that title—it's simply the record's craslogue number). The first single and wideo released from 90/25. "Owner of a Lonely Heart," became a massh hit, and was largely responsible for luring nearly 9000 fans to the Sports Arena last Tuesday night.

My impression after hearing 90/25, and especially wither seeing the new lineup in

My impression after hearing 90125, and especially after seeing the new lineup in concert, is that these blokes should have stuck with the name Cinema. By calling stuck with the name Cinema. By calling the band Yes they can't avoid being com-pared with the old group, and the current Yes suffers in that comparison. If it had been released under the Cinema banner, 90/25 would have been a fine debut album by a new band with a few well-known members. As Yes music, the songs on 90/25 betray an uncharacteristic willing-90/25 betray an uncharacteristic willing-ness to surrender to the sort of opo conven-tions that have made their obvious rivals, Axia, so bankable. In the past, even their flawed work painted Ves as visionaries, musicians who risked and received con-demantion by their peers in their pursuit of the extraordinary, the untried, he danger-ous. But now, fanciful arrangements and contraputal voxels not withstanding. Yes seems content to look no further than the convenient hook, the comfortable chord progression, the tested and proven resolution. I think that this has much to do with

tion. I think that this has much to do with the limitations of their current personnel. Rabin has been a competent guitaris and songwriter for years — I have in my collection some records by his South African pop-rock band, Rabbit, that attest to that. But he lacks the multi-musical scope and adventurism that made Howe a fascinating instrumentalist and a key figure in the development of the Tess ound. Rabin is solos in concert were of the Steve Lutataher (1000) vantey—fast, blues-based, showy. (1000) vantey—fast, blues-based, showy, to the state of the steve should have thought to enlist that Squire would have thought to enlist that Squire woul Kaye had been booted out of the original. Kaye had been booted out of the original talented. But his restricted range of talented. But his restricted range of talented. But his restricted range of thythmic hordings and concise linear em-bellishments easily qualifies him for the new Yes. I find it significant hat for their current rour Yes has chosen to play mostly music from 1917 the Yes Album (the last one to include Kaye) and 90/25. The only selections from middle-period Ves to find their way into the current concert reper-iorize are the ballad portion of Relayer's "Gates of Delirium" (performed solo by "Anderson), and relatively unchallenging tunes such as "And You and 1" from "Long Distance Runaround" from "Fagile. Anything else from those com-Fragile. Anything else from those complex recordings would have been beyond the ken of Rabin and Kaye.

But the Yes veterans, Squire in partic-

prove that dinosaurs can still rock. Squire has become quite overweight and now dis plays the approximate shape and girth of a medium-size tyrannosaurus rex. Dressed in an unfathomable outfit that gave him the ppearance of a medieval Rig Bird. Souin cut quite a ridiculous figure onstage. That would have been bad enough, but Squire made it worse with self-possessed ges-tures, facial expressions, and deep, slow bows — especially during his execrable and interminable bass solo — which seemed to suggest that he is merely the instrument of the Supreme Being's urge to play rock and roll. If Squire ever decides to lose weight, he'd be well advised to begin by reducing the swelling in his head.

Judging from the loud ovations that an-

swered each song, the majority of those in attendance at the Sports Arena found the concert much to their liking. That may be attributable to the fact that this was a fairly young audience for a Yes concert; I noticed in walking around before the show that at least half of the faces I saw belonged to fans in their early twenties, or younger And, of course, to people too young to have caught Yes in their prime, and who are bombarded daily by hokum from the likes of Culture Club and John Cougar Mellencamp, the 90/25 album and Yes's performance must have sounded absolutely revelatory. But I'm tempted to draw luely revelatory. But I'm tempted to draw an analogy between that hones response and the reaction, say, of an undeveloped cocket was by the workings of a transistor radio. 9075 is a decent enough album, he band made a passable, professional showing in performance (with the exception of Squire's problem and Rabin's red-faced botching of the Howe-written guitar introduction on "I'vs. Seen Ail Good People".) and Yes's new audience could certainly do much, much worse. The point is, Yes has done much, much botter.

In contrast to the Yes show, Big Country's concert Wednesday night at the Fox Theatre was an unqualified delight, its ap-Theatre was an unqualified delight, its appeal lying as much in its insperfections as in its triumphs. I must admit that despite my high regard for the band's debut album. The Crossing. I entertained no great expectations for their live show. This was partly due to my being in basic agreement with suggesting that lower than the state of the by the song "In a Big Country" — owed a large debt to modern studio wizardy. Like the correspondent, I had seen Big Country's performance on the Grammy Awards program and had thought that they sounded terrible. But I was willing to chalk up that disaster to the difficulties of performing both through an unfamiliar and probably atrocious sound system and to a

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Eisenhower-era rock and roll had to abdi-

cate to a more confident "move over Bee-thoven." And no group was better qual-ified to make that pronouncement than Yes, not because they were classical revi-

ified to make that pronouncement than Yes, not because they were classical revisionists, but for the opposite reason. Whereas the other arry bands had in their and the reason of the control of the control of the their properties of the control of the control of the bands' sounds, the members of the original Yes were not slumming virtuoso but self-taught instrumentalists with rock and roll pedigrees. (Examples of the former school include Keith Emerson of Emerson, Lake, and Palmer, a classically trained pianist for the London Symphony Orchestra; and Gentle Glant's Kerry Minnear, who close the control of the control of the who had been at age interies the organist for the London's prestigious Royal close to the control of the cache of the control of the countrol of cache and the countrol of the countrol of countrol countrol of countrol countrol of countrol countrol of countrol

for the band's eventual popular success.

The fruits of Yes's efforts to make new

The fruits of Yes's efforts to make new music ripende with the release in 1971 of The Yes Album, the band's third record but their first featuring both all-original compositions and guitarist Steve Howe, who and replaced Peter Banks (only after King Crimson's Robert Fripp had declined an invitation to join). Howe, too, was a self-taught rock and roller, but he'd honed his technique imitating such disparate technique imitating such disparate



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tuxedoed audience more attuned to the show's glitzy Las Vegas trappings than to real rock and roll. Still, my optimism remained guarded. It needn't have

Playing in front of a background scrim depicting a rugged Scottish shoreline, be-hind which lighting effects created the illusions of rolling seas and clouds, sunsets, and thunderstorms. Big Country per-formed with enthusiasm and sincerity. Those are important qualities to the band's founder and front man. Stuart Adamson who openly denounces and personally es-chews the sort of star-tripping that marred the Yes concert. Adamson isn't one of those pompous musicians who is likely to refer to his audience in conversation as

"my fans." On the contrary, Adamson represents a new breed of rocker to whom the distance from the stage to the first row of seats is a matter of feet, not a spatial barrier symbolic of a qualitative difference between performers and listeners. He proved this Wednesday night on several occasions, once by abruptly but quietly occasions, once by absulpty out quietly interrupting a song to help quell a distur-bance at the lip of the stage, after which he just as undemonstrably resumed the song as though nothing had happened. But the most telling example of Adam-

But the most telling example of Adam-son's and the band's unpretentious com-portment came during overtime. As most of you know, rock concerts tend to build in momentum, and it has become a given that a band will be called back for at least one

encore after having pushed the audience's adrenalin level to a peak point. This con-cert was no different, but the encore itself proved to be a bit unusual. After covering the material from The Crossing, during which time the band's booming, mantial sound, Adamson's and Bruce Watson's soaring, bagpipe-like guitar lines, and Adamson's modest exhortations fre-quently brought the crowd to its feet, Big Country frought the crowd to its ree, and Country regained the stage to perform the rouser "Wonderland." Midway into the song, however, Adamson's equipment malfunctioned, and for the second time

that night the band had to abort a tune.

At that point, a more experienced, more image-conscious band would have (a) continued playing, disguising the problem

as much as possible; (b) waited a reasonable amount of time for adjustments to be made before resuming with modified in-strumentation (e.g., Adamson, the vocal-ist on "Wonderland," could have left the guitar work to Watson); or (c) left the stage after the necessary apologies, rather than after the necessary apologies, rather than risk further embarrassment. Instead. Big Country let an inordinate amount of time pass before deciding to perform from memory a version of Smokey Robinson's slow-tempoed "Tracks of My Tears," sans Adamson's guitar. This meek attempt to satiate a revved-up audience proved an awkward anticitims. but was also rather awkward anticlimax, but was also rather charming in its good intentions. A band such as Yes would be well served by such self-effacing behavior.

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# Off the Cuff

What would you replace mall music with?



I would replace it with mus that was representative of medieval times, to the farthest-out improvisational music. Perhaps a little Palestrina, which is renaissance, or something from the classical through romantic periods — Mozart or Beethoven or Brahms — all the big guys. Mall music tends to desensitize people to music. It ought to compel people to listen rather than not to listen. It could educate people, expose them to all minorities, all points of view. This is a democracy, after all. We have such a rich culture. You could have Dixieland, bebop, jazz, plus ethnic music of all kinds—salsa, gamelan, Vietnamese... music you've be never heard before. You could have an entertaining day and it might

even spur your propensity to buy something.



Definitely something that would motivate me to shop more. The mellow sound of mail music is very draggy. I'd like to hear something bouncy. You know, the first thing that You know, the first thing that came to mind was "Ring-a-ling My Phone" by Tommy Sands. Boy, that dates me. 1 ilke the music I give up with in the Fifties and Sixties. Some bouncy Elvis Presley or Pat Boone. Even early Sevenite outled be good — Stevie Worker and Sevenite outled by Sevenite Sevenite Worker and Sevenite Sevenit not rock 'n' roll but what the play in malls makes you feel like you ought to be in a dentist's chair or on an elevator, not shopping



Lidia Theodossi

Anything from classical Anything from classical music to new wave or funk. Anything that doesn't make you more annoyed the more you listen to it, like most of the music that's played now.
Organ music is the worst. It all makes me think of a much makes me think of a much older generation. It doesn't fit with the people who are buying things today. When I try on clothes, I would like something a little peppier. I like relaxing music too, but there's a big difference between serene and boring. You could even replace the music with other sources. nautical sounds like ocean waves and sea gulls or even sounds of a group of people enjoying themselves and having a great time.



I would like to replace it with something very enjoyable, very prophetic, like the Moody Blues. It might help draw us out of the trancelike state people seem to be in when they're shopping. I can't stand mall music. Philosophically I'm an Orwellian, in the sense I'm an Orwellian, in the sense that I believe most of u are halled to sleep by mass consciousness. Close my eyes and I visualize sheep being herded in and out of malls. I've always taken offense at the droning background music. I feel rebellious when I bear it. It certainly doesn't make me feel like shopping. I'd like to hear them play music that brought us back from semiconsciousness to reality



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what you're doing. Shopping can be boring, tiring. I find myself drawn to the stores that have some good rhythm playing. Subliminal mall music is draining, mediocre, irritating. I've left stores because the background music was so bad I became hyperaware of it. I'd like to hear music that creates energy. Something everyone could enjoy. It doesn't have to be enjoy. It doesn't have to be complicated. Show tunes. Songs from West Side Story, La Cage aux Folles, Cabaret, even Camelot's overture. Something by that leaves you with a good feeling. Gene Kelley and Fred Astaire kind of stuff like "Singing in the Rain" or "Puttin" on the Ritz."

-Lin Jakary

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SAN DIEGO'S CAR STEREO LEADER

**CUSTOM INSTALLATION** 

SERVICE DEPARTMENT

\$5000 ON-THE-SPOT

INSTANT CREDIT

90 days same as cash.

lo payments until May (O.A.C.)

MILITARY FINANCING

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# Section 3/Classifieds

### How to Place Your Free Classifieds

# For Sale

ALL MAILED ADS SHOULD BE SEN

RESTAURANTS

# If you like our pizza, you'll love our ribs.

Bet you never thought you'd taste anything as good as Chicago Brothers pizza. Wait 'til you try our newest treat. Chicago-style ribs. There's succulent, meaty pork spare ribs. And tender, scrumptious, juicy baby back ribs. So give our ribs a tickle. One taste, and you'll stick to our ribs.



### \$2.00 off any medium or large pizza

Coupon expire La Mesa 460-5822

Pacific Beach 270-2244

### \$2.00 off any rib dish

La Mesa

Pacific Beach 270-2244



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# ALL YOU CAN EAT SEAFOOD BUFFET

A bountiful harvest from the seas: Mahi mahi, shrimp, swordfish, poached salmon, scallops, plus one whole, large

# LIVE MAINE LOBSTER

A must for all true seafood lovers. Includes our garden fresh salad and our homemade Boston clam chowder.

\$1595 only Plus tax Fridays 5:00 pm-10:00 pm Reservations required

# SATURDAY NIGHT PRIME RIB SPECIAL

TWO COMPLETE DINNERS

\$ 1895 only plus tax Each dinner includes a piece of succulent prime rib, soup and salad bar, baked potato or rice, bread and a bottle of

11480 North Torrey Pines Road La Jolla—453-4420

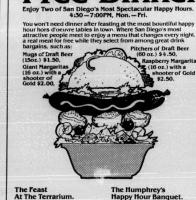


From San Francisco and out of this world. The Potsticker



Birthdays - Weddings - Banquet Facilities - Cocktail Bar 3146 Sports Arena Blvd., Glassbouse Square Open daily for lunch and dinner. Early reservations: 223-9800 Free garage parking on Sports Arena Blvd.

REF 477 Camino del Rio South • Exit Mission Center Rd. Off I-8. 298-4666



THE TERRARIUM LOUNGE AT

MON: Carved Roast Beef Sandwiches TUES: Peet Your Own Shrimp WED: The Bottomless Chill Bowl THURS: Taco Bar With All The Fixin's FRI: Pan Pitza Fus live entertainment in the Plano Bar.

# RESTAURANTS



### British Dub

Watneys · Bass · Harp · Guinness on tap

Serving Shepherd's Pie, Steak & Kidney Pie, Steak & Mushroom Pie, Bombay Curry, Ploughman's Plate, Scotch Eggs, Cornish Pasties, Sausage Rolls. English Sherry Trifle, Creme Caramel, fruit

Enjoy a game of darts or shove ha' penny.

Bar & menu open 11 am 'til midnight. Happy Hour 5 pm-6 pm Mon.-Thurs. (corner of India & Date)

# Kelly's STEAK HOUSE

# Dining early?

Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily at \$4.95

Pleasurable dining until 11:45 p.m. at affordable prices (steaks, lobster, fish, or chicken).

Champagne Special - \$14.50 4:00 to 6:30 p.m. - 7 days a week

248 Hotel Circle North 296-2131 Town and Country Hotel



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ALASKAN SCRIMSHAW spoon whate breth, broudful, 1600, 457-5740, Barn April. TWO WORK BENCHES already assembled. 315 each 461 9838 after opin

CASO HR-12 ELECTRONIC printing circultor, includ-ing adaptor. Never used, 129, 756-3643 or 481-5758.

KING SZE WAT RECO complete with heater, mattress, liner, sheets, pad. 595. 465-8250, evenings. MCVING SALE! Waveless waterbed, 190, desk, 120, various, cinderblock shelving systems, negotiable, 226-0365. CHEROKE SHOES Closed toe, sting-back style Still in box. Genuine leatner, 145 value, Will sell for \$15.

> CHANDELIER 20 DIAMETER 3-tiered at lead crystal regard and reasonably priced 287-2858 LEVELOR MINI-BLINDS never used, two practicolor, outside mount, 98" wide, 38" nigh, 150 And 39" wide, 38" nigh, 150 And 39" wide,

ACMAD 1000 CORDLESS grane. hadly used spft; sup in Greet Outdoor American Adventure Camp system greet on 1000 454-578. DOUBLE MATTRESS with box spring and frame. Good condition, 150, 583-6459 keep trying.

LAWAMOWER - GAS, 550 Dining room table, 525 Coffee table, 525, 461-6616 BARE WOODS corner unit, twin beds, big drawers on ball braining guides, closet, desk, lower bed on casses, excellent condition, 1745, Selfs new \$1200, 265-1601. CRAFTIMAN 12" RADIAL ann pay 5 years old excel-lent condition, low hours, \$400, 642-3013.

2 MOONSTONE steeping bags with liners. Polinguard insulation, rylon shell, Rated to 20 degrees. \$65/best ALLEY SALE SATURDAY & Sunday, April 7 and 8, 466.7 Cape May Ave. CB. Bed. Tv. dresser, clusters lamps, etc.

234-04-00 (\*vmrug: 224-1006)
1-36EFERS-SIA (daubler-over) 55 - (rocking chair. 525
1-TV: 525-225-1910, everlarge and unersends.
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2-25-225-1910, everlarge and unersends. BRADED RUG, 9x12, colors navy, light blue & beige Beautiful, only 6 months old, cost \$130, will sell for \$15 298-0045 POTTER'S WHEEL CREATIVE industries high power model Like new with basic city and tools. 1950, or offer 436-879. With basic city and tools 1950, or of allow models Mail ser to appreciate 235-6259.

BEALUPLE 1/4 CARAT DIANCIND incodinging set in COLONAL STYLE Collect Libit. 3 serves for books, contemporary 14 carat gold. Sure 5: \$250 from imaginoes, etc. \$20 or best offer, 239-2997 evening. CABINET OVEN, gas, prown, 24-52, Jan 222-2819

Out - NSIZE waterbed, book are headboard. Excelent constron, 1150. Dune 451-4191 between 8am-5pm.

COMBINATION BURNER poor, poker and relate, excellent condition, 3125, 569-5177

FUEL TANK steel cylindrical 45-1/2" diameter 113 tal. 1/16" thick. \$300, 421-1377. BLACK 8 WHITE 4 Sola, 2 carpets Karantan, 2-1/2s5, coaties, size 8 to 10, shoes 7-1/2, sewing machine portage, microtimeous, 487-3479.

PROPPNE TANK 5 gallon, for RV, gas barbecue, and company uses. \$30, 453-0672.

BRAND NEW frame for queen- or language bed. Never used, in original box, 525, 469-2815.

LARGE METAL desk with cruir, \$150. Manual type-writer, \$50. 298-8926 anytime or 273-4476 evenings.

haven 12 and 5pm.

NRW HRSE bed with baroned upraintened cover.

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ANSWERING MACHINE that does everything. He new, \$145: Cash regater, Sweda, \$100 Burglar alarm bell in box. \$65, 284-8000.

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REDIACOD BURL ready for sanding make a great taker Approximately 4 square, 540 Make 223-00% weekslays after 6pm, weekends 10am /pm

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BOXES FOR MOVING. Wide variety including small.

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See 100 or best offer. Cash only 1/56 227-3267.

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### YOU'VE **NEVER HAD IAPANESE FOOD** UNTIL YOU'VE EATEN NOODLES!

"If you've never tried any of these noodle dishes, you should do so, and if you've had them in Japan and longed for them, they are now available here."

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21 TRADITIONAL JAPANESE NOODLE DISHES
DELICIOUS AND ENEXPENSIVE— **ENTREES FROM \$2.50** 

Lunch Monday-Saturday 11:00 am to 3:00 pm Dinner Monday-Thursday 5:00 pm to 9:00 pm, Friday and Saturday to 10:00 pm, closed Sunday



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We make our own sausage, dough and sauces daily. We use only the freshest ingredients. Taste the difference in our pizza! Free delivery 7 days until 3 in the morning with minimum purchase. Little Joe's 750 5th Avenue, San Diego 234-1320, 234-1350

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On the Plaza in Old Town State Park . 297-8211

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PHONE MACHINE Like new, Only used for 6 months, Parasonic 1505, New, 5140, Asking \$100, 270-2708 days or 270-2581 evenings.

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A REAL BUSINESS computer that works well for construction extending Lots of software. Businespiral word processing: Estimating & job conting, 800K storage, 51500. Call Peter 578-8555.

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# We don't serve just tacos and enchiladas \$2.50

Chicken Ranchero
 Zucchini and pork
 Stuffed poppers
 Mexican steak
 and potatoes
 Stuffed poppers
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 hamburger dish

Tuesday-Friday one of these items will be featured as the chef's special of the day from 11:00 am-2:30 pm

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4656 Mission Blvd. (between Diamond & Enterald)
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Tues.-Thurs. 11:00 am-11:00 pm, Pri., 11:00-2:00 am
Sat. 8:00-2:00 am, Sun. 8:00 am-11:00 pm

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Specializing in kabobs, stuffed grape leaves, eggplant lahmajoun, babaghanoush, baldava, katalf, pastries and much more.

Istanbul Kotte Kabob Dinmer \$3.95

43,95 (This month's special) (This month's special) (This month's special) (This month's special) (Shish Kabek Dilamer 44,95 (Shish Kabek) Khon, gape leaves and cheese pis) of the special promise saled, vagetable and Shish Kabek (Shish, gape leaves and cheese pis) show includes rice pisi, romaine saled, vagetable and Shish (Shish (Shish Shish (Shish Shish Shish Shish Shish Shish (Shish Shish S

SARDINA'S ITALIAN RESTAURANT 1129 Morena Blvd. Bay Park 276-8393

Dinner for Two \$11.95

Q: Chinese + French Cuisine - ?
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Free Sandwich or Salad Bar Buy one sandwich or salad and get the second free

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Italian Cuisine
Mama Mia, Toot invites you to delight in
ONE COMPLIMENTARY DINNER
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Dine in a leisurely atmosphere overlooking the beautiful village of La Jolla Old World Italian cuisine at its finest specialties include weal parmiglian, manicotti, lassagna, shrimp, scampi and scallops Mama Mia, Tool

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Visit our new Sushi Bar From our broiler: Bass • Snapper • Shark • Halibut • Fish Tacos

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510, 610, B210, 1200, L16, L18	1.400	00
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Our tune-up includes a lot more than others Our Interrup includes a for more termination of the find date.

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\*Contest will be from April 5-19, 1984.

\*To qualify for FREE drawing, one free estimate is necessary. \*FREE paint system excludes body work and any extensive preparation.

\*TWO names will be drawn on April 20th.

\*Winners need not be present to win. \*Not valid with any other promo or special.

\*One estimate per patron, please. \*Financing available O.A.C.

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1979 YAMARAN AST 1, 26,000 miles. Windjammer fair-ing with lowers and sretter bags. Excellent condition, 52000 Plaz 567 1257. 1977 DECO CONTINUES 27-28 (up of more recommendation and continues of more recommenda

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1983 PUCH SPORT MIXI, perfect condition, 1350 miles, never had a problem. 1450 or best. Oscar or Joel 265-6675.

1981 HONDA TWINSTAR 200, 800 miles only. 563-5330 after 60m. 22 SUDICIDENT of primer multi one Experience 1/200 of post 1/200 september 2 substitution of post 1/200 september 2 substitution 1/200 1/200 september

1971 HONA24 FS-00 in good condition with extras. 1225 Solana Brach, 755-9078.

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RALEIGH GRAND RDX 10-speed, recent paint job.

10-SPEED OLDER ANDDE men's Generator set and book rack included Needs tunning. Must set. 350 good naming condition, 175, 459-7558.

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LADIES 3-SPEED RALEIGH bicycle with pump and talk 566-9494.

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GBI, SCREAL PLAYER, needed for co-ed and gri WARGUREET STANDARD and 103 Rocket, choice of Last, SEG each And Hobe IB race equipped, 14350 479-311, neemed, superior only, John 276-0278 home, or 479-311, neemed.

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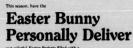
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PACFIC BEACH — graduate female sought share es-peroes, upstains, surrys, corp, condo, own more case. 150 & upstains. Call 757:1195. Keep trying! 150 & upstains. Call 757:1195. Keep trying. 150 & up single files(ly) is an grabular near function, where from construction LDM 45100° .

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ROOMMATE WAYED to share 2 bridsoom, 2 bath, outer spatterers in LSD/Morena area. Smoker olayer only Available Aire 1. Call 287-4645 excensis and westernals.

FLOTATION TANKS

EMON GROVE A betterm make to where in dark surply setting, view 3176 FT3 plotter 262 FT94. Surplus days: HRC Must be also 3200 page 113 strikes Spring Corey 677 FSB

138 PLJS URUTHES to share secluded mediation re-tood home among press. Fully employed professional vegetarium preferred. Final. 1845. 1200 deposit. 276-1862 (zero-message Worl 1687). 20: 1852 Linnamente mitt. 1900 degend.

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PACIFIC BEACH FEMALE roommate wanted to share nice 3 bedroom house with fireplace and pretty back-yard. Ten blocks to beach. 3225 a month. 483-1149.

Visal MC Ichecks

Special 2 for 1 only \$20

PACIFIC BEACH. Recommute needed to share 3 bed room house. Non-smaller, student dauly 1275/microp place utilities and append 276-0179. TWO RESPONSIBLE FRAME Fourieruses wurded non-smokers preferred. Share 4 bedroom house off south Ray Freeway, 5215 plus 1/3 utilities. 296-6335. 267-1515 Lotter Tomi.

MISSION VALLEY — 3 bedroom, 2 bath condo. Many amenities plus carport. Responsible, considerate, and employed roommate. \$250 plus 1/3 utities. Cable. \$200 depost. 280-8519.

FEMALE ROOMMATE VEANTID for Mission Valley condo thost jacuage some certain states and provided in the sept provid

ROOMMATE WANTED for apartment in I

5245 A MONTH, first and last plus \$150 deposit. Large room in Ocean Beach 2-bedroom apartment. Mellow (but not dust) male/female wanted. One-half utilities. Available April 1st; 225-0467.

RODMMATE NEEDED: \$240 per month, utilities in-cluded. Spring Valley. Contact Cherr, evenings after 6:00 or weekends. 462-8264. TIERRASANTA 2 bedroom, 2 bush to share with re-sponsible non-smoker. Tenns, racqueball, pool, etc. 1320, 8.1/2 upstress. Paul. 279-1584 message or 695-2260, X441 days.

LOOKING FOR PERSON, 22-32, so share condo in La Mesa. Grad student or professional preferred. All amentes. Non-smoker, no pets, no drugs. \$230, 1/3 ustions. Call evening. 469-1282.

VEGETABLAN, NON-SACRERS, Cledit group home wasts health mored group it Room with privalle falls.

TALO PEOPLE TO SHARE spakeus 4-bedroom house wasts health more fall southwestern College, 1215 plus utilities, no left, 55-8-027. ROOM FOR RENT: Furnished, share kitchen. Non-smoking person. \$225. Near Grossmont Shopping Cen-ter. 464-0016, 460-4722.

YOUNG PRISON WANTID to their lawly condo in Chual Vista. Orany Arenur and Hillion pres. Not Chual Vista. Orany Arenur and Hillion pres. Not gert, cheest, abovent. considerate mommitte, bridge gert, cheest, abovent. considerate gert, cheest, abovent. considerate promitted gert, cheest, abovent. considerate gert, cheest, abovent. cheest, ab

ROCMMATE WANTED Non-smoker Quiet area scripps Rinch condo. 3237-50. spit utilities. Includes son butn, garage, liundry room, priori jasuzzi. Deposit inquiend. 578-4077.

FEMALE NON-SMOKER, needs anoth

FEMALE SHARE 2400 sq. ft. house in Prinsigatos, 20 minutes from Massin Valley. Non-smoker. 5285 a month plus ubities. Lynda: day 459-4261; evening 484-5524.

LA COSTA ROOMMATE, male/female to share 2 bed-room, 2 bath townhouse. Pool jacuzzi, laundry. Prefer non-smoking person, 1325 plus half utilities and de-posit, Mark, 438-467.

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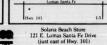
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FEMALE 23-29 to rent 1 bedroom apartment on unique carryon in Normal Heights, must like plants, 5355, 283-285 t.

FOR COMMUNICATION AND ADMINISTRATION OF THE PROPERTY OF THE PR

GAMACI. SMCLE in fluids flexin. 140 per month.

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STUDIO FOR RENT ticing Highway 1, 2 minutes walk to ocean with all families 1903 North Vulcan, Leuxada 460-2955.

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any contraries 250-box (2 March 10 Ma 1 BCOROOM FLRNISHED, North Park. 4011 Florids.
No pets. offstreet parking. Islandy room. 1350.
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ARICE 7 BEDROOM HOUSE, Goden Hei Hutthood floors, fergator, stove, refrigerator, charm. Water pall, mg garage, no drug. 552-781-235-9726. MRDICAN HOUSEAN HOUSEAN HOUSEAN HOUSEAN Date: 5 metal-

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dun SPRAY'NU-SKIN'WITH ONE PART FURNITURE WAX ONE PART SHELLAL AND BUFFT ON HIGH GLOSS (USE LEMON PAINT ON PETALS WHERE NEEDED, THE BACK AND WAIT FOR THE MAN OF YOUR DEELANS.



SPRING SIGNG NOW Rent Manmoon Lakes condo: All amenates. Great location: Mid-Week Special 753-2707.

BEAUTIFUE CLAREMONT townrome, 3 bettoom, 2 bit control months of the control from the contr

PACIFIC BEACH ocean front cords. Two bedroom, 2 buts furnished parking pool saurus wet bar, balcony, view, no pets. \$100 month disough June. 483-7087.

FOR RENT 2 BEDROOM 1-1/2 bith impens beach townhouse. Across from beach, pool, absolutely no pets. 1465 month, first, last, deposit. 584-7947 Monday-Friday. HOUSE FOR RENT. Claremont: 4 bedroom: 2 bath built-ins, carpets, drapes, 2-car garage, lenced back yard gose to all 1750 month, includes gardener, water sauch 564-661.

2 BEDROOM, DELUKE kitchen, off street parking, 2247 Fetspar St. in Pacific Beach, 1575 month, 483-4331 for

### GARAGE SINGLE 145 College area off 58th & University. See manager at 5744 Bates St. Apt. 11 265-2706 or 274-8860 Real Estate

ager 15/mers C12 algors Licenser in 100 mm Available 4 Life 4 SH 59-H50.

MODRAG COURT, 10 charges in installation in the property of the C12 algorithms o



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MOBILE HOME 10:50 ciran, 2 bedroom with expando South Bay family park. 59800: 429-8803.

DELLINE: 1 BEDROOM SECURITY condo for sile. Gely carpeting, new kitchen, 3 pools, 2 (pas, tennis, sauna and weight room. Assume: 12-1/4%, 10% driven, 163,000 OWC 281-315. 3 BEDROOM 2 BATH, 2-car garage, patio home, con-dominum, detached pool jacuzzi, off South Bay Free-way, 189,000, reduced 16000, 267-1522.

CUSTOM HOME WITH freplace, beamed ceilings large norm, deck with spain La Mesa. Assumable 9.5t. OWC at 11%, 1137-500. Owner 461-0713. A HONEY FOR THE money! Large 4 bedroom, 2-1/2 bath home, fireplace, post, cut-de-suc, lenced yard, near schools/park, view, by owner: \$110,000, 262-5770. ONE ACRE LOT in Northern California near Modoo Nasionia Foxest. Trees, level, secluded. Great camping Box 697-8170 after 5.30pm. COZY, BRIGHT 2 bedroom house near Lake Murray Fireplace, fruit trees, lenced yand, near all, By overer, 177,000, 588-9950.

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FOR SALE BY CHANER 3 bedroom, 1-1/2 bith Privary home Assume 10th, VA Non. 882,000. No. agents. 486-0199.

DESERT HOLDS on 5 zors near Pain Spring with 1115,000 or less — sincer owners only, please were 238,000 with 110,000 down OWC Jack 272,9480.

Park rear Adams, ferpace, microwave, washer/diger garage, air conditioning, balcony, 154,900 assume 149,500 11-1/4% AMI, Peter 299-2935, 281-3831

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FOUR BEDROOM, 2-1/2 bath, approximately 2100 sq. ft. Clasemons, 3160,000, 452-9655

RNOREDBLE! 1465 FERMONTH lease option: 1400 per more days and against to down beyment. Like new, large. Z more view, poor, zeros court, amentes, Z parking statis, condato 356-77-depts.

SANTEE — bedroom, 2 bath, pool, freglace, central air/heat, large yard, near college. Assume VA at: 6-1/2%, 11/000, 444-9478.

FOR SALE BY OWNER 2 bedroom, 1-1/2 bath con-dominium location Frant Village, 579,500, 749-8642 BCARDWALK LA Jola condo. I bedroom, I buth fire-place, microwave, washer/dryer, many other amenities close to: UCSD and shopping. \$108,000 by owner 297-1955, 481-0455

SMALL 1 BEDROOM, 1-1/2 such condo new USD. Study nook with view of bay, 2 garages. By owner, 155,000, Nancy 275-5550 or 413-2292. GREAT STARTER HOME, 2 bedroom fiver-upper new Farmoure & University, Modest down, assumable 9.5 Nam Security bars, freplace, garage/carport, rice in-ude 274-4644.

CONDIO, I BEDROOM buy on yew End unit, new refrigerator, new carpeting, poor sput etc. 548,000 Selectively motivated 259-31831; pirase in aver mosurer

37 TIMBERED ACRES Arkansas Ozarks 537,000 Lake resort area, alsubities ausuable. Game and fish plentifus. Owner 284-8384 or 295-1577. NO QUALIFYING, assumable loan, sarge 1 bedroom condo in Mira Mesa, excellent location, pool, tennis 6 language, 157,900, 278,7241

## THE READER PUZZLE

By Don Rubin

We've ''processed'' nine objects and scattered their remains at the right. Using the bits of graphic information provided, see if you can identify the items, on the lines

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T-shirts.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m.

Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

Employees of the Reader and their immediate families

and their immediate families are not eligible.

5. In the event of disputes of 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 lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

No. 301, Quizinart



©1984 United Feature Syndicate, Inc.

Winners of and Answers to Reader Puzzle #299, Coasting Along Coasting Along wasn't that hard, littorally speaking. The correct solutions ("briefly"): 1) the Carolina Coast! 1) the coast of Block

coast; 2) the coasts of the Black and Caspian Seas, along with the Sea of Azov, at the Caucasus; 3) the coast(s) of England; 4) the coasts of Burma and the People's
Republic of Bangladesh; 5) the
coasts of Mozambique.
Tanzania, and Madagascar; and
6) the coasts of East and West
Germany, Denmark, Poland,
Sweden at Twenty-nine entries (out of thirty-eight) were correct. The T-shirt winners are: 1. John P. Nieboer, El

Cajon

2. Bill Kubitz, San Diego

3. Sharon Hester, San

Diego
4. Tom Frank, San Diego
5. Mark Swanson, San

30 APRIL 5, 1984

59. -

## **Events, Theater, Music, Film**



#### The New **Iconoclasts**

"In one performance, erformance artist Tim] Miller performance artist I im] Miller seated the audience around a dinner table on which he cooked hamburgers, danced, and crawled in a pile of plastic silverware, while the spectators were surrounded by the sounds were surrounded by the sounds of bombs and images of dirigibles." This description gives an idea of the kind of art showcased in Sushi's "Neofest," the second annual, month-long Festival of the New Arts. Each work and each artist is unique but within a wide range they share certain preoccupat certain techniques, and

creative, iconoclastic mixtures o acting, music, dance, cabaret, acting, music, dance, caburet, sculpture, film, and other less definable media goes back to that tremendous period in the first decades of this centrury, during which "modern" art came into being. The moral complacencies and comfortable attitudes toward reality of the Nineteenth Century were exploded. Art now said shocking things in a shocking way, breaking apart the very form of art in order to makes its points. Many of the artists that will appear at Sushi are quite articulate about the sources of what they do: Alfred Jarry's absurdist-satirical drama, constructivist sculpture, German expressionist films, Russian futurist poet-performer such as Mayakovsky, the Dada

movement. These artists share with each other and with their other and with their predecessors the desire to break down the boundaries separating the various arts and the fascination with popular forms that naturally cross those boundaries. The descriptions of boundaries. The descriptions of their performance pieces read like a mad cornucopia of controlled chaos: "clothing, performance, sculpture, installation . . . theater, dance, cabaret, parade, pageant, comic books, beauty contests.

books, heauty contests avara-grade cartoons ritual, music, drama anagrams, riddles, puns, alliterative rhyme a single unifying sculptural object projections impressions, dialects, movie cliches, jazz, rock, pop, hymns, chants, TV themes art making through the use of

the body . . . powdered the body ... powdered pigments, cotton shrouds ... slides, audiotapes, autobiography ... seech patterns, gestural movement, botanical references . voice, contrabass, percussion, noise-modules ...

poems, stories, bits of interviews. . ." Much of this art is humorous, grotesque, entertaining, but at the same time much of it has a serious purpose: social commentary on the bizarre contradictions of our time, in religion, science, art, social mores, cultural myths, war, and peace. And—curiously—these serious preoccupations remain (with a few uperficial changes) the same as those which inspired the early-Modernits origins of this art. The New Arts, "Sush's prospectus proclaims belongs to a rich tradition more than the control of the c time, in religion, science, art,

All "Neofest" events will take place at 800 p.m. at Sush, 852 Eighth Avenue, downtown. Friday, April 6: Pat Oleszko, "The Soiree of O" or "Clothing as a Fecund Thought," Saturday, April 7: Kathy Rose, "Primitive Movers" and "Strange Ditties." Sunday, April 8: Alternatives 5. (continued on page 8, co. 3)

#### Getting It Backwards

There are two amazing details surrounding the eleventh San Depo Cew Classic which convene this Saturday. The most amazing thing? That 1300 athletes from forty-two clubs and colleges will travel here to partake of the dubious privilege of sweating their rails off to determine who can go backwards on water fastest — a kind of Clympics for galley slaves.

The second most amazing thing about this weekend's regatta— the first major regatts of the crew racing season, and next in importance only to the championship races at the end of the season— is that the event will be held on West Misson Bay instead of in some secret cover in Bermuda, where Cover in Cover in the 1985 San Diego Crew Classic official program (page one) wherein special gratitude is expressed to a major underwriter of the event, our own J. David & Company.

& Company. The sport of crew racing

originated in England in 1829, and, in 1852, was introduced to these shores by Harvard and Yale. It's no surprise today that

Yale. It's no surprise today that the old Eastern universities are still involved; they're stuck with it. When the young student-aristocrats visit the gym at Harvard, they find those walls papered with photos of their fathers, grandfathers, and great-grandfathers dressed in rowing dual mipholing their progeny to aging up and pull. At the cew coach routinely in the progenity of aging up and pull. At the cew coach routinely in the progenity of aging up and pull. At the cew coach routinely in the progenity of aging up and pull. At the cew coach routinely in the progenity of aging up and pull. At the cew coach routinely in the progenity of aging up and pull. At the cew coach routinely in the progenity of the progen

Eakins 3 fatally romantic painting of John Biglin rowing a single scull up the Schuylkill River in 1873. But what about these new-

But what about these new-west, land-grant, prairie colleges that are coming to row— Searmento. UCD Pavis, Humbold, Irvine, our own Participation to Pittory here, no stuffed-shirted ghosts to draft these unfortrantes into service in the bilges, to force them to train like pack animals, inducing them to repeat a housand times that single, the constitution of the properties of the properties of the properties of the pro-ting against the water, or to make

them trust that miserable wimp of a coxswain to tell them where they are going. What sort of people would volunteer for such work! Folks without both oars in the water would be my guess. Crew racing's redeeming aspect is that it is a pleasing spectator sport, particularly at the San Diego Crew Classic, where the weather, the week, and the competition usually combin to produce a first-rate spectacle. Races in a variety of classes will hegin at 6:00 a.m. on Saturday, April 7, and continue throughout the day, with one race every ten or fifteen (continued on page 8, col. 3)



### Words of Commitment

Although a great many of her poems are purely lyric, with no political content, Denise Lev-strov is undenishly a "poet in the world." In an essay by that name, she describes herself as a writter who believes that "morality... dettands of ut that we inometimes leave our that we contentines leave our libraries, and manifest in the streets, and by radical political streets, and by radical political

streets, and by radical political actions, that love of the good and beautiful, that love of life and its arts, to which otherwise we pay only lip service.

Unlike many contemporary poets, Levertow doesn't eschew didactic poetra as a means of expressing her concerns about war and peace. Yet her grace and kild as a writere team of the consummate when also unites

image and anger—as in a passage from "The Dragon of Revolutionary Love," written after she went to Hanol in 1972.

... a whole choi with a legless child burries to school with a legless child both of them flushed with pride ... Denits Levertov is associated with the Black Mountain poets — Robert Duncan, Charles Olson, and Robert Creeley, all owners of the second of the second control of the se - a lewish-born Anglican pries

whose lifelong dream was to unite Judaism and Christianity — and her mother.



Levertov has since raught at Vassar. Radeliffe, UC Berkeles, and MIT. She has a does no books to her credit, has served as poetry editor of The Nation, and currently reaches at Stanford. Renneth Reavoid call Levertow deep repeated to the processing of the processi

divorce).
Such qualities are present also in her poems on larger political themes, most recently about the threat of nuclear war — as in the title poem from Candles in

Babylon. Through the midnight streets of Babylon erween the steel towers of their

APRIL 5, 1984 1

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Se 35

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CAMEL

#### Section 2

## **Events, Theater, Music, Film**



#### The New **Iconoclasts**

"In one performance, [performance artist Tim] Miller scated the audience around a dunner table on which he cooked hamburgers, danced, and hambungers, danced, and crawled in a pile of plastic silverware, while the spectators were surrounded by the sounds of hombs and images of dingibles. This description gives an idea of the kind of air showcased in Sushi's "Neofest," the second amoual, month of prestival of the New Arts, Each work and each artist is unique, but within a wide range they share certain preoccupations, certain techniques, and inspirations.
The inspiration for these

The inspiration for these creative, foroclastic mixtures of acting, move, dance, colsister, soulprate, thin, and other less solprate, thin, and other less solprate, thin, and other less that transmission period in the first decades of this contary, daring which "modern" art come to being. The modal complacencies and contrade to the contrade to the

breaking apart the very form of art in order to makes its points. Many of the artists that will appear at Sushi are quite what they do: Alfred Jarry's what they do: Alfred Jarry's absurdist-satirical drama, constructivist sculpture, German expressionist films, Russian futurist poet-performer such as Mayakovsky, the Dada movement.
These artists share with each

forms that naturally cross those boundaries. The descriptions of their performance pieces read like a mad cornucopia of controlled chaos: "clothing. controlled chaos "clothing performance, soulptime, installation theater, dance, colarter, parada, pageant, come books, beauty contests pageant, come books, beauty contests, many many many, dame, mangram, maddles, purs, allocative from a single university scientification object, project, formation of the page of the p

the resty posturerol pigments oction should be pigments oction should be pigments oction should be provided by the pigments oction of the pigment of the pigment oction of the pigment oction of the pigment oction oction of the pigment oction oction

a rich tradition more than three-quarters of a century old!

All "Nesdeet" events will take place at 800 pm at 500h; 252 Englith Avenue, dissentioner. Friday, April 6 Part Clostking as a Facual Flought, "Schorday as Facual Flought," Schorday Movee," and "Strange Ditties," Sunday, April 8. Alternatives (continued on page 8, col. 2).

#### Getting It Backwards

There are two amazing details surrounding the eleventh San Diego Crew Classic which convenes this Saturday. The convenes this Saturday. The most amazing thing? That 1300 arbitets from forty-two clubs and colleges will travel here to partiake of the dobious privilege of sweating their tails off to determine who can go backwards on water fastest.

thing about this weekend's thing about this weekend's regatta of the crew racing season, and next in importance only to the championship races at the end of the season—is that the event will be held on West Mission. Bay instead of in some secret cove in Bermuda, where U.S. authorities can't touch it. Or

originated in England in 1829, and, in 1852, was introduced to these shores by Harvard and Yale. It's no surprise today that the old Eastern universities are papered with photos of their lathers, grandfathers, and great-grandfathers dressed in great-granularities dressed in rowing duds and imploring their progeny to sign up and pull. At Yale the crew coach routinely reminds freshman prospects of their duties to tradition by taking them to the university's

Eakins's fatally romantic painting of John Biglin rowing a single scull up the Schuylkill River in 1873. But what about these new-

them trust that miserable wind-of a cosswain to tell them where they are going. What sort of people would voluntee for such work? Folks without body coss or the water would be my gones. Crew racing's redeeming aspect is that it is a pleasing spectal process progressing as



#### Words of Commitment

Although a great many of her poems are purely lyric, with no political content. Denise Levernov is undentably a "poet in the world." In an essay by than ame, she describes herself as a writer who believes that "morality", demands of us that we sometimes leave our desk, our classrooms, our libraries, and manifest in the streets, and by radical political actions, that love of the good and beautiful, that love of the and and its arts, to which otherwise we pay only lip service." Unlike many contempleary posts, Leverton doesn't exchess diductine postery as means of expressing the conceiver about the content of the conceiver about the content of the conceiver about our diduction postery or more consummate when she united desks, our classrooms, our

image and anger—as in a passage from "The Dragen of Revolutionary Love," written after she went to Hanoi in 1972. a whole child hurries to school with a legless child on his back. both of them flushed with pride.

both of them flushed with pride Denise Leverton is associated with the Black Mountain poets —Robert Duncan, Charles Olson, and Robert Creeley, all of whom were influenced by the works of Erra Pound and William Carlos Williams — the both descriptions of the though she never visited that remarkable educational remarkable educational experiment in North Carolina which brought regether such creative and innovative artists as choreographer Merce Cunningham and composer John Cage. In fact, Evertav never attended school. She was never attended school. She was to the control of the the control of the control of the the control of c



Vasor, Radelite, I.C. Berkeler, and M.T. She has also mbook to her credit. Ins served is poorty editor of The Nation, and currently teaches at Stanford. Kenneth Resorth calls Leverton the most suchly skillful poet of her generation, the most modest, the most me ving. "Also wis beneath under most me ving." Also wis beneath deep insumative the exquisite composition and a deep insumative the exquisite "Cloud Piems," dedicated to be former hasband, vicee her

## READER'S GUIDE TO LOCAL EVENTS

Music

Chamber Concert, the renowned Tokyo String Quartet, sponsored by the La Jolla Chamber Music

by the La Jolla Chamber Music Society, returns to perform Haydn's Quartet in E-Flat Major, Ravel's Quartet in F Major, and one of Beethovers' "Rasoummoofsty" Quartets, the C Major, Friday, April 6, 8 p.m., Shewsod Au-ditorium, La Jolla Museum of Contemporary Art, 709 Prospect Street, La Jolla, 459-3724.

EVENTS must be described in main law than the control of the main preceding the Thursday issue in order to be for the considered for publication. Please do not phone. The Events Edino mode from the control of the con

#### Dance

Ballet, The Legend of Josefa and the Holberg Suite will be featured in the California Ballet Company's season finale, Friday, April 6, 8 p.m., and Saurday, April 7, 230 and 8 p.m., East County Performing Arts Center, 210 East Man Street, El Cajon. 560-5676 or 440-2277.

Dance Collective combines dance, mme, and mattal arts in this per-tormance. Saturday, April 7, 8 p.m. Educational Cultural Com-plex, 4343 Ocean View Boulevard, Southeast San Diego. 230-2827.

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

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7 p.m., Mission Hills Congregational Church, 4070 Jackdaw Street, Mission Hills, 295-9677.

### Film

For Children, films will be shown Friday, April 6, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5168.

"Vasili and Vasilisa," Irina Pop-lavskaya's 1981 film, the first adaptation of a week by the Russian writer Valentin Rasputin, will be shown in the continuing political film series, Thursday, April 5, 7 p.m., Mandeville Auditorium, UCSD, Limited seating, Free, 454,4459. UCSD. Limited seating. Free. 454-4450 or 452-2106.

"Yugoslavia," an interview with the late Yugoslav president Tito highlights this study of life in Yugoslavia, Sunday, April 8, 19 pm. and 330 pm., room P-32, Palomar College, 1140 West Mis-sion Road, San Marcos. 744-1150 or 727-7529 x2153.

Street, La Jolla. 499-1724.

Smetan Centennial continues with Karel Hina conducting the San Diego Symphony in his Two Somete Joon. House, April 8, 2-10, m., Irada, April 6, 8 p.m., and Sundar, April 8, 2-10 p.m., Cark Theatre, 202 C Street, downtown: Fernited Smetans, ganderpher of Bodien Smetans, ganderp or 721-7329 x2155.

"Jean of the Angels," based on the famous Devils of Lusdon case, the Foliah film (with English solitor) by Jerry Kawalerowicz about a principal film (with English solitor) by Jerry Kawalerowicz about a principal film (with the film) of the film (with the film) of the film) of the film (with the film) of the film (with the film) of the film) of the film (with film) of the f

SDSU, the SDSU Opera Theore Workshap, with the Czechoslovak Sokol Dancers of Lus Angeles, will perform Smetama's The Bartered Brade, Saturday, April 7, 8 p.m. and Sunday, April 8, 3 p.m., Smith Recital Hall, SDSU, 265-6947 or 565-9947 or 265-6031.

Piano and Violin Recital, pianist Dame Lawrence and violinist Greg Lawrence will perform a classical program, Friday, April 6, 7:30 p.m. Habitat Bookshop, 4711 Third Street, La Mesa. 697-7922.

Folk Concert, West Texas country blues guitarist "Tomcat" will ap-pear Friday, April 6, 8 p.m., 1260 Robinson, Hillcrest.

Robinson, Hillcrest
Nueva Canción of Chile, the
musicians "Grupo Raiz" will per
form from a repertoire of traditional
Latin American for musician
modern works and per
form of the control of the control
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Center, 1947 Thirtieth Street,
Golden Hill. 232-5009.

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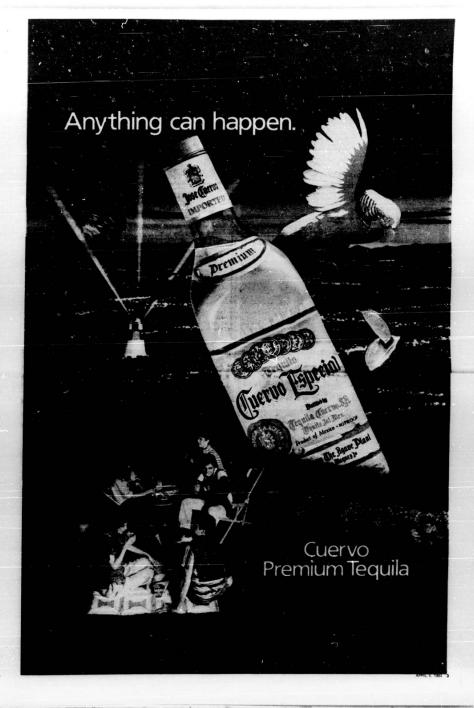
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## READER'S GUIDE

Multimedia Concert, the pro-Multimedia Concert, the program by doctoral candidate and composer John Felder will include larz Satte John Faun, with dancer. Emergence, for solo porcussion; Augennusic, for solo viola and dancer. On Tuesdays I Polish My Choke, for bastrone and trumper, United States of the Concerning of the Concer

Organ Concert, Jared Jacobsen of-fers a program of French music, Sunday, April 8, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Piano Recital, Peter Gach will perform works of Chopin, Beetho-ven, Ives, and others, Sunday, April 8, 3 p.m., Performance Lab,

Palomar College, 1140 West Mis-sion Road, San Marcos, 744-1150

Jazz Performance, the MiraCosta College Jazz Band will perform, Sunday. April 8, 4 p.m., MiraCosta College Theater, One Barnard Drive. Oceanside. 757-2121 or 755-5155.

Oratorio, Haydn's The Seven Last Words of Christ will be performed by the ninety-voice Westminister Choir with solioists and chamber orchestra, Sunday, April 8, 7p.m., First Presbyterian Church, 320 Date Street, downtown, 232-7513.

Chamber Concert, the Los Angeles Chamber Orchestra re-turns with a program including Mozart's Symphony No. 27, the

Prano Concerto No. 23, Coplands Clariner Concerto, and the Mea-morphosen of Richard Strauss, Sun-day, April 8, 7 p.m., East County Performing Arts Center, 216 East Main Street, El Cajon. 440-2277.

Man Street, El Capon. 449-2210.
Choral. Concert. Johannes Brahms's A German Requern will be presented by "Music Series 1984," and performed by the Charcel. Choir and Masterwick Chorale, solosts, orchestra, and organists. Sunday, April 8. 8, pm., First United Methodist. Church, 2111 Camino del Ro South. Misson Valley, Free. 297-4366.

Guitar Concert, the UCSD Guitar Quartet will feature both contem-porary and traditional works for classical guitar, Sunday, April 8, 8, p.m., Performance Space B210.

Mandeville Center, UCSD, Free 452-3229.

Chamber Recital, the Allegro Quarter will perform Tuesday, April 10, 8 p.m., Goodwin Chapel, Point Loma College, 3900 Lomaland Drive, Point Loma, Free, 222-6474 x344.

Avant-garde Jazz Musician An-thony Braxton will appear in a solo performance, Wednesday, April 11, 8 p.m., Mandeville Au-ditorium, UCSD, 452-4559.

Special

Puppet Show, the Kent family will enact "Beauty and the Beast", Friday, April 6, 10 a.m.; Saturday, April 7,

II a.m., I, 2:30, and 4 p.m.; and Sunday, April 8, II a.m., I, 2:30, and 4 p.m., Pupper Theater, Presidents Way, Balboa Park, 420,0794.

World Figure Skating Champions, including local favorite Tiffany Chin, will perform on the ice, Saturday, April 7, 8 p.m., San Diego Sports Arena. 224-4171 or 226-8212.

Library Cast-offs, your chance to pick up great books at bargain prices comes at the used book sale of the San Carlos Library, Satur-day, April 7, 9:30 a.m., San Carlos Library, 7265 Jackson Drive, San Carlos.



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## WE STILL LIVE IN A **DEMOCRACY AND** IT'S UP FOR GRABS.

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For the first time we will have a county democratic convention in San Diego, Saturday, April 14, 1984. This will be a replica of the national convention to be held in San Francisco. The first 600 democrats to register will be able to attend. Delegates fee: Regular-\$15 Student-\$7.50. Call 283-7392 or 239-5287.

### YOUR VOTE IS VITAL-

Your action can make a difference Personally I think that Cary Hart is our best chance for a positive future. If you would like to join me in making San Diego a model for new politics, please call 481-7551 or 455-548. David J. Harris

## TO LOCAL EVENTS

Czechoslovak Ethnic Day, tolk dancing, a brass band, and a tooc tair will highlight this event, which Saturday, April 7, 1:30 p.m Smith Recital Hall Plaza, SDSU

Smith Revial Hall Flace, SPSCI
"Neotors," the second animal Fee-traal of the New Arts opens with theperformance prece," The Source of O' or "Clothing as a Feetual Dought's be E (Clesko, Friday, April 6, 8 p.m., love Amee and "Timinize Mevers and "Strange Dirties," Saturday, April 7, 8 p.m.; a multimedia performance by Al-ternatives 5 is scheduled for Sun-day, April 8, p.m., Sulta, 852.

"Love and Rockets," cartoon

Hernarder will meet their public, Saturday, April 7, noon, Comic Kingdom, 1629 University Av-enue, North Park, 291-1515

Guided Hikes, brine banch, water outded Hikes, bring lunch, water, and a camera to the sixteenth an-nual Desert Gardens Walk, Sun-day, April 8, II a.m. and I.p.m., Blair Valley, on S2, a few miles south of Scissors Crossing. Free, 761-5311.

Poetry, Denise Levettov, one of this country's major poets will read and discuss her work in the con-tinuing "Living Writers" series, Thursday, April 12, 730 p.m., Casa Real, Artec Center, SDSU, Free, 265-5204 or 265-5237.

Sports

Regatta, more than 1000 arhitetes from forty-two clubs and univer-sities, including Olympic hopefuls, will compete in the eleventh San Drego Crew Classic, Saturday, April 7, 65 m. to 4 p.m., Bahia Point off West Mussion Bay Drive. Free, 488-40 39.

Baseball, the Padres play Chicago, Friday, April 6, 7:05 p.m., San

Diego's Jack Murphy Stadium 283-7328 or 283-4494.

Basketball, the San Diego Chippers meet the Golden State Warriots, Friday, April 6, 7,35 p.m., San Diego Sports Arena, 226-8456.

### Radio/TV

"Star Wars," the radio adaptation of this intergalactic saga returns for another run, beginning Thursday, April 5, 7,30 p.m., and continuing through twelve more weekly episodes, KPBS-FM (89).

"The Importance of Being Ear-nest," Oscar Wilde's delightful comedy of errors may be seen

Saninka, April 7, 9 p.m., KPBS, Channel 15

"Antarctic Summer," follows the roturn of Adelie penguiro and Hocker sea mon to most breeding grounds in this first pro-gram of the thirteen part series "Living Wild" which are Sunday, April 8, 8 p. m. KPBS, Channel 15.

Oscar Night rolls around for the fifty-sixth time; the conferring of cinematic laurels airs Monday, April 9, 9 p.m., KGTV, Channel 10.

"The Queen of Spades," Tchar-kovsky's opera based on a tale of obsession and intrigue by Alexan-der Pushkin, is presented in the original Russian, with subtitles, Monday, April 9, 9 p.m., KPBS. Channel 15.

## Coming to UHS!

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APRIL 11, WEDNESDAY, 8:00 P.M. Mandeville Auditorium

UCSD Box Office & Ticketron: 452-4559

## READER'S GUIDE

Science Fiction, the second of thirteen weekly radio diamarra-tions of Ray Bradbury's short stories features Night Call, Collect, Tues-day, April 10, 7230 p.m., KPBS-FM (89).

"The Killing Floor," Moses Gunn and Damien Leake star in this American Playhouse presentation of Chicago's slaughterhouse worker and their efforts to unionize, Tues day, April 10, 9 p.m., KPBS, Channel 15.

"The Gondoliers," Gilbert and "The Gondoliers," Gilbert and Sullivan's classic 1899 operetra about two Venetran gondoliers, one of whom might also be the rightful king of Barataria, airs Wednesday, April 11, 9 p.m., KPBS, Channel 15.



now being displayed in the Museum of Photographic Arts, Thirsday, April 5, 7-30 p.m., and ditorium, Naturai History Museum, Ballssa Park, 239-5262.

"France and the World Today," will be the ropic for Hugues Gorsbault of the French Embass Press and Information Service in New York, Thursday, April 5, 8 p.m., coom 31, Hepper Hall, SDSU, Free, 265-5204 or 265-6244.

The Art of Operatic Production will be discussed by Ian Campbell, San Diego Opera's general director, Finday, April 6, 10' a.m., room IIIA, Administrative Complex, UCSD, Free, 452-3409.

'The Egyptian Book of the Dead," theosophic perspectives will be of-fered by Eloise Hart of the Theosophical Society of Pasadena, Sunday, April 8, 1030 a.m., room 103, Casa Del Prado, Balboa Park, Free, 298-6784.

"Euripides: The Poet as Prophet," Bernard Knox, Director of the Center for Hellenic Studies in Washington, D.C., will discuss the most controversial of the Greek tragediams Wednesday, April 11, 3 p.m., Smith Recital Hall, SDSU. Free, 265-5186.

The Alaskan Wilderness will be The Alaskan Wilderness will be featured in a narrative and slide presentation by Pat Workyns, sponsored by the Torrey Pines Casstal Group. San Diego Sterra. Club. Monday, April 9, 8; m., San Diego Federal Savings and Loan, 2751 Via de la Valle. 233-7143.

"Encrouched," an installation by Jean Habenicht may be viewed from April 9 through April 20, with a reception April 13, 7 p.m., Flor y Canto Gallery, Art Building, SDSU. "Women's Social Mobility in Nomen's Social Mobility in Nineteenth-Century France," history professor William Sewell will lecture, Wednesday, April II, 3 p.m., room 221, Hepner Hall, SDSU. Free. 265-6524.

Sculpture, the work of Los Angeles artist Joyce Kohl will be on display through April 14. Installation Gallery, 447 Fifth Avenue, down-town. 232-9915.

garde movement centering on the letter as sound and visual form, will be displayed through April 15, Mandeville Art Gallery, UCSD, 452-2130. play through April 21, opening with a reception for the artists, Fri-day, April 6, 6 p. m., Gallery of the Multicultural Arts Institute, 425 Market Street, downtown, 236-1521.

Paintings and Drawings by Sydney Kovac will be on display through April 15, Richard Peterson Studio, 711 Eighth Avenue, downtown. 236-0284. Kinetic Sculpture, works by George Baker will be on display through May 15, opening Saturday, April 7, at the Wenger Gallery, Fine Arts Building, 4638 Cass Street, La Jolla. 454-4414.

"American Art Since 1970," paintings, sculpture and graphics from the Whitney Museum of American Art will be on view through April 22, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Hidalgo Market, Tijuana," a photographic exhibit by Richard Hughes will be featured through April 27, Athenacum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.



### **BAHA'I FAITH** Lecture Series WORLD IN

Saharday, April 7, 8 pm
DR. IRVIN M. LOURIE
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April 5, Thursday, 8:00 p.m. Revelle Cafeteria G.A. \$5.00. UCSD St. \$3.00

UCSD Box Office & Ticketron: 452-4559

## TO LOCAL EVENTS

"Bathers," scenes of the Pacific coast through April 28, Museum of Photographic Arts, Balbox Park. 239-5262.

Stoneware and abstract forms, the ceramic work of Harrison McIn-tosh will be displayed through April 28, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

"The Last and First Eskimos," a photographic essay by Alex Harris on modern life in remote Eskimo villages will be on dieplay through April 29, Museum of Man, Balbou Park, 239-2001.

"Photographic Narratives," hand-colored prints of props ar-

April Foolery, the first Annual International Humor in Art exhibition continues through April 30, A.R.T. Beasley Gallery, Suite 16, 2802 Juan Street, Old Town. 295-0075.

New Paintings by Paul Knotter may be viewed through May 5, Patty Aande Gallery, 660 Ninth Avenue, downtown. 233-9242.

The San Diego Jazz Festival presents

The World

Saxophone

Quartet

David Murray, Julius Hemphill, Oliver Lake, Hamlet Bluiett

Thursday, April 5, 8:00 pm

Brunswig Drug Building, 363 5th Avenue Downtown in the Gaslamp Quarter between J & K One block up from the old Spaghetti Factory.

Tickets on sale now at all TELLESEAT \$\infty\$ locations. Call 459-1404 for information. General admission \$8.00, San Diego Jazz Festival members \$6.00.

The San Diego Jazz Festival in association with the La Jolla Museum of Contemporary Art

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Bashard Weber (Norway)
April 28 Dusan Begdenovie (Ungolichio
Moy 4 The Henry Threadgill Beder (US

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For reservations and further information call San Diego Jazz Festival 459-1404.

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watercolor illustrations by Jean de Brunhott for his children's books will be displayed through May 6, San Diego Museum of Art, Balboa Park. 232-7931.

Figurative Paintings of Frank Dixon will be displayed through May 5. Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

5

"The English School," more than one hundred works by nineteenth-and twentieth-century figurative artists will be displayed through May 31, Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.



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EXPERIENCE The San Diego Symphony

#### KAREL HUSA

Civic Theatre—Thursday, April 5, 7:00 pm, Friday, April 6, 8:00 pm, Sunday, April 8, 2:30 pm

#### OLIVER KNUSSEN. ROSEMARY HARDÝ

American premiere of Knussen's "Songs & a Sea Interlude" from the opera "Where the Wild Things Are." Soloist soprano: Rosemary Hardy. Also Stokowski's orchestral on of "Pictures from an Exhibition" Civic Theatre—Thursday, April 12, 7:00 pm, Friday, April 13, 8:00 pm, Sunday, April 15, 2:30 pm.

Tickets. \$8.50 to \$19.50
Charge your tickets. Call 283-SEAT. Tickets also available at Civic Theatre, East County Performing Arts Center and all Teleseat outiets. For up-to-date and outlet information call 563-5800.

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At the Grass Roots Cultural Center

Reservations 232-5009 1947 30th St. In Golden Hill

## **EVENTS**

#### Iconoclasts

Friday, April 13: Dark Bob, "Parfectifed for Everyone," and rwin Irwin. rwin trwin. Dungeonsandragons" and

"Postmortemist Hypnotist Manifesto." Saturday, April 14: Tim Miller, "Postwar." Wednesday, April 18: Michael Wednesday, April 18: Michael Peppe, "Actimusespectakle V. Regions I and III, Looped." Finday, April 20: Nigel Roife. "The Roye that Binds Us Makes. Susan Mogul, "The Last Jew in America" and Variabine Green, "Trick or Drink" Wednesday, "April 25: James Grugsby, "A Slip or the Tongue," and Carmela Rago, "No Cover, No Minimum: "Fraday, April 27: Rago, "No Cover, No Minimum." Friday, April 27: Jerome Rothenberg and Bertr Turetzky, "That Dada Strain. Saturday, April 28: Jo Harve Allen, "Cheek to Cheek and Other Parts." A no-host reception will follow the opening and closing events. In addition, the Sushi lobby will exhibit an installation by artist Mario Lara throughout the "Neofest" month. For ticket information phone Sushi at 235-8466.

#### Backwards

(continued from page 1) minutes. The six-lane course runs from the north end of West Mission Bay south to a finish line near the Bahia Hotel. The anne near the bahna Hotel. The feature race (with finals at 3:00 p.m.) will be a contest among twelve teams for the Copley Cup, a trophy named for the publishers of San Diego's two indigenous daily newspapers. The University of Washington is the defending champion, but strong challenger are expected from both the Eastern establishment and the children of the wagon trains. Admission is free and good viewing will be available from Santa Clara Point, El Carme Santa Clara Point, El Carmel
Point, Vacation Village, and
Bahia Point. For more
information call 488-1039.
— Stephen Heffner

#### **Jazz Unlimited** dance company



April 9, 1984 · Monday · 8 pm S.D.S.U. Dramatic Arts Theatre

Featuring guest choreographer and Bob Fosse dancer, Tania Michaels

Tickets: General <sup>5</sup>6, SDSU students <sup>5</sup>5 Sponsored by ASB Cultural Arts Board. For further information phone 265-6947. In residency Peninsula Dance Arts.

#### Commitment

(continued from page 1) arsenals, between the torture castles with no

series, which this semester is focused on political and social commitment. The event is free For more information, phone 265-5204 or 265-5237.

windows,
we race by bareloot, holding tight
our candles, trying to shield
the shivering flames, crying
"Sleepers Awake!"

Sleepen Awaker hoping the rhyme's promise was true, that we may return from this place of tereor home to a calin down at most one calin down at the c - Janice Steinberg



## Are you tired of being a pawn in the diet game?

Be the author of your own thin life . . .

"Perhaps weight control is not so much pounds to lose out something to be gained as a result of

living a life that matters."

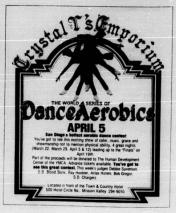
—Kenneth Warm, M.D., and Carolyn Jacobs, R.N. (co-founders of Living Thin)

Free introductory evening April 12. Scottish Rite Center,

Mission Valley For reservation call

435-3158

JOURNAL WORKSHOP



### READER'S GUIDE TO THE THEATER

performed by Prillip Walker of the African American Drama Company of Son Francisco, depriss the lives Son Francisco, depriss the lives of important black leaders: Martin Lather King, Jr., Marcion X.W.E.B. Dublics, High John da Conqueror, and others. Both shows will appear for one evening only. (Sm.) Mandrodile Certer Austrorium, UCSD, Sunday, April 8 at 8:00 p.m.

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

ALTERVATUES
A part of as Needest Festival, the
South Callery presents an evening of
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between poetry and other attack
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Peedo Feet, New Kuit poet, and
Deman, of the multimedia thoules
trouge Peyesia Coeptica, (Sm.) ALTERNATIVES

p.m. For information call 23:9-8466.
The LAPHE TERE
The University of San Dilego is staging
there musted one-stacks by Jerny Richard
transparent of the Common Stage of the Common Stage
together by a common themes
detect. The Chary of Adam and Earl,
Tigy, and Part Control gliedos.
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Passo-radial. Cost members for the
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Haller, Rob Lench, Juck Pennel, Don
Cosmosquit, Amy Johnson, May Dellar,
Costador, Charles Heyorth, Juliane
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islations seem as your play it offers abundant occasions for sudiences to share, through issugiler, those moments that strike a resonant chord in their own lives. The play and the production are so jammed with humor that different members of the audience will respond, lously, to different parts of the play. Essentially, especially the play is about flavor and three decades, sike Rip Van Winkle. In protonged and peases exprosers. three decades, like Rip Van Winkle, in prolonged and passive snoones. The nucle swakening of the Big Three-Oh has injected in each the need for a mate and children — and for thesapy, in the form of two diazy psychoanalystis. (Asking Charlotte, Bruce's therapist or Prudence's Dr. Stuart Farmington for adds to living is like asking a bug about exymology.) Throw Prudence, Druce, and their two

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amusing comedies in ages . .

Bruce's male fover Bob. Bob's meddlesome mother Sadie on the phone, and a datlony waiter, and the result is comic mayhern. Along the way, psychiatry gets a thronough rosating, as do the practice applications of its buzz terminology and the fast-food courting behavior on the Eighthes. In the end, the play's resolution is murky, Durang offers nother solutions not conversable to enables solutions not conversable to the solution.

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Sunday, April 29 at 2:30 pm.
DEATHTMAP
The North Coast Repertory Thester
presents the popular mystery-thirties,
by its Latin, about the devices.
The Latin, about the devices.
The control of the Coast Coas

DRAMA IN SEPIA HUES
The Contemporary Black Arts
Program of UCSD presents two
one-act plays. Love to All, Lorraine,
performed by Elizabeth Van Dyke of performed by Elizabeth Van Dyke of the National Bake: Touring Circuit of the National Bake: Touring Circuit of the New Federal Theater. Incuses on the emotional state of Lorraine Harsberry (author of A Ratish' in the Harsberry (author of A Ratish' in the Federal National Circuit of the National Circuit of National Circuit of

-La Jolla Light

-San Diego Union

Sunday, April 8 at 800 pm.

The FANTASTOR.

The Light Darrier Theater is staging
the popular muscled by larvery
Schrind and Tom. Jones (1981 minning
100,000 performance the May 1 The
production is directed and
chronogoging by Beat Plannagar.

Direction is directed and
chronogoging by Beat Plannagar.

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Members of the cast and Rick Pierce.
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General Rain and Thy to
Berneriber: (Smr.

April 29: Wednesday through
April 20: Wednesday
April 2 FOR EVER AFTER

La John Academy of Advertising & Art One Par and Comment of the Comment 619-459-0201

GOAT SONG and DWELLING CIVIT
SWEET DWELLING CIVIT
THE CKSD Department of Drams
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which earned playswight Exit Prince
the London Southly Times
or any prince prince to the style of Infalia's
Last Request. "Finne has directed
the production, which he says. "In
the Company is also staging
to prince to the style of Infalia's
Last Request." Prince has directed
the production, which he says. "In
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that the Co

Cabaret, Both shows will be performed for two nights only, (Sm.) Mandeville Recital Hall, (JCSD, Friday,

OREEN
The UCSD Department of Drama is sponsoring the San Diego permitter of and controvential — retelling of the myth of Ocean, which will be performed by the LA. Theater Worfs for the days only. The pily is set in a set of the days only. The pily is set in a second to the days only because his father the limit of a course on the family a carried poly her protected that Calde will say his father Edde Seeks guidance from the



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EAST COUNTY PERFORMING ARTS
CENTER
210 E. Main Street, El Cajon

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Bristonet

San Diego 230-2800

POX THEATRE 720 B Street, down 233-6331

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmort College Drive, El Cajon 465-1700 w410

JEWISH COMMUNITY CENTER Firont and Center Theater 4079 Fifty-fourth Street. San Diego 583-3300 x36 LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

LA JOLLA STAGE COMPANY
Parier Auditorium. La Jolla High School
750 Nautilus Street. La Jolla
450,7773

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, Nation 474-4542 LAMPLIGHTERS COMMUNITY THEATRE Ben Pulak Fine Arts Center 8053 University Avenue, La Mesa 464-4998

LAWRENCE WELK VILLAGE THEATRE 8600 Lawrence Web Drive Escondor 749-3448

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

MIRACOSTA COLLEGE
Little Theater
One Barnard Drive, Oceanside
757-2121 x2.36 NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lorras Santa Fe Road. Solana Beach 481-1055

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

PATIO PLAYHOUSE

PINE HILLS LODGE 2960 La Posada Way Julian 765-1100

Vir.eyard Shopping Center 1151 E. Valley Parkway. Escondido 746-6669

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248

THE PROGRESSIVE STAGE COMPANY 3325 Adams Avenue. Normal Heights 284:1392

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

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre. Balboa Par

SOUTH COAST REPERTORY THEATRE 695 Town Center Drive. Costa Mesa 714-957-4033 OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255 OLD TOWN OPERA HOUSE 4040 Twiggs Street. Old Town 298-0082

STARLIGHT Startight Bowl. Balbos Park 232, 3049 or 234, STAR

UNITED STATES INTERNATI UNIVERSITY Zable Theater 10455 Pomerado Road. Script 271-4300

SAN DIEGO REPERTORY THEATR 1620 Sidth Avenue, downtown 215-8025

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866-7100-9216

271-4300 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater. Studio Theater 452-4574 Mandeville Auditorium, Mandeville Rectal Hall 452-2380

UNIVERSITY OF SAN DIEGO Carrino Theater, Alcala Park, Linda Vista Road, San Diego 291,6480

WAY OFF BROADWAY DINNER THEATRE

## READER'S GUIDE TO THE THEATER

playwright adds a twist to the story in a pisywnjit adda a haist to the story in a crucial departure from the original legend. Praised in London, applauded Los Angeles vinner of fine Drama Critics Awards), and chastised in New York, Grock is presented in a stripped-down, expressionatic mode, (Sm.) Amandel Weiss Center for the Performing Arts, UCSD, Wednesday, April 11 through April 15. Wednesday through Saturday at 800 p.m. Sunday at 700 p.m. Rainner Saturday at at 700 p.m. Rainner Saturday at

PROMP CAPTINE THE STORY OF MARY APPRISON TO THE PROOF PROFILE THE STORY OF MARY APPRISON TO THE PROOF PROFILE THE PROOF PROFILE THE PROOF PROFILE THE PROFILE THE

when given the opportunity to return to "white civilization" (Sm.) Patio Playhouse, through April 8: Saturday at 4:00 p.m. and 7:30 p.m. Matinee Sunday at 2:00 p.m.

I REMEMBER MAMA

I REMEMBER MAMA.
The Scripps Stanch Community
The state presents John Van Druden's
period comedy about a Norwegian
family's attempt to establish a modes
tome on San Francisco's Steiner
Street in 1910. Though the family is
poor, their admortable monther has
convinced her children that they are
swalter. And the relate her or convinced her children that they are wealthy. And the play, based on Kaulnyn Frank's noest. Marinas Barris Account inhere that this strategy post production. Members of the cast are brene Billingheigh Pill Alan, Rachel Sceneralle, J.J. Gass, Chamsaire Raren Lust, Louise Hadson, and Jerry Cen. (Sm.). Scripps Rainch Community Theatre, that Louise Hadson, and Jerry Cen. (Sm.). Scripps Rainch Community Theatre, through April 7. Thousands are though strongly strategy.

KNOWING and JUSTICE
The Marquis Public Theater presents
two one-act plays. Knowing, by local

tho meet after a year's so; varation who meet after a year's scyaration. What begins as a humorous retelling of better days is interrupted by a bag lady, a mysterious box, and painful memories. Justice. by New York playwright Bernard Super, is about a cold-blooded killer whose desire for cold-blooded faller whome desire for infamp has led him to commit the ideal come. The play sales place in in interrogation come, where in interrogation come, where a play come is a support to the play of the play the victim's father (who shows up with gun) confront the munderer. Richard Mediupro directs both productions. Cando Sien Carenton, Bob Bloomgen, and Tom Kitroy. (Sm.) Marquis Callery Theater, open-ended nor. Thursday through Saturday at 800 p.m.

A LATE SNOW

The Bowery Theatre presents the drama, by playwright/novelsd Jane Chambers, about five women, snowbound in an isolated cabin, During this unespected encounter, the five women, each of whom is linked to the others through her past and future, come to terms with their needs.

desires, strengths, and weathnesses— and also with the many forms that love can take. Dorothy Some and Form McCallum have directed the production, hereing production, hereing Some and ser-production, hereing Some and are roduction. Hereing Some and the facility of the service of the service of the Hoskaberry, Call West, and Sherhinn Hoka. The set design in by McCallum and Jum Bush. The containes are by logid Helon, and the gliding is by Soma Lanzible. (Sm.) Desay Theatter, Manual Production Desay Theatter, Manual Production Some Lanzible Some and the service of the Sound Lanzible Sound Lanzible Sound Lanzible Sound Sound

THE LITTLE PRINCE
Project Vanguard Productions is staging a dismance adoptation of the popular story by Articine de Saint-Europey, Hichael Taxer directs rusic and dance.
Westminister Presbyterian Church Arean Theatre. 3598 Tables Street. As Deep, threshyerian Church Arean Theatre. 3598 Tables Street. Saint-Deep, threshyerian Church Arean Theatre. 3598 Tables Street. Saint-Deep, threshyerian Church Arean Theatre. 3598 Tables Street. Saint-Deep, threshyerian Church Saint-Deep Street, Area Church Saint-Deep, threshyerian Church Saint-Deep Street, Area Chu

MAN OF LA MANCHA The Lawrence Welk Village Theatre offers Dale Wasserman's musical about Miguel de Cervantes and the

fate of a manuscript he has written called Don Quixote. Having been sent to prison for dubious crimes. to pison for dubous crimes.

Cenarites possesses only the 
manuscript, and when his fellow 
manuscript, and when his fellow 
her to set it out. The musical when 
his fellow her to be the out. The musical when 
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such songs as: "The 
hippossible Denario". "Dubones." is 
hard of Mo?" is directed by Gilly 
have, Members of the cast include 
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held 15.1 "Through gill 
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THE MARTIAN CHRONICLES
The Palomar College Tinestre presents
the work premiere of Williams Adam's
stage adaptation of Ray Bradbury's
science Riction classic, which takes a
countic gimpse at the colonization of
Mars. Adams also directs the
production, which features an original production, which features an origina musical score, written by Anthony Adams and performed on fifteen of the polytonal instruments created by Harry Partch. Members of the cast,

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THE PRIDLE AGES
The Galaxing Clauster Theorie operins
The Galaxing Clauster Theorie operins
The Galaxing Clauster Theorie operins
Sin Diogo premise of the insurance
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The Drinning Rosen, which played at
The Drinning Rosen, which played at
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a mon who refuses to grow up—and
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By John Hauser (Sm.)
Galaximp Clauster Theatr
Woodnesday, April 1 Brinningh Julie 2
Boog pm, Micros Sunday at
300 pm.

THE MOUSETRAP
Reviewed this issue.
Flesta Dirace Theater, through
April 29: Tuesday through Saturday,
dirace at 630 pm., cutain at
8:15 pm. Sunday, disner at 5:30 pm.,
cutain at 7:15 pm. Mainee
Wednesday and Sunday, buffet

Medities; Chauly Arsigne Canida Medities; Chauly David Balticis; Prederick Brand, Davige Daniels, Lang, Par Chalson, Shela Browder Hagid to Hamilton, Shela Balting Chalge and Keyn Man, David Again Challego, Lang January Challego, Lang January Challego, Lang Lang, Lang,

THE MIDDLE AGES



at 8:00 p.m. Matinee Sunday at 2:30 p.m.

PRIMITIVE MOVERS and STRANGE DITTIES
As part of its second annual Festival of the New Arts, the Sushi Gallery presents two solo performances by Katha Dean associations and the Communication

Caribbean rhythma, expressionist shapes in an animated film illuminate the artist's body in various ways. The animation, choreography, and performance of both pieces are created by Karly Rose. Columnes are by Mary Bright. (Sm.)
Sush's Galley, R52 Egight Avenue, downtown, Saturday, April 7 at

READER'S GUIDE TO THE THEATER

Festival of the New Arts, the Sushi

Gallery presents New York Guide performance arisis Patt Clession. Her costume perf-ora-tion." combines coloring, film, performance, sculpture and instalation in an invervent glance art mythology, modernaly, and social representations of the control of heavy from the companies of heavy from the companies of heavy from the companies of being from the companies of heavy from the companies heavy from the

THE TALES OF UNCLE REMUS

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THE TWERN
The Pine Hills Players present George
M. Cohan's face about a modely
group of characters, arrong them a
mysterious wegabond, who seek
shelter in an old country inn on a
stormy right. Suppense ensues in this
travesty, which Cohan wrote in
response to a serious melodrama by

travesty, which Cohan wrote in response to a serious melodrama by Cora Kick Gantt in 1920. Members of the cast for the production are Howard Edelman, Debra Bartlett, Bill Nolan,

THE SOIREE OF O, OR CLOTHING AS A FECUND THOUGHT As part of Neofest, its second annual

KNOWING

MacLiflane, Mille Arter, John Froyat, John Foyat, Bernard Andrews, and Linda Hawkins. A barbecue dinner precedes the show. (Sm.)
Pine Hills Lodge, through June 2;
Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

TeAHOUSE OF THE ASOUST MOON TEAHOUSE OF THE ASOUST MOON THE Southeast Community Theater presents. John Particks Words War II connectly about the misablentaines of Lorendy about the misablentaines of Lorendy Asout Milliam Theodore Fasiel, and Request Manigradin. The set of sediment by Boh Attenty, the contames are by Calent Williams and the lighting and Company School Auditorium, 1005 Forth Sewerth Heres Sin Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy Any 100 yrs. National Control Services (Son Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy Any 100 yrs. National Control Services (Son Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy Any 100 yrs. National Control Services (Son Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy Any 100 yrs. National Control Services (Son Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy Any 100 yrs. National Control Services (Son Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy 100 yrs. National Control Services (Son Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy 100 yrs. National Control Services (Son Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy 100 yrs. National Control Services (Son Deeps, Friday, April 6 Binungh Ayel 122 Friday and Salandy 100 yrs. National Control Services (Son Deeps, Son Deeps, Son

TWO ON THE ABLE.

THE Contrast AN Thatter is offering a musical errors by Intrast of trees by Instance of musical corners by Instance of the Instance of I TWO ON THE AISLE



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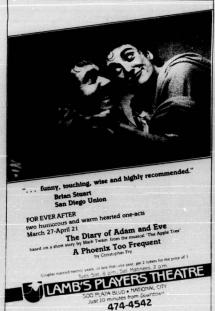
NORTH COAST REPERTORY THEATRE

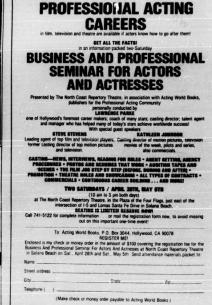




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## READER'S GUIDE TO THE MUSIC SCENE

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

When in the mid-Sixties my teenage music buddies and I would scour local record shops would scour local record shops looking for arriving by the British band, John Mayall's Bluesbreakers, it was for two reasons. Primarily, it was because we liked Mayall for his ability to breather new life into blues standards with brilliant interpretations and arrangements, and for his own arrangements and his own arrangements and his own arrangements and his own arrangements and his own arrangements are not his own arrangements and his own arrangements are not his own arrangements and his own arrangements are not his own arrangements. instrumental skills. The second reason was that it seemed as though every time Mayall put out a record, it introduced another previously unheralded guitar whiz. The 1966 offer of the 1965 offer of the 1965 offer offe introduced a nineteen-year-old Clapton clone named Mick Taylor. Of the three, Taylor was the least original stylist, but that proved to be an advantage in that more than any other Bluesbreakers string man Taylor was capable of adapting his playing to suit Mayall's mercurial nature and



serpentine forays through acoustic and electric blues, blues-rock and boogie, and

blues-rock and boogle, and jazz-blues.
As it turned out, Crasade was also a straightforward if somewhat self-conscious declaration of the purpose of Mayall's career, which was to campaign for a widespread recognition of the blues and blues musicians. In the years following the release of that

and Freddie King. What was particularly impressive about Mayall's late-Sixties commercial Mayall's late-sixties commercial breakthrough was that it came at a time when the press — even the music press — was more likely to run stories about the drug culture, the San Francisco Sound, the hippie movement, or the color of the Monkees' undies than about a white Briton's emulation of black American blues artists. But if there was nothing about Mayall more newsworthy than the quality of his music, his the quanty of his music, his reputation as a sort of benevolent, musical George Steinbrenner who selected only the best performers from the available talent pool afforded him invaluable word-of-mouth publicity.
In addition to Clapton,

publicity.
In addition to Clapton,
Green, and Taylor, other to toiled
in August Sixties bands
included Jack Bruce (Cream),
Mick Fleetwood Mac), Hughie Flint
(McGuirmes-Fint), Mickey
Waller (Jeff Beck Group),
Ayraleg Damba (Flother,
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Ayraleg Chamba (Flother,
Arrived Chamba),
Harting (Flother,
Harting, Paul Williams (Man
Holdsworth), Dickoseum),
and Andy Frase (Flee),
Unfortunately, Nayall's side
in Chamba (Flother,
Sixties Chamba (Flother)
In General Chamba (

Taylor, one of the most faithful and longest tenured of Mayall's musicians, accepted an invitation to join the Rolling Stones in 1969, Mayall took a leave of absence from the music scene and emerged a year later with a new band and a newer strategy for playing the blues. The keening guitar leads of Clapton, Green, and Taylor were supplanted by the relative quiet of Jon Mark's acoustic guitar. murmurings of Johnny Almond were heard in place of the more agitated horns of past bands. Stones in 1969, Mayall took a were neard in place of the more agitated horns of past bands. And there was no drummer. Mayail had decided that the other instruments could create their own rhythmic tension without the aid of a skinsman, and with this substantially and with this substantially toned-down instrumental approach he released the appropriately titled The Turning Point in 1970. That album contained one song, "Room to Move," which received an amazing amount of radio play for a blues tune, and The Turning Point went on to become Mayall's best-selling effort.

Turning Form! went on to become Mayalfs best-seiling effort.

But just when Mayalf's quest for a stable, firmity committed band seemed at an end, Mark and Almond left to form the Mark-Almond Band, and almost as if surrendering to fate Mayalf performed the constantly changing retinue of musicians. Eventually this revolving-door policy brought him into contact (sometimes on seat 4).



The second secon



## READER'S GUIDE TO THE MUSIC SCENE

album, Mayall succeeded not only in his efforts to popularize the blues, but also in his

the blues, but also in his attempts to draw attention to musicians who had previously been known only among blues cultists. The bluesmen who benefited, directly or indirectly, from Mayall's proseptizing include such now-familiar names as Albert and B.B. King and late masters such as Sonny Boy Williamson, J.B. Lenoir.

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

When in the mid-Sixties my teenage music buddies and I would scour local record shops would scour occur record snops looking for anything by the British band, John Mayall's Bluesbreakers, it was for two reasons. Primarily, it was because we liked Mayall for his ability to breathe new life into blues standards with brilliant interpretations and interpretations and arrangements, and for his own songwriting, distinctive, strangulated falsetto vocals, and modest but appreciable instrumental skills. The second reason was that it seemed as reason was that it seemed as though every time Mayall put out a record, it introduced another persously unheralded guitar whiz. The 1966 Bluesbreekers featured some hot, beautiful blues guitar by a young cat named Eric Claptor; its follow-up. A Hard Road, was notable for the playing of souther the playing of souther the playing of the introduced a nineteen-year-old Clapton clone named Mick Taylor. Of the three, Taylor was the least original stylist, but that proved to be an advantage in that more than any other Bluesbreakers string man Taylor was capable of adapting

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Green, and Taylor, other celebrated musicians who toiled in Mayall's Sixties bards and the state of the state of the state Mick Fleetwood Mao, Hughie Plint (McGuinnes-Filint), Mickey Waller (Jeff Beck Group), Aynste) Dunbar (Mobnes, Mayall's Millan Holdsworth), Dick Heckstall-Smith (Colosseum), and Andy Frase (Free). Unfortunately, Mayall's side only by his riability to hold on desertions of Mayall's sidemen to potentially greener pastures were getting more attention than the band's music. When

Green, and Taylor, other celebrated musicians who toiled

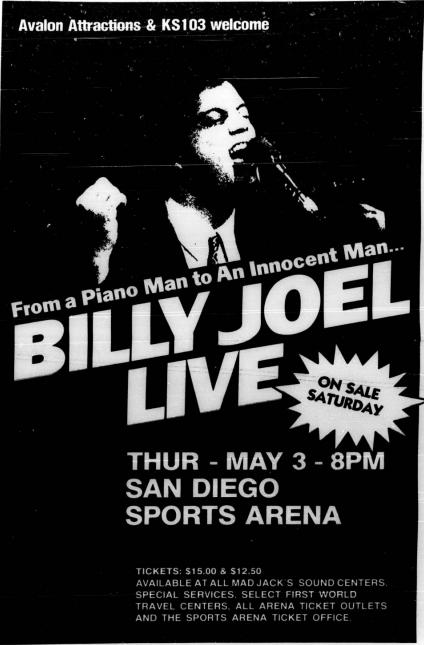
and longest tenured of Mayall's musicians, accepted an invitation to join the Rolling Stones in 1969, Mayall took a leave of absence from the music leave of absence from the music scene and emerged a year later with a new band and a newer strategy for playing the blues. The keening guitar leads of Clapton, Green, and Taylor were supplanted by the relative quiet of Jon Marks acoustic guitar. The muted sax and flute murmurings of Johnny Almond were heard in place of the more agitated horns of past bands. And there was no drummer. Mayall had decided that the other instruments could create their own rhythmic tension without the aid of a skinsman, and with this substantially toned-down instrumental approach he released the appropriately titled The Turning Point in 1970. That album contained one song, "Room to Move," which received an amazing amount of radio play for a blues tune, and The Turning Point went on to become Mayall's best-selling

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But just when Mayall's quest for a stable, firmly committed band seemed at an end, Mark and Almond left to form the Mark-Almond Band, and almost as if surrendering to fate Mayall proceeded to record and perform with a constantly. perform with a constantly changing retinue of musicians. Eventually this revolving-door policy brought him into contact (continued on page 14)



The second secon



with jazz musicians, and out of an exchange of ideas with them came Mayall's development of a fusion of the forms that was heard on the album, Jazz-Blues Fusion, recorded with Fusion, recorded with trumpeter Blue Mitchell. But that and subsequent releases, including Moving On, The Latest Edition, New Year, New Isand, New Company, and the Allen Toussaint-produced Notice to Appear were not well-received, and by the end of the Seventies Mayall had seemingly disappeared from the music

A couple of years ago, Mayall, McVie, and Taylor temporarily resuscitated the Bluesbreakers.

Taylor has since rejoined the newest version of the band, and he and Mayall will share the stage when the 1984 breakers and the Marcia Ball Band play tonight.

Ball Band play tonight, Thursday, at the Belly Up Tavern in Solana Beach. As luck would have it, another concert that promises to be an excellent one will be held tonight. Thursday, as well. The World Saxophone Quartet. The World Saxophone Quartet, which features tenor saxist David Murray, alto saxist Julius Hemphill, alto and soprano saxist Oliver Lake, and baritone saxist Hamiett Bluiett will perform in the Brunswig Drug Building in downtown's Gaslamp Quarter, As you might imagine, a group of the world's best reedists applying their

improvisational talents to a blend of rhythm and blues, funk, swing, and bebop styles in the format of a classical string quartet - makes for an string quarter — makes for all exciting and combustible sound. The last time the band was here, they delighted an enthusiastic audience with their hip wit and playful interaction as much as with their virtuosic musicianship, and word got around that this group was not around that this group was not to be missed the next time they visited San Diego. The World Saxophone Quartet is one of the most unusual and yet least affected or intellectually detached jazz aggregates in existence. Their performance tonight, sponsored by the San Diego Jazz Festival, will probably have local tongues

CONCERTS

wagging for days. In other concerts this week, blues artists Smokey Wilson blues artists Smokey Wisson and the Hurricanes will play at the Mt. Helix Elks Lodge in Southeast San Diego Friday night; while Rough Cutt and Allies are at the Backdoor; and Invisible Zoo (featuring ex-San Brunswig Drug Building, tonight, Thursday, 8 p.m., 363 Fifth Avenue, Gasiamp Quarter, downtown, 459-1404.

John Mayall's Bluesbreakers and the Marcia Ball Band: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Smokey Wilson and the Hurricanes: Mt. Helix Elks Lodge. Friday, April 6, 8 p.m., 5860 Market Street, Southeast San Diego. 261.5963

Rough Cutt and Allies: SDSUs Backdoor, Friday, April 6, call for time, Actec Center, San Diego State University, 265-6562 or 265-6947.

Invisible Zoo, Darius and the

Aspen Mine Company

## **OLDIES BUT GOODIES**

Every Monday night in The Lift Bar Bebop to the tunes of the '50s & '60s 9 p.m. 'til 2 a.m.



**Buddy Holly Specials—500** Miller Draft—50c

Well Drinks—89¢ 5880 El Cajon Blvd., S.D.



## SIGNED, SEALED AND DELIVERED

Diegan and former Horsefeathers drummer Andy Horseteathers drummer And Robinson), Darius and the Magnets, Urban Umbrella, and Shelf Life are at the Spirit. On Saturday, the Mighty Invaders

play reggae at Club Reggae; and Joey Harris and the Speedsters and the Heard are at the Spirit

and the Heard are at the spirit. Sunday's shows include jazz trombonist Hal Crook at the MiraCosta College Theater in an afternoon show; and Mink DeVille at the Rodeo in La Jolla.





WELCOME GOOSE & GRAIG
Thursday, April 5
IN Presents

GO PADRES

Sunday, April 8

# Thursday, April 5 91 presents THE ORIGINAL HAPPY HOUR

OF THE '80s starring RUSS T. NAILZ 6:00 pm-9:00 pm. 254 drafts, 504 hot dogs, cheap wells and that 91X cheese. T-shirts and hats. Block of 14 Padre tickets to be given away.

9:00 pm-close







"WE'VE GOT PENNANT FEVER" Friday, April 6

**JAZZY HAPPY HOUR** 

5:00 pm-8:00 pm 254 beer and wine. 954 well drinks. Jazz music and host ART GOOD.

LONDON



Saturday, April 7

THE **FONDOM** BROTKERS



ets at Rodeo and all Teleseat or

LARY HAMBE.

Who is seen, as the factor can't it.

LARY HAMB.

LAR

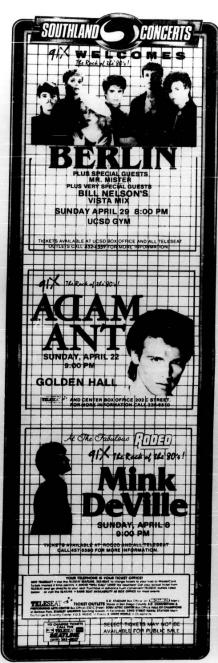




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JOHN MAYALL

THE MARCIA BALL BANK



THE MAR **DELS** 



MOVING TARGETS, FOUR EYES, AND THE BLONDE BRUCE BAND

Tuesday, April 10 9 pm DIRK DEBONAIRE, BRATZ, TALL COTTON



SHOW OF **HANDS** 

Coming: Thursday, April 12 Entertainer Awards Countdown Night \*4 7 pm Are you ready for this?

RICKY & THE JETS, FOUR EYES, BEAT FARMERS, JOEY HARRIS & THE SPEEDSTERS, DAVID BRADLEY BAND, AND THE MAR DELS, whew!

Thursday, April 26 9 pm - WALTER EGAN

FREE AFTERNOON CONCERTS 6 TO 8 PM HAPPY HOUR 7 DAYS A WEEK TO 7 P

Wednesday, April 18 STONE'S THROW

Wednesday, BOB LONG BAND

Every Friday CHICAGO 6

Sunday, April 8 WHOLLY CATS

FOR INFORMATION CALL 481-9022

The Mighty Invaders: This Region Saturday, April 7, 8 p.m., 24th and Broadway, Golden Hill, 239-5139 or 283-1566.

Joey Harris and the Speedsters and the Heard: Spirit, Saturday, April 7, 9 p.m., 1130 Buenos, 276-3993.

Hal Crook: MiraCosta College ster Sunday April 8, 4 p.m. One Barnard Avenue, Oceanside, 757-2121 or 755-5155.

Mink DeVille: Rodeo, Sunday, April 8. 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Jason Michaels: Legler Benbough Little Theater, Friday, April 13, 8 p.m., USIU Campus, 10455 Pomerado Road, 693-4637. The Romantics and Wang Chung: UCSD Gym. Friday, April 13, 8 p.m., University of Colifornia at San Diego campus, La Jolla, 483-6339.

Rain Parade and Telltale Hearts: SDSUs Backdoor, Friday, April 13, call for time, Aztec Center, San Diego State University, 265-6562 or 265-6947.

Cleo Laine with John Dankworth and the Dankworth Quartet: California Theater, Friday and Saturday, April 13 and 14, 8 p.m. 1122 Fourth Avenue, downtown.

The Robert Cray Band and Ron Thompson and the Resistors: Belly Up Tavern, Friday and Saturday, April 13 and 14, 9 p.m., 143 South Cedros Avenue, Solana Beach.

Saxon and Accept: Fox Theatre, Saturday, April 14, 7:30 p.m., 720 B Street, downtown, 235-4203.

Battalion of Saints, Social Distortion, and Manifest Destiny: Fairmount Hall, Saturday, April 14, 8 p.m., 3670 Fairmount Avenue, East San Diego, 281-3657.

The Mark-Almond Band and the Rhythm Kings: Belly Up Tavern, Sunday, April 15, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Duran Duran: Sports Arena, Sunday and Monday, April 15 and 16, 8 p.m. 224-4176.

Christine McVie: Fox Theatre, Monday, April 16, 8 p.m., 720 B Street, downtown, 235-4203.

The Kingston Trio: Fiesta Dinner Theatre, Monday, April 16, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley, 697-8977,

Chicken Legs '84: Belly Up Tavern, Thursday, April 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

John Cougar Mellencamp and Dan Ross and the Brunettes: SDSUs Open Air Theater, Friday, April 20, 8 p.m., San Diego State University, 265-6947.

Azymuth: Humphrey's, Friday, April 20, 6:30 and 9 p.m. 2303 Shelter Island Drive, 283-SEAT.

Pete Seeger and Los Alacranes Mojados: California Theater. Saturday, April 21, 8 p.m., 1122 Fourth Avenue, downtown

Les Dudek and Joey Harris and the Speedsters: Belly Up Tavern, Saturday, April 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Eurythmics and Real Life: SDSU's Open Air Theater, Sunday April 22, 8 p.m., San Diego State University. 265-6947.

The Clara Ward Singers and the Wholly Cats: Belly Up Tavern, Sunday, April 22, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Adam Ant: Golden Hall, Sunday, April 22, 9 p.m., Community

JERRY HERRERA's

1130 Buenos Ave. 276-3993
Food, cocktails, dancing, air-conditioned—21 on up

THURSDAY, TONIGHT BAND OF AGE with

FRIDAY, APRIL 6 DARIUS 4 THE MAGNETS



SATURDAY, APRIL 7 JOEY HARRIS . THE SPEEDSTERS

MITCH CORNISH & THE HELLHOUNDS

THE SEVENTH Starts 9 pm promptly SUNDAY, APRIL

MAN

BROTHER YOUNG BAND

TUESDAY, APRIL 10

**RICK GAZLAY** 

Featuring the Rock n' Oldles of the SMINGH' BARRACUDIS Bus sidoso of PATS DOMINO, ELVIS, LETTLE RICHARD, BARRY LEE LEWIS, and CHICKE BERRY. Provided by Dick Schurch. Jammers welcome. Sign up by 9.

EDNESDAY, APRIL 11 UNSTOPPABLE and STRETCH

TO-O-ROUS Apr. 12th. 11. FRANK & HIS COALITY ORCHESTRA. NIMBUS OBEAH, and WICKED FENSE. Apr. 13th. LAWS OF MOTTON. Apr. 14th. PENETRATORS. Apr. 19th: Forswell NOEY HARRIS & SPREEDSTERS Purit; going to Rock & Roll Burlat Grounds. Apr. 20th. NEW MARINES.

OVING EYE MUSIC REPORTS: Care





MONDAY & TUESDAY - APRIL 16 & 17

SAN DIEGO SPORTS ARENA THE CONCERT PREVIOUSLY SCHEDULED FOR SUNDAY APRIL 15
FOR MOYED TO TUESDAY APRIL 17. TICKETS PREVIOUSLY PURCHASEE
FOR THE APRIL 15 CONCERT WILL BE HONORED ON APRIL 17 ONLY KGB-FM 101 WELCOMES



**SAXON** ACCEPT **HEAVY PETTIN** 

SATURDAY - APRIL 14 - 7:30PM FOX THEATER

TICKETS: \$10.75 AVAILABLE AT FOX THEATER BOX OFFICE



**OPEN AIR THEATRE** SUMMER'84



WITH SPECIAL GUEST REAL LIFE

SUNDAY - APRIL 22 - 8PM TICKETS: \$19.75, \$10.75\*

A 105 FRIDAY - APRIL 27 - 8PM

AN EVENING WITH

FRIDAY - MAY 18 - 8PM ICKETS: \$16.75. \$13.75\*

SUNDAY - MAY 27 - 8PM







Concourse, downtown, 236-6510. Scorpions: Sports Arena, Thursday, April 26, 8 p.m. 224-4176. Walter Egan and Sancho Barnard: Belly Up Tavern, Thursday, April 26, 9 p.m., 133 South Cedros Avenue. Solana Beach, 881-9022.

Merle Haggard: SDSU's Open Air Theater, Friday, April 27, 8 p.m., San Diego State University, 265-6947.

Minute Men: SDSU's Backdoor.

Friday, April 27, call for time, Aztec Center, San Diego State University, 265-6562 or 265-6947.

Weather Report: Humphrey's, Friday, April 27, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT. Tom Scott: Humphrey's, Saturday April 28, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

North County

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad. Lawrence and the Real Duckin

Jooleworkz/Pannildn Coffeenouse Plower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735: The Bryant Allard Trio, jazz, early

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos. 744-4120: Wes Reo and the



untry, Monday and Tuesday

DIXIE

JAZZ

CHICAGO SIX

JAZZ BAND

Escondido, 743-0421; Rosalind and Vince, light classical and jazz, early evening Friday, live music, early evening Saturday, call club for information.

Distillery East, 755 Metcalf Street.

**POLKA** at 8:00 pm ALL-YOU-CAN-EAT SMORGASBORD from 5:00 pr

**TUBA MANS** 

SAT APR 7 TELE

CLUB REGGAE

**BACXDOOR** 8

The Backdoor's Heavy

plus San Diego's

April 6 • 9 pm

Students \$4.50, general \$5.50

TELLTALE HEARTS

TEX & THE HORSEHEADS
May 11—AGENT ORANGE

Tickets available at all Ticketron outlets. Aztec

Center Box Office and Off the Record

For more information: 265-6947 or 265-6562.

Presented by the Associated Students of S.D.S.U.

and Cultural Arts Board.

Coming soon:

April 13-RAIN PARADE with

April 27-MINUTE MEN plus

REGGAE EXPLOSION—PART ONE
PROPHET PRODUCTIONS PRESENTS MIGHTY
THE MIGHTY
EAST-101410

DANCES

\$5.25 BAVARIAN INN 1410 Broadway. Chula Vista 425-4000

SISTER NANCY H VINCE BLACK AND CRUCIAL

INVADERS

Distillery Nightclub, 140 South ierra Boulevard, Solana Beach 755-6733: Reflectors, rock, Thursday through Saturday, with Dirk Debonaire, rock, Friday Darius and the Magnets, rock, Sunday: the Echoes, '60s rock Tuesday: Dirk Debonaire, rock,

ick, and the Trebels, rock

Escondido: 741-9393; N.E.-L. rock,

Thursday: recorded music, Friday and Saturday: live music, Sunday,

El Comal, 12845 Poway Road, Poway. 486-1010: Don Tennison, country and contemporary. Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido 745-1931: Bandit, rock, Thursday through Saturday; Paris, rock, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Nooney Ricket, contemporary, Thursday through Saturday.

Gizmo's, 380 North El Camini Gizmo's, 380 North El Camino Real, Encinitas, 942-1676: The Rhythm Kings, rock and blues. Thursday through Saturday; comedy night, Sunday; Purl, rock, Monday; the Mar Dels, vintage rock, Tuesday; Reflectors, rock,

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

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Wheels, rock, Thursday through Saturday; Mike Chandler and Nan Cie, soft rock, Sunday; The Bruce Cameron and Hollis Gentry Ensemble, jazz. Monday and Tuesday; live music, Wednesday, call club for

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: Steve Moris, comedy and music, Wednesday through Saturday; John Barker, top 40 favorites, Sunday through

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Michael Edwards, contemporary, Thursday through Saturday: the Rondeaux Brothers, contemporary, Wednesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Russ Kirkpatrick and Dan Lehner, contemporary and country, Wednesday through Saturday

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Random Sample. rock, Thursday through Saturday; Tony Tarvin, contemporary, Sunday and Monday; Rich Hunt. contemporary, Tuesday; the Echoes, '60s rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4771: The Bad Boys, rock. Tuesday through Saturday; live rock Sunday and Monday, call club

Old Time Cafe, 1464 No Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Peggy Watson, Deborah Liv Norson, and Rick Erlien, folk and Ionical music. Thursdon, Manual topical music, Thursday; Mary McCaslin and Jim Ringer, folk country, and contemporary, Friday, Tom Ball and Kenny Sultan. country and blues. Saturday Tobacco Road, vintage jazz and boogie-woogie, Sunday: Old Time Hoot Night, Tuesday: Marcia Bowman, Tom Cahoon, and Charlie Holdaway, traditional and contemporary folk music

jazz, Friday and Saturday and Sunday brunch.

Pancho's, 1309 Camino Del Mar. 481-0414: Purl, rock, Friday and Saturday; the Five Careless Lovers blues jam, Sunday afternoon.

Pizza Chalet, 918 South Santa Fe. Vista, 758-3740: San Diego North County Bluegrass Club open stage fourth Tuesday of each month.

Pomerada Club, 12237 Pomerado Road, Poway, 748-1135; High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296,

Wednesday through Saturday; Ambition, easy rock, Tuesday through Sunday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989; Incognito Rockers, rock, Wednesday through Sunday.

Ramada Inn. Scotty's Pub. 2500 South Escondido Boulevard Escondido, 747-5000: Ted and Dave,



DANCING LIVE ENTERTAINMENT **7 NIGHTS A WEEK** 

**HAPPY HOURS:** 

WEDNESDAY 5-9, 95c well drinks for everyone wearing a San Diego bar T-shirt.
FRIDAY 4-5, 95¢ well drinks. MONDAY-SATURDAY 5-7, \$1.25 well doubles



## TRANZACTION

Thursday, Friday & Saturday April 5, 6 & 7



The blues are back. Sunday & Monday April 8 & 9. No cover.



SAMPLE

Tuesday & Wednesday April 10 & 11. No cover

Saturday Pool Tournament 2 pm

5046 Newport Ave. • Ocean Beach 222-5300

Sunday and Monday.

Rancho Bermardo Inn, 17550 Hermardo Oals Drive, Rancho Bermardo, 487/1611 or 277/2146; Jim Gates and Sound Investment, contemporary, Tuesday through Saturday, the Azarello Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday, Driving Room: Peter Robberecht. contemporary, early evening Thursday through Saturday

Reuben's, 2515 El Camino Real

Rudi's Hidden Acres, 3700 Carmel alley Road, Del Mar. 481-9656: The Bob Long Band, jazz and variety Friday and Saturday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Coyote, country, Wednesday through Saturday.

Teepee Room, 1270 Main Street, Ramona, 789, 2755 ountry, Friday and Saturday. That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: Brass Tax,

iazz, Friday. Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Rick Backus and Harmony, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Jockey Club: Robyn Banx, rock Jockey Club: Robyn Banx, rock, Thursday through Saturday. Turf Room: Just Us, contemporary, Tuesday through Saturday. Derby Room: Recorded music with DJ Lou Taverna, Thursday through Saturday.

Whiskey Creek, 14240 Poway Road. Poway. 748-7531; Gail Lee and Firecreek, country, Wednesday through Sunday.

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: Planet, rock, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday and Monday Automatics, rock, Tuesday and

#### Beaches

Avenue, La Jolla. 454-3001: Fred Land, contemporary, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Monday through Friday happy

Atlantis, 2595 Ingraham Street Mission Bay. 224-2434: Touch, contemporary dance music, Thursday through Saturday; Gloria Michaels and Spring Fever, contemporary dance music. Tuesday and Wednesday.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street contemporary music for dancing, Friday and Saturday.

Rahla Hotel, 998 West Mission Ray Bahla Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: Signed, Scaled, and Delivered, contemporary, Tuesday through Saturday; Cheatham's Jazz Quartet, Jazz, Sunday: Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street. Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Yikes, rock, Thursday; the Source, rock, Friday and Saturday.

Village Drive, La Jolla. 457-4170: Live or recorded music, seven nights, call club for information.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: The Marley Days Quartet, contemporary, Thursday through Saturday; Supercolt, country, Sunday; Touch, contemporary, Tuesday and Wednesday.

Che Cafe, Revelle Campus, Torrey Pines Road, UCSD, 452-2311;

Bowling for Larva, rock Friday Grateful Dead, Sunday afternoo

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: The Joe Morello Quartet, jazz, Wednesday through Saturday The Comedy Store, 916 Pear

The Comedy Store, 916 Pearl Street, La Jolla. 454-9176: Louis Anderson, Yakov Smirnoff, and Tim Thomerson, comedy, Thursday, Sunday, Friday, and Saturday; auditions, Monday.

Elario's, 7955 La Jolla Shore Drive, La Jolla, 459-0541; Sandy Stewart and Company contemporary. Tuesday through

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Rick Elias Band, rock, Thursday through Saturday, Notice to Appear, rock, Sunday and Monday: Four Eyes, rock, Tuesday and Wednesday.

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

Volume 2. No. 9

contemporary. Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611; Gloria Michaels and Spring Fever, ontemporary dance mus Thursday through Saturday: the Elements, contemporary, Tuesday and Wednesday.

Islandia Hotel, Circle Lounge, 1441

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270,3220 through Saturday, Bobby Chevrolet

La Avenida, 1301 Orange Avenu Coronado, 435-6262: Double Dose music and fun from the 50s to the '80s, Friday and Saturday

The Features, rock, Thursday

#### DURAN DURAN April 16 & 17 SAXON April 14 SCORPIONS April 26 ADAM ANT April 22 WARREN BEATTY April 6

VAN HALEN 5/20 & 5/21 ROMANTICS 4/13 TEMPTATIONS & FOUR TOPS 5/9 JOE JACKSON 5/27

JOHN COUGAR-MELLENCAMP 4/20 EURYTHMICS 4/22 JOHN DENVER 5/18

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### DOS AMIGOS APRIL NEWSLETTER



"Our 21st Consecutive Monthly Publication"

1904 Quivira Road, (Marina Village) San Diego, CA 92109



Brunch menu, from 10-2 p.m., along with our strolling mariachis, complimentary champagne and incomparable marina view . . . muy bueno!

6.95 per person



**BANQUETS & PARTIES** We can handle groups of 20-200 guests for your special affair (at reasonable prices). Call Chuck at 223-8061. P.S., Both of our newly-covered patios are muy bueno for private parties.

M'DINNER PARTY DWEDDING RECEPTION OF BIRTHOMY PARTY IN OFFICE PARTY OF COCKTAIL PARTY



#### Meet our April **CELEBRITY BARTENDERS**

... every Wednesday, 5-7 p.m., pouring for their favorite charity during Happy Hour:

April 4-Larry Kaplolf Judgel with Mike Gotch
April 11-Dennis Morgino (Eb. 39)

April 18-Bob Heckel (M.B. Boat & Ski Club)

April 25-OFEN

Delicioso!



Tuesdays are always LOBSTER NIGHT at Dos Amigos, with the best deal this side of Puerto Nuevo. We're still serving a 114 lb. split lobster with tortillas, rice and beans—from 5:30 p.m. 'till they're sold out.



#### **Try Our Delicious** RECIPE OF-THE-MONTH

Camarones (shrimp)

30 oz. fresh shrimp (med. 2 oz. lemon juice 2 oz. cooking sherry size—butterfly) 1 Teaspoon white pepper 2 th. butter 2 oz. fresh garlic (chopped) 1 Teaspoon salt 1 bunch parsley

Peel, devein and rinse shrimp. Whip all ingredients (except shrimp) together making garlic butter. Mell garlic butter over high flame, then add shrimp and saute about 2-3 minutes. Serve 5 oz. shrimp over bed of rice (enough for approx. 6 persons).

La Posada del Sol, 5450 La Jolla Boulevard, La Jolla, 459-48531; Colin and Karen, confermporary, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLeod, piano and vocal variety. early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300 Tranzaction, rock, Thursday through Saturday; the Hurricanes, blues and rhythm and blues, Sunday and Monday, Random Sample, rock, Tuesday and Wednesday.

Mexican Village, 120 Orange Venue, Coronado, 435-1822; Third begree, contemporary, Friday and Saturday; Cori Cobb, contemporary, Sonday through Thursday.

Mom's Saloon, 945 Garnet Avenue Pacific Beach. 483-7737 Illusion rock, Tuesday through Saturday.

Mulvaney's, 103! Orange Avenue. Coronado. 435-4660: Lee Henning, contemporary, Thursday through Saturday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383 Jinnah Williams, contemporary, Fuday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522; Jim Hawley, contemporary, Wednesday through Saturday, the Bruce Cameron and Hollis Gentry Ensemble, iazz. Sunday: the Features, rock, Monday and Tuesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457-5590: The London Brothers, rock, Thursday through Saturday; Mink Deville, rock, Sunday: live rock Tuesday and

Wednesday, call club for information.

Rodeway Inn. 2901 Nimitz Boulevard, Lorna Portal, 224-3655; Jock and Diane, contemporary, Sunday and Monday; Gary

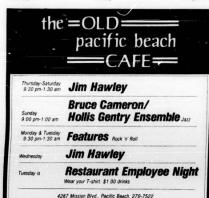
Salmon House, 1970 Quivira Road, Manna Village, 223-2234: The Latin Jazz Ensemble, jazz, Friday and

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: True Spirit, contemporary, Wednesday through Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849; Tom "Cat" Courtney, blues, Thursday; Michael Fleming.

Upstart Crow and Co., Seacoost Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990; Light classical music, Sunday

Vacation Village Hotel, Bay Lounge. Vacation Isle, Mission Bay. 274-4630: Shine It On. contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information

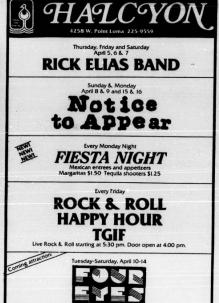


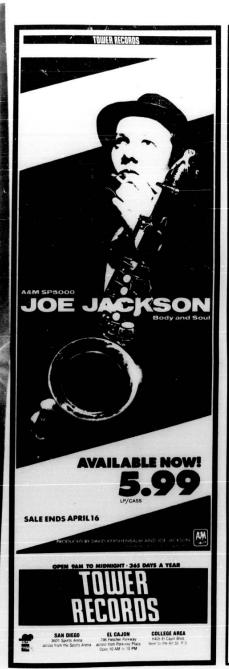




April 13 & 14 8 pm California Theatre 1122 Fourth Avenue, San Diego All Seats Reserved \*14.00 & \*12.00

TELESCATION 1. S. FRAMA No. Office of 1 town in the 1 tops (comp. 1.0. Commercial in particularly and commercial no. Office of 1 town in the 1 tops (comp. 1.0. Commercial in the top (comp. 1.0. Commercial in the top (comp. 1.0. Commercial in the comp. 1.0. Commercial in the commerc







## Magnolia Mulvaney's

Thursday, Friday, & Saturday April 5, 6 & 7 2 bands:



*WEROES* 



ipso facto

Thursday—Happy Happy Hour 8-10 pm 50¢ well drinks, beer & wine

Tuesday & Wednesday, April 10 & 11

ipso facto

50¢ draft beer all night long
-both nights

Next week --April 12, 13, & 14

**BANDIC** ipso facto

## -Magnolia Mulvaney's

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550

Windrose, 1935 Quivira Road, Manna Village, Mission Bay Park, 223-2335: The Ron Bolton Band, rock, Wednesday through Saturday live rock, Sunday and Monday, call club for information; the West Coast Twisters, rock, Tuesday.

#### San Diego North

The Abilene Country Saloon, Town through Saturday, country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Flyweil, rock and roll, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Forward Motion, top 10 dance music. Tuesday through Safurday, to a dance with big band music. Sunday afterns on the Hal Crook Jazz Rand, Jazz. Monday.

Black Angus, 10,370 Friars Road, Mission Valley, 563-5862; Toys, rock, Tuesday through Saturday

The Blarney Stone Pub. 5617 Balboa Avenue, Clairemont. 279-2033: Irish music with Sean McVicker, Wednesday through

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666; Ar Nova, rock and roll, Thursday through Saturday

Carriage House, 7945 Balboa Avenue, Clausemont, 278-2597; Dan County, country originals, Wednesday through Saturday

El Rico, 5353 Mission Center Road. Mission Valley. 291-8361: Michael Edwards, contemporary. Tuesdoy through Thursday; live jazz. Sunday, call club for information.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Piano Bar; Jack Pollack, Tuesday through Saturday; Sharon Skidgel, Sunday and Monday.

Hajji Baba, 104 Mission Valley

Center West, Mission Valley. 298-2010. Live Arabic music and entertainment. Bussday through Saturday with open stage belly dancing Bresday, live Greek music.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Fortune, contemporary. Tuesday through

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101, Impulse, contemporary, Thursday through Saturday, Moment's Notice, contemporary, Sunday and Monday; the Ducktail Revue, vintage rock,

Fuesday and Wednesday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard. Rearny Mesa 279 1501: Triple Play, contemporary. Thursday through

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298 8281; Jesse Davis, contemporary, Tuesday through Saturday, Bill Brackett, cornedy and music, Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 298-2828: Pogo, rock, Thursday, Moving Targets, rock, Friday and Saturday, with Automatics, rock,

Friday, Reflectors, rock, Stinday and Monday, the London Brother tock. Tuesday and Wednesday.

The Magic Lamp, 95:22 Miramar Read, Mira Mesa, 271-8780, Patsy and Prime Time, cont. imporary, Diurseloy through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; Devocean, contemporary, Thurisday through Saturday; live jazz, Sunday and Monday, call club for information.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40 and oldies, Tuesday through Saturday.

(ARLOS MURPHY'S

HAPPY HOUR!! 4 pm to 7 pm

20 Foot Table Mon: Black Tie Affair Nite! - Wed: Western Fling Nite!
Tues: Nostalgia Nite! - Thurs: Mexican Fiesta Nite
- Fri: Be Daring Nite!

STEVE HUDSON APRIL'S FOOL is back!

April 4th thru 7th

Monterey Whaling Company, 85 Camino del Rio South, Mission Valley, 291–1638. The Twodonies, 1663. Trasidae throught Saturdae Rob Huff, contemporary, Sandra and Mondae, with the Tebseca Drake Rising Star Rexue. Sunda

Monterey Whaling Company, 887

Navajo Inn., 8515 Navajo Rosal, San Carlos, 4-65 1730: BBC, rock and roll, Tuesday through Saturday, Rod Alert, rock and roll, Sunday and Monday

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Disteland, swing, and oldies, Friday and Saturday.

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291 7EH, Pan Lucyano.

Smuggler's Inn, 302 Fashion Valley, Fashion Valley East 291 7170: The Rockaways, musi and fun from the 50s to the 80s. Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Bible Black, rock, Bard of Age, rock, and New Salem, rock, Thursaky, Darius and the Magnets, rock, Invisible Zoo, rock, Urban Umbrella, rock, and Shelf Life, rock, Friday, Joey Harris and the Speedsters, rock, the Heard,

Oh! Ridge

Harborside

took, Mitchell Cornish and the Hell Hornds, Sitchell Cornist and the Heil Hornds, rock, and the Seweith, rock, Saturday, "Peanut Butter and Blues Jatri Night, Toesday, Unstoppable, rock, A.K.A., rock, and Stretch, rock, Wednesday.

Springfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Thursday through Saturday.

The Stadium Club, 6065 Fairmount Extension (at Twain), Mission Gorge, 282-3286; Billy Thomas and the Ambush Gang, country, Friday and Saturday.

Tio Leo's/Mira Mesa, 10787 Carnino Ruiz, Mira Mesa, 695-1461:





\$3333.33 CASH "LIP SYNCH CONTESTS"

Cash prizes

Weekly . Semi-finals . Finals Start rehearsing now!! Pick up entry blanks and information sheets at the Alamo. 3093 Clairemont Drive 276-0301 • 276-3437 • 276-2240

Devocean

through Saturday, April 14 Wednesday is well night Well cocktalls 954, iced tea shooters & kazis

2 for \$1.00

Thursday is Happy Hour all night long.



H China April 18th thru 21st!



The fabrilous Spud Brothers



No Cover



**GIANT \$3333.33** LIP SYNCH CONTESTS
Beginning Tuesday, April 17. Get entry blank at Alamo now.

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TUESDAY THROUGH SATURDAY FROM 8:0~ "M NIGHTLY

ST LADIES' NIGHT SPECIAL - ALL NIGHT LONG
Well drinks - wine - domestic beer

\$200 LADIES' T-SHIRT NIGHT CASH PRIZES (ree tank tops to contestants

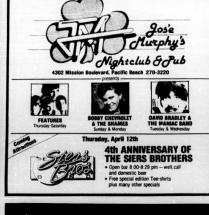
\$1 LONG ISLAND ICED TEAS ALL NIGHT LONG

75¢ Woodnesday & Thursday
ANY DRINK IN THE HOUSE
from 8:00 pm to 9:59 pm

Friday & Saturday
BIG FUN ROCK WEEKEND Door charge Tuesday-Thursday \$2: Friday & Saturday \$3 Must be 21 with proper I.0

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Win Duran Duran tickets









Sunday & Monday, April 8 & 9 Rock 'n' roll with





9/X'4 Jim LaMarca

Best of oldies but goodies





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The Windrose weekly drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1.25 Tuesday: Margaritas \$1.25 Wednesday: Stoly Kazes \$1.25 Thursday: Iced Teas \$1.25

223-2335 The best of live rock & disco in San Diego At Windrose, we serve fun! Joe Stewart, contemporary, Wednesday and Thursday; Espressi ontemporary, Friday and Saturday, Danny Lopez, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Ho Lee's/Mission Gorge, 63,33 Mission Gorge Road, Mission Gorge, 280-9944: Costa V, contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Stewart, contemporary, Tuesday, Friday, and Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday, live country music, Sunday and Monday, call club for information

## San Diego South

anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Oh! Ridge, comedy and music, Tuesday through Saturday.

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3135: Double Dose, music and fun from the '50s to the '80s. Thursday, Mixed Company, contemporary, Friday and Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673; Eddie Preston, contemporary, Wednesday through Saturday

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Ricky and the Jets, vintage rock, Wednesday through Saturday; Tommy Rocker, comedy and music, Sunday and Monday; Double Dose, contemporary, Tuesday.

Rodelins, 6180 University Avenue, East San Diego. 583-5700; Lone Riders, rock Thursday; Luna, rock, and Mitch Cornish and the Hell Hounds, rock, Friday; the Beat Farmers, rockabilly and country, Mojo Nixon, blues and rhythm and blues, and the Outriders, rock and country rock, Starhudy; the Curbs, rock, Sunday; Deadline, rock, Monday and Tuesday, the University of the Cornis and Polymers, the Workshop and Polymers, the Starburgham and blues. Widelinesia; the

Cafe Angelique, 1578 West Lewis Street, Mission Hills. 299-3250: David and Francesca Savage, light classical, early evening Saturday and Sunday brunch.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evening

ossroads, 345 Market Street, wntown. 233-7856: Ella Ruth

Doc Masters, 2051 Shelter Island Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: The Spud Brothers, '50s rock and cornedy, Tuesday through Saturda live music, Sunday and Monday, call club for information.

Dookie's, 4225 El Cajon Boulev. East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday: Patti Glenn, piano bar, Tuesday.

piano bar, Tuseday,
Drowey Maggidh, 3,1st and
University, North Park, 298-8584;
Sam Hinton, fidh, Thursday; Raggid
Taggid, variety — Renaissance to
jazz, Friday, Praintes Street Band, Juzz, Friday, Praintes Street Band, Juzz, Friday, Praintes Street Band, Juzz, Friday, Praintes Street Band, Friday, Tangar, Prace Sevilia and Rodrigo, Harmertoo situars, Sunday, Old Time Hoot
Study, Marchael Street, Standard, Standa Tom Cahoon, folk music and

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Most Valuable Players, Jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter



Tuesday through Saturday

### 50¢ WELL **DRINKS**

Beer & wine 8:00-9:00 pm Tonight!

#### **COLUMBIA PICTURES MOVIE PREMIERE PARTY** Robin Williams in



Moscow HIDSON

Be there or be a Red Square!

#### **Every Thursday LADIES' NIGHT** 25¢ DRINKS

10:30-11:30 pm

#### Friday & Saturday **50¢ WELL DRINKS**

Beer & wine 8:00-9:00 pm Tribute to Flanigan's Beat the Clock Night' 6:00-6:30 25¢ drinks 6:30-7:00 75¢ drinks 7:00-7:30 \$1 drinks

Only on Sunday & Monday
FUNK & SOUL MUSIC

Tuesday

### STYLE MAGAZINE MODEL SEARCH

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### **ICED TEAS \$1**

All night

Wednesday

### **NUTS 'N' BOLTS NIGHT**

All the ladies receive a bolt and all the men receive a nut. Only three matching pairs. 1st pair to match receives

\$10000 in cash & prizes

FRESH FROZEN STRAWBERRY OR REGULAR MARGARITAS \$1 ALL NIGHT

Dress code, must have proper I.D. 6205 El Cajon Boulevard (1½ blocks east of College Blvd.) 287-7332

224-8242: J.J. Frank and the Coalition Orchestra, pop. the orgonian Jazz Quartet, jazz, Friday through Sunday.

Hotel Inter-Continental, 333 West Harbor Drive, downtown, 234-1500. Mike Wofford, Gunnar Biggs, and Jim Plank, jazz, Tuesday through

Hotel San Diego, 339 Wes Broadway, downtown, 234-0221: Juke Box Lounge: Skip Garcia,

Shelter Island Drive, Shelter Island. 224-3577. Bruce McKeithen, piano ar, Wednesday through Saturday: dicia Thomas, contemporar Monday and Tuesday: Larry Moore contemporary. Monday through Friday happy hours.

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CKETS

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**NEW LOCATIONS** 

e street from Pkwy. Plaza 2808 Roosevelt 3: 472 Fletcher Pkwy. Carisbad 729-889

contemporary and originals. Continental Room: The Big Little Band, swing, Friday happy hour; It Cobb's Jazzbo, Dixieland, early

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest, 234-3525: Waene Jure and Richard James, jazz, Friday and Saturday.

"The Invader," at the dock at 1066 298-8066: The Invaders contemporary music for dancing, early evening seven nights.

Jolly Roger, 807 West Harbon John Barker and Melissa McCracken, contemporary, Wednesday through Saturday.

Mandolin Wind, 308 University Mandolin Wind, 308 University wenue, Hillerest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday, the Hurricanes, blues and rhythm and blues. Tuesday, Jimmy Rodgers, ballads and folk rock.

Mona Lisa Restaurant and Cocktails, 2061 India Street downtown. 234-4893; Guy and Jackie with Gil Warner and gue Italian songs, pop standards, and opera, Saturday

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773: The Art Resnick Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Dining Room: Mel Goot, jazz piano, lunch time and early evening Friday and Saturday.

Patrick's II. 428 F Street, downtown. 233-3077: The Sy Rainey Trio, jazz, Wednesday; Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, 50s and 60s light rock for dancing, early evening Frida and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: The Orion Duo, classical guitar, early evening Wednesday and Saturday; Lori Bell and Friends. jazz, early evening Thursday; Lori Bell and Shep Mexers, jazz, early

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700: Jarrett Renshaw.

Salerno's, 3102 University Avenue, North Park, 280-6163: Richard North Park, 280-9183: rxicnard James and Friends, jazz, early evening Tuesday through Thursday; Anna Bjarnson, Herman Salerno, and guests, opera highlights, pop, and show tunes, early evening Friday and Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Doris Cole, contemporary, Thursday through Saturday, Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

Soledad's, 425 West B Street, downtown. 232-7588; Harvey and the 52nd St. Jive, jazz, standards, contemporary, and show tunes. Friday and Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, ontemporary, Monday and

The Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillicrest. 295-2181: Mardi Milligan. contemporary guitar and sing-along, Thursday and Friday happy hours and Saturday evening.

Triton, 6911 El Cajon Boulevard. East San Diego. 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, jazz. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 682-107 Quest, rock, Thursday through Saturday: the Johnny Almond Rhythm Revue, rock and blues.

Tuba Man's, 2551 University Avenue, North Park, 295 9426

Tuba Man's No. 2, 7149 El Cajon

698-6042: Tobacco Road, vintad jazz and boogie-woogie, Thursday recorded music, Friday, Monday, and Wednesday, the Chicago Six.







his Friday, April 6 Showdown \*1

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Wednesday Ladies' Hight. 2 for the price of 1 well drinks for everybody.

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#### **East County**

Antonio's Hacienda, 700 North Friday and Saturday.

Baxter's, 1025 Fletcher Parkwoy, El Cajon. 442-9271: Kicks, rock and roll. Tuesday through Saturday.

Black Angus, 1000 Graves Avenue Band, rock and roll. Tuesday through Saturday

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Irish music with Brian Connelly. Wednesday through Saturday.

The Roondocks Restaurant, 8320 Jerry Burchard, contemporary piano, Thursday through Saturday. Bruce Robbins, contemporary, Sunday and Monday. Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Caion, 440-5757; Chain Reaction, contemporary, Tuesday through Saturday; Delene.

contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; Cottonwood, country, Sunday and Monday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Southern Comfort, country, Wednesday through Sunday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Friday through Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Danny Topaz, contemporary and variety, Thursday through Saturda

The Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Terry Scheidt, contemporary, Tuesday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Shadow Riders, country, Friday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Red Lane and

Ramblin' Fever, country, Friday through Sunday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Groundspeed, contemporary and country, Tuesday through Saturday: Fro Brigham's Preservation Band, Dixieland jazz,

Sunday and Monday Magnolia Avenue, Santee. 448-8550: Ipso Facto, rock, Tuesday through Saturday, with Heroes, rock, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia. El Cajon. 4474-509: Huston and Best with Dave Sizemore, contemporary and variety. Weekneday through Saturday: Steve Moris, comedy and comegorary, Sunday through Tuesday.

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies. Thursday through Saturday evening, and

## Bobby G's

JOHNNY ALMOND BAND



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Serving food from 11 am-9 pm-7 days a week Moviegoers: well drinks at happy hour price with La Paloma ticket stub

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Thursday, Friday & Saturday also Tuesday-Saturday
April 5-7 April 10-14

## **FORWARD MOTION**

**HAL CROOK** 14-PIECE JAZZ BAND





Tuesday thru Saturday



HANALEI HOTEL,2270 Hotel Circle North Mission Valley 297-1101

**WILD TURKEY** 

\$1.25 teguila drinks

Ladies' t-shirt night

Win a \$25 bar tab!

Men's t-shirt night

9:00 pm-1:30 am

\$1.25 kamikazes, 75¢ beer & wine

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arger Season Tickets in the new section of the stadiur Call 267-2552. Bus to stadium plus after-game drink

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Claricis RESTAURANT

Summer House Inn. 7955 La Jolla Shores Dr.

\$1.00 well drinks, 75¢ beer &

THE

.Win

\*Win

\*Wn

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616; Center Stage, country and music of the '40s and '50s, Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and

Park Place, 1280 Fletcher Parkway, Fl Cajon, 418 4111, Prophet, rock Thursday through Saturday; Graphic rock, Sunday and Monday; Diamond, rock, Sunday through Wednesday.

Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500: Steve Mouzas and Finest Action, contemporary, Tuesday through Saturday; Tim Knorr and T.S.S.B., one-man band variety, Sunday and Monday.

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Jerry Baza and a Touch of Country, country Wednesday through Sunday.

Spring Valley Inn, 9034 Campo Road, Spring Valley. The Beat Farmers, rockabilly and country, Sunday.

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Status, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: California. country, Thursday through Saturday.

#### South Bay

Bavarian Inn, 1410 Broadway, Chula Vista. 425-4000: The Gene Dewez Polka Band, polka music, Friday; live polka bands, Saturda

Black Angus, 707 E Street, Chula Vista. 426-9200: RPM, rock Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330: Som Girls, rock, Thursday through Saturday; France, rock, Wednes

China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Rex Paris, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: The Savery Brothers, country, Tuesday through Saturday, live vintage rock. Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: In Colour, rock, Thursday through Saturday: the End, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Rick Lyons, contemporary, Tuesday through Thursday; Jeff Bryon, contemporary, Friday and Saturday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953: Eddie Cunningham, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Country Comfort, country, Friday and Saturday

Joey's, 415 Broadway, Chula Vista. 420 4828: Louie and Pina, contemporary and Latin, Thursday through Monday: the Rebels, rock, oldies, and Latin, Tuesday and

La Mase, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturd

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Frank Dixon and Countr

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Red Alert, rock, Thursday through Saturday. Marisol, 1680 Broadway (at Main

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Old Bonita Store Restaurant, 4014 Tony Irvine, contemporary, country rock, and comedy, Thursday, with Wayne Gire, Friday and Saturday.

Palomino Star, 3008 Main Street. Chula Vista, 427-5889; Goodail Boys, country, Tuesday through Saturday

Wild Turkey, 5080 Bonita Road, Bonita, 267-2550; The Blitz Brothers, rock and roll, Tuesday through Saturday; dance to ecorded oldies. Sunday and Monday.

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mber, Friday is Kaze Nigh

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The Bad Boys: Normandy Cocktail

BBC: Navajo Irm The Beat Farmers: Bodie's, Spring

Bible Black: Spirit
The Blitz Brothers: Wild Turkey

Lounge Bandit: Fireside Lounge Band of Age: Spirit

The Belair Boys: Henry's

A.K.A.: Spirit

Darius and the Magnets: Distillery Deadline: Bodie's Diamond: Park Place Dirk Debonaire: Belly Up Tavern Rock & Roll Distillery Nightclub Mink DeVille: Rodeo

Ducktail Revue: Sheraton Harbor Island, Islands Lounge The Echoes: Distillery Nightclub. Muleymen's/Escondide The Features: Jose Murphy's, Old

Bobby Chevrolet and the Shames

The Ron Bolton Band: Windress

Pacific Beach Cale Procette Boach Cale
Flywell: Adamo
Four Eyes: Belly Up Tavern
France: Bull N Stick
Graphic: Park Place
Grave Digger Five: Distillery East
Joey Harris and the Speedsters:

The Head Band: Black Angus/El The Heard: Spirit

Hip Pocket: (hopping Block Incognito Rackers: Raloh and

Lehr's Greenhouse N-E-1: Distillery East

Rebel Rockers: Belly Up Tavers Red Alert: Narajo Inn, The Lantern In Colour Dance Waching The Reflectors: Distillery Invisible Zoo: Spirit Ipso Facto: Magnolia Multimey. The Rhythm Kings: Gizmo Ricles and the Jets: Flour House.

The London Brothers: Rodeo Robon Bany: Vista Entertainment DPM: Black Anous Chula Vista

RPM: Black Angust Chila Vista
The Seventh: Spirit
Shelf Life: Spirit
Some Girls: Bull N' Stick
The Source: Beach Club
Spectra: Bobby G'S
The Spud Brothers: Doc Masters
Stabus: Turnation Lumper The Mar Dels: Belly Up Tavern, John Mayaii and the Bluesbreakers: Belly Up Tavern
Jerry McCann and Show of Hands:

Status: Turquoise Lounge Terminal Shock: Distillery East Miss D'Meanor: Poway Mine Co. Moving Targets: Belly Up Tavern. Toys: Black Angus/Mission Valley Tranzaction: Le Chalet Trebels: Distillery East The Twotones: Monterey Whaling

Urban Umbrella: Spiri The West Coast Band: Tuba Mani The West Coast Twisters:

Quest: Trojan Horse Random Sample: Multemen's

Vikes: Beach Chie

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Hunter/Oceanside
John Barker and Melissa
McCracken: Jolly Roger/Seaport Village Jeff Bryan: Dock's Cocktail Jerry Burchard: The Boondocks Restaurant
Chain Reaction: Bull and Bear
Norman Clifford: Victor's
Clutch Cargo: Reuben's
Doris Cole: Sheraton Harbor

Colin and Karen: La Posada del Costa V: Tio Leo's/Mira Mesa and Mission Gorge nna Cote: Tom Ham's

Lighthouse Eddie Cunningham: Hungry Hunter/Imperial Beach Jesse Davis: La Hacienda Cantina

Devocean: Monk's Double Dose: Aztec Bowl, Hoat House, La Avenida Dusty and Melissa: Tom Ham's East Coast: La Maze

Michael Edwards: Hungry Hunter/Rancho Bernardo, El The Elements: Hotel Del Coronado

Marley Days Quartet: Catamaran

Espresso: McP's, Tio Leo's/Mira Mesa Fortune: Holiday Irm/Mission Valley
Forward Motion: Bacchanal
Fran and Doran: Captain's

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Moment's Notices: Hand's Lounge
Jim Moore: The Boundocks
Moment's Notices: Hand's Lounge
Jim Moore: The Boundocks
Restaurant

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The Invaders: "The Invade:

Tony Irvine: Old Bonita Store

Jack and Diane: Rodeway Irm

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Peter Robberecht: Rancho

Bruce Robbins: Boondocks

Bernardo Inn

Eddie Preston: Barnacle Bill's

Nooney Ricket: Fish House West

Bruce Robbins: Houndacks
Riestatemat, La Maise
The Rocknewps: Smuggler's him
The Rocknewps: Smuggler's him
The Romdease Brothers: thurgy
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Flories State Brother's Hangy
Hanter/Barcho Bernarde
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Signed, Sealed, and Delivered:
Bahia Hotel
Tony Soraci and Co.; Henry's
Doe Stream and Key Largie. Our
Joe Stream's The Levi Millia Mesa
and Mission On Levi Millia Mesa
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Rex Paris: China Five Restauran.

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Touch: Atlantis. Catamaran

True Spirit: Sandtrap Louno

Jinnah Williams:

Jazz

Triple Play: Hilton Hotel, Kearny

Vergie and the Orient Express: The New Trophy Lounge Linda Wakefield: Rancho Bernardo

Mulvaney's/Pacific Beach

Danny Topaz: George Joe's

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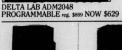


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Country Confort: Hutch's
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Green River: Teepee Room Groundspeed: Lorenzo's High Steppin': Pomerado Club Tony Irvine: Old Bonita Store Restaurant Russ Kirkpatrick and Dan Lehner Jolly Roger/Occanside Red Lane and Ramblin' Feser: Lakeside Hotel Gail Lee and Firecreek: Whiskey

Creek
Lone Star Country: The Country

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Paco Sevilla and Rodrigo:

Oh! Ridge: The Orion Duo: classical austar

The Savery Brothers: Connum Shadow Riders: Kentucky Stud The Smith Brothers: Horseshie Southern Comfort: /hurs thest

Southern Comfort: Dwns West Steer Crazy: Wrangler's Rosst Joe Stewart: Tio Leo syMna Mesa and Mission Corge Supercolt: Cutamaran Hotel Tall Cotton: Belly Up Tavern Don Tennison: El Cornal, The Bridge

Ron Morin: ( digns) Lounte New Country: Country Sale

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Billy Thomas and the Ambush Gang: Stadium Club

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Anna Biarnson and Herman Anna Bjarnson and Herman Salerno: opera highlights and pop and show times. Salerno? Bill Brackett: comedy and music La Hacienda Cantina

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David Bradley and the Maniac
Band: comedy and music, Jose
Marphys
Catherine Espinoza: Irish harp
music, Old Time Cafe
Paul Gregg: namo bar, Dookie's
Patti Glenn; namo bar, Dookie's
Guy and Jacke and Gil Warner:
paristic upon to conera, Mana Lie variety, pop to opera, Mona Lisa

Restaurant Tim Knorr: one-man band variety.

Paradise Street Band: Irish and original music, Fransa Mag Jack Pollack: pumo har Gold C

Rosalind and Vince: light classical

Sandee and the Ram Band: puriety

David and Francesca Sav. de: Sharon Skidgell: pitario har, Coli

Court Learnige
Jo Treanor: primo bar, Springfield
Louis Vascuer: primo bar, Victor's
Dale Vernon: primo and guitar
variety, Cafe del Rey Moro

## Whiskey Flats

Thursday-Saturday, April 5, 6 & 7

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## **CURRENT MOVIES**

Against All Odds — The remake of Jacques Tourneur's OUT OF THE PAST needn't detain anyone longer han to diagnose it as part of the follywood grave-robbing epidemic, and to paint a large red cross outside he theater door. What would seem to ive been an untransportable Forties oryline has, as in BODY HEAT, been toryline has, as in BODY HEAT, been anixed into the Eightees, and there are been enough other afterations, and there are been enough other afterations, enough other afterations, enough other afterations, and the partial ref. control of the partial ref. in the partial ref. (Nobody) and the partial ref. (Nobody) are the partial ref. (Nobody) and the partial ref. (Nobody) and the partial ref. (Nobody) and the partial ref. (Nobody) are the partial ref. (Nobody) and the partial ref. (No 

HIGH

constitute, whose twe for each other seems attogether foor two to be true, are normaled for the position by a police detective midflerent to their states of the health of their states of the health the story becomes equally a policer and a lovers traped, not so much cops and robbers as cops and rowers. Dick offices in the cops and their states of the health of their states of the health of their states of their iron-clad, and well-rehearsed albi, with a true-ress almost as wonderful as that of either of the lovers. He lets it dictate the whole shape of the move. The pimps and prostitute's allergic reaction to cops, their through indoc-trination in the code of the underworld, their narrow and unshakable sense of where their allegiances ise — all this is elaborated \_t a length far beyond such exigericies as pushing the plot ahead or keeping the pace lively. And the dividends of this approach come the dividends of this approach come in very big at movies end, when the ultimate act of fidelity takes on all the appearance of betrayal. Very tough, and very touching, too With Nathalie Baye, Philippe Léotard, and Richard Berry. 1983. "" (Cove)

Hackford 1984.

(Tonema 21, Oceanida 8, Powy)
The Big Chill — Much the same premier as Mary McCarrily (or Sdinger, Line). Balance — Made in Francia and in familia, by the American born bot and and indiangered figure, the soldier informer, cauded to balance in underword partance for his sability to just the common that the form of THE RE-TURN OF THE SECOLUCI SEVEN a long shapeless weekend of re-quaranteer and revealions, without processing the common state of the sability to just the crime shall be in favor of the

not have seemed borrowed however given the different generation of ideals. In a different set of issues you have a seem of the seem of the beautiful seems of the seems of the they are generated in general trans-less of the seems of the purpose of the seems of the journalistically attempts to label the theme of the piece. Sucide Despara the seems of the seems of the journalistically attempts to label the theme of the piece. Sucide Despara the seems of the seems of the post of the seems of the three the seems of the three three seems of the three three of their subsequent compromises and to many of the others. And the degree of their subsequent compromises and the seems of seems of the post three seems of the post three t And, incidentaly, writes her diary in the prose style of one, too Michael Caine, Joseph Bologna, Michelle Johnson, and Valere Marper, writen by Charle Peters and Larry Gelbart, directed by Starley Dorien 1, encoding to the Control of the Control Plaza S, from 46. Forder Drive It, Miss Mess Commas, Flaza Bonta, Santee Village b)

caligua — The most cryptic credits on the Sixeles or shy or whether any of the midd or thought anything different formary of the others. And the outgree of the compared of the others and the outgree of the compared of the

and John Gielgud, 1979 • (UA Glasshouse 6, 4-6 and 7 mid-

Children of the Corn — A cross between VILLAGE OF THE DAMNED and THE WICKER MAN. heathen youth in Nebraska (pretty corny, all gight). The worst of the gore is sprung first thing, and thus the rest of it, though more discrete, becomes worse in anticipation. And there worse in anticipation And there worse in anticipation. And there-seems to be an eternity of anticipa-tion. Based on a short story by Stephen king; with Peter Horton and Linda Hamilton, directed by Fritz Kiersch. 1984. (Camino Cinema 4, Plaza Bonita; Santee Village 8)

Santee Wilage 8)

Orisine. — Heuriest-cut firtiller from provine by Stephen king, it's love at left sight when a kiuzly high-school kid lays eyes on a 1958 Pymouth Fury with a instery of wolvent deaths belief and the stephen and the steph

The Dresser — The period of the Second World War, with its consequent boost to the spirit of The Show Must Go On, recalls Truffact.

THE LAST METRO and (an even closer contemporary) the remake of 10 DE GRN LOT DE But lacking the specificness of either of those, this one, about a broadly sketched Shakespearen touring company, severe sit a butchries velocities will sell into

significant, is not intended to be human. With Andrew McCarthy, Rob Lowe, and Jacqueline Bisset. 1983.

(Balboa, Frontier Drive In; New Valley Drive In; Santee Drive In; South Bay Drive In; from 4/6).

A Clockwork Orange — Antho Burgess's vision of the ultra-viol

A Clockwork Orange an Anthony Burgess's work of the means of whether the control of the means of the control or the control or

The Dogs of War — Christopher Wal-ken as a soldier of fortune hired by foreign platinum investors to over-triow an Idi Amin-type African dic-tator. He's a bit delicate-looking to have survived the number of litnesses.

have survived the number of litnesses, injuries, and gunsflot wounds he is supposed to have, or to handle the devastating XM18 weapon of which much is made in the final shootout. But he's an almost perfect hero figure for the adolescent notions of manity

the adolescent notions of manly glanour and romance that rule the day Jack Cardiff's photography is somewhat uneven, but occasionally nicely atmospheric, especially out of doors and after dark. With from Ber enger and Colin Blakely, directed by John Ivin, 1981. "'(Studio 3 Cinemas, from 4/6)

sadistically overamplified sound-track. David Lynch's nightmare visions belong somewhere in the area of "fantastic art," but have found a visions belong sofrewhere in the area of faretase, at the other word of faretase at the other word of the other words. At the other words are the midnight cutt circuit. The main narrative threat, if one can be estracted from the jungly print, centers are the control of the other words. The control of the other words are the control of the other words and other words are the control of the other words and other words are the other words are the other words and other words are the ot screen. The move on its stand plays accept the move of the stand plays which of course it originally was and which of course it originally was and which of course it originally was and which it is not. Cally and gossipy of heart, and concerned most is cover ground than concerned most is cover ground than concerned most include the concerned most included the concerned most included the concerned most included the concerned most included the course of the cours work will be able to see in the actor's tantrums a monstrous and hilarious enlargement of himself. With Albert Finney and Tom Courtenay, written by Ronald Harwood, directed by Peter Yates, 1983.

'(Flower Hill Cinemas: La Jolla Vil-lage; Sweetwater 6, from 4/6) you with the feeling in the pit of your stomach that you are apt to have after stepping accidentally on a snail. 1977.

BARTES BRITE-IN 1990 Windows Santor - 446 7Ar7 Opens at 8.15 Choice Start at 7.00 PROSTTER DRIVE-II 3001 Midway Drive 273 933

**CURRENT MOVIES** 

(UA Glasshouse 6, 4/6 and 7

Poolloose — They've studied the demographics, calculated their risk, and decided to sick out their risk, and decided to sick out their risk, the studies of the studies of the contains more tenagers than Moral Majority members. The battle lines are drawn straight off, as, John Lithgow, with turn-stround collet, rates from the drawn straight off, as, John Lithgow, with turn-stround collet, rates from the you account for the proliferation of this rock-and-oil music?" (Haydin, he splains to his daughter in private, is

Entre Nous — As in PEPPERMINT SODA and COCKTAIL MOLOTOV, Diane Kurys takes her subject from her own life, in this case the friendship between her mother and another before the removater and household working a feed of the control o could be culled from snapshots. With Guy Marchand. 1983.

"(Fine Aris) people's minds and bodies.") Trouble starts to brie win earnest when an up-to-the starts to brie in earnest when an up-to-the starts to be supplied in private, and the starts to be supplied in private to the starts to be supplied in the starts to be suppli

Get set to get wet...

at the funniest, raciest, wildest

white-water raft race ever!

moves to this Hicksville, which is somewhere in the Bible Bett, but might as well be in Iran dancing is officially continued. And it founds some percentage of the Iran dancing percentage of the Iran dancing the

been on a dance floor, he trofs out a chorus line of Broadway-Vegas professionals, 1984.

• (Ace Drive In; Grossmont Mail; Oceanside 8: Rancho Bernardo 6; Santee Villege 8: Sports Arena 6; Sweetwater 6: University Towne Centre; Wegand Plaza 6)

The French Connection — This low-minded tirade takes unceasing swipss at the dirtness of the crime-fighting business, every blow aimed below the belt. Arnong its several Os-cars, the furthest astray is the one for

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University Towne Centre 6, 4525 Ls John Wilage Dr. (452-7786) Thealer 1 Greystoler, The Logend of Tarzer, Lord of the Apos Theater 2 Footcose Theater 3 Footcose Theater 4 Where the Boys Are, from 4/6 Theater 5 Hand to Hold, from 4/6 A =6,665 5th (239-9239) Call theater for program information Bainos, 4th and E (233-3325) Ip the Creck, Class, and National Lampoon's Anima: House, from 4-6

Prepples, Young Warkers, and Summer Camp Cadway Pla nouse, 815 Broadway (239-3242) Closed for -- xarily Center 3 Cinemas, 2120 Camino del Rio North (297-188). Theater Romancing the Stone Theater 3 fames of Endwarment, from 4/6 Theater 3 Up the Creek, from 4/6 asine, 443 5th (232-8878)
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Festion Valley (291-4404)
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Valley Circle, Mission Valley Center W
(287-383)
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Ine Arts, 1811 Garnet, Pacific Beach (274-4000) Entre Nov. ontier Drive n, 3601 Midway Dr. (223-5535) Theater 1 Tomancing the Stone and Blame I On Ric.
Theater 2: Up the Orsel and Class, from 4-6
Theater 3: Preparise and Summer Carry, from
4-6

Sports Ames Sixplex, 3350 Sports Area Bivd. (223-533).
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College, 6000 E Cajon Blvd (286-1455)
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The Seven Canana 4: 48 through 14 These 6 Police Academy and, 4950 Newport, Ocean Beach (223-3141) Sudden Impact and Westend Pass, from 4/6

Scientific Processing Conference on Conferen

Ace Drive In, 8000 Broadway, Lemon Grove (469-5328) Tank and Frostoose

Time and Frostose
Aero Drive In, 3rd and Broadway, El Cajon
(444-8500)
Find to Hold and Private School, from 4r6
Grosement, 5500 Grossmort Center Dr., La Mesa
(485-7000)
Racing with the Moon

Common Services Conserved Streets of Services Conserved Services and Conserved Serv sers. 8879 Vita La Jolia Drive 1. Romancing the Stone
2. Up the Creak, from 4-6
3. The Dresser and Misunderstood
4. Terms of Endearment, from 4-6 Cinemas, 6116 Mira Mesa Bivd.
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Reserve Village 6, 10425 Masson Geogr Road (10027-2017) Franchise 2 Store 6 or Re and United Relative Store 1 or Re and United Relative Store 1 or Relative Store 1 or

Fleeta Terin, 475 Sth. Chula Vista (422-5287) Call theater for program information Harbor Drive In. 32nd and D. National Cit (477-1392) Prepriet and Summer Camp, from 4/6

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Village, 620 Orange Ave., Coronado (435-6161) Tank and Stroker Ace, from 4-6

Avo, Vista Way (725-3040)
Call theater for program information
Bigou, 509 East Grand Ave., Escondido (743-9082)
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Scartisce and Young Warrors, from 4-6
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Oceanside 8, 2617 Vista Way, Oceanside (426-7008) Theater 1: Racing with the Moon Theater 2-Police Academy Theater 2-Police Academy Theater 3: Terms of Endeament Theater 4: Where the Buys Are and Lassifer, Theater 8: Against All Odds Theater 9: Against All Odds Theater 6: Spisan Theater 7: Grysphole: The Liegend of Tarzen, Lord of the Ages Theater 8: Footbose

Plaza Tetn, 345 N. Escondido Bivd. (745-5087) Theater 1: Racing with the Moon Theater 2: The Right Stuff Powey Theater, 12845 Powey Rd., Powey (748-7110)
Agents All Odds and The Man Who Loved Women from 416

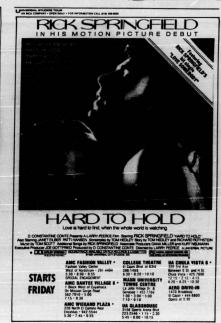
Rancho Bernardo 8, 11740 Bernardo Piace Court (455-9641) Theater 1: Romancing the Jame Theater 2: Footbook Theater 2: Footbook Theater 3: Footbook Theater 4: Pootbook Theater 4: Pootbook Theater 4: Pootbook Theater 4: Po

Treater 6: Spissh
Star, 402 N-140, Cosanissia (722-2895)
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Death Priomise, Barribon Broma-hood, and
Chrese Metchaire, Strough 47
The Marethon Man. The French Connection,
and The Enterminator. 4-8 through 10 Vineyard Twin Cinemas, 1529-22 East Valley Parway, Escondido (743-1222) Theater 1. Misunderstood and Harry and Son Theater 2. Miscow on the Hudson, from 4-6

Thater 2 Moscow on the Hudson, from 46 Wiegand Plaze 5, 220 North Ei Camino Real Excitata (M2-5544) Thater 1 Footbook Thater 2 Lip the Cheek, from 46 Thater 2 Morel Acquiring Thater 6 Parick Roboting Thater 5 Hard to Hold from 46 Thater 6 Parick Footbook Thater 6 Parick from 46 Thater 6 Parick from 46 Thater 6 Parick from 46 Thater 6 Parick Footbook Thater 6 Parick from 46 Thater 6 Thater 7 T \$250 Bergula Hourt On Fri. Sat. & Su. Dermeren 6:30 and 7:30 pm. a

Class — The director, Lewis John Car-lino, rather than the list, raises hopes that this might be, or ain, a bit above the average youth move. Partago s a right School of the control of the a right School of the control of the in a romance with his roommen's energy of the control of the control of the control of the control of the director's SALOT WHO FELL FROM or the Control of of his GREAT SANTINI. As to the latter, the two roommates each get to go around in a stew for a while, before they patch things up in mud and blood, but the woman is pretty much lost in the shuffle. Of all the actors. Stuart Margolin comes off best as a state investigator with Gordon Liddy's





APRIL 5. 1984 35

Tank and The Ice Pirates, from 4-6 rand, from 4-6 Propplets and Summer Camp, from

## **CURRENT MOVIES**

months-pregnant woman, accom-panied by her husband. The train happens to jump track, the married woman and her husband both hap-pen to be killed, and the unmarried woman paneers the mestigentilled in

pen to be killed, and the unmarried worman happens be misdentified in the haspital as the married one. The haspital as the married one. The haspital as the married one is the haspital as the married one. The haspital as th

lays its striyline white roaming the streets in stocherent catanad-mouse pursuits. The famous car-chasing-sulway extraygants a severe label of probability, is good for a faugh over the lengths to which this project will go to rattle the audience. With Gene Hackman, Roy Scheider, and Fernando Rey, directed by William Friedlin, 1971.

"" (Towne, 4/8 through 10)

Greystoke: The Legend of Tarzan, Lord of the Apes — The Ape Man attempts to fire the Brists hockey, star-ring Christopher Lambert. Raiph Richardson. In Holm. and James Fox. directed by Hugh Hudson. (Cinerama, Lorna, Oceanside & Plaza Bonita: University Towne Centre)

Hard to Hold — Rick Springfield as a rock star in love with a woman (Janet Eilber) who is not one of his fans, directed by Larry Peerce. (Aero Drive In: Cinema Piaza 5; Col-(Aero Drive In: Cinema Plaza 5, Col-lege; Fashion Valley, New Valley Drive In: Santee Village 8, UA Glasshouse 6, UA Movies 6, University Towne Cen-tre; Wiegand Plaza 6, from 4-6)

Harry and Son - "Pa" and "Kid"; a

VAS.

FAIR

lad-on-constructed worker and at-last-back water an assistive and a sor of a brich. Paul Newman and Robby Benson (well, he had blue eyes too). Nice and cute, but not as the short story the diffspring writer-about his experiences is described, profoundly moving and terrally formation of the second of the second Construction of the second of the last second of the second of the

Lassifer — A TV star, a TV director, a TV sond office. A TV sond of storp. — all adds up, subtracting only some bits of non-TV exe, to a TV-sin Movie of the Week, about a cool (to the point of dull) jewel third, conscripted in prewar London into the anin-Nazi cause. Tom Selleck, Jar e Seymour, Lauren Hut-ton, directed by Roger Young, 1984. "(Oceanside B, Studio 3 Cinemas, UA Glasshouse 6; from 4/6)

The Man Who Loved Women — But perhaps himsell mose François Tulguardia Sphanegh sex cornedy of utsuars sphanegh sex perhaps to utsuars sphanegh sex perhaps sex persuars sphanegh sex perhaps sex perpage sex perhaps sex persuars sphanegh sex per
per sph

("Oceanade S. Sudo a Conemas UA ("Grows ) Treater, fron 46)
Glasshouse 6 from 46)

Life of Brian — The emotional backman implicit in the teologa Bobington. I was a final propose of the propose of the proof fording it surry, you are liable to be taken for absence in touche be argued, house, and the proof fording it surry, you are liable to be taken for absence in touche be argued, house the control of the propose of the pro

ne in the GRADUATE debut, begins the movie in Andy Hardy Cubrenss and ends in Mike Hammer unthess and ends in Mike Hammer unthess and ends in Mike Hammer unthess and the control of the Hammer of the

Misunderstood — Gene Hackman as the father of two young boys, with Rip Torn and Susan Anspach, di-rected by Jerry Schatzberg. (Camino Cinema 4: Flower Hill Cinemas; La Jolla Village, Santee Vil-lage 8; UA Movies 6; Vineyard Twin)

lage 8: U.A Movies 6: Vineyard Twin)
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Pytioner 1 The Manering of Life
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specials) and a middle-aged and (to be
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listens bodies. With John Cleese. Eric
microbid by Johnson and (ammation and
dispitation).
Gilliam 1953.
(U.A. Glasshouse 6, 4/6 and 7
midright)
Moscow on the Muston — Comedy

Moscow on the Hudson — Comedy starring Robin Williams as a Russian defector, directed by Paul Mazursky. (Cinema Plaza 5; Valley Circle; Vineyard Twin; from 4/6)

National Lampoon's Animal House
— Suprisingly coherent and polished
piece of went, considering it's from
the firms and the house of the contime of the control of the con
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"(Beboak from 46)

Night of the Hunter — Robert Mitchums siley, alebay evangelist. L.C.V-L

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## **CURRENT MOVIES**

Pink Floyd, the Wall - A sort of and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs riot. With Bob Geldoft, directed by Atan Parker, 1982.

(UA Glasshouse 6, 4/6 and 7 midfields).

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Storrise but charries allow all and seminary countries allowed the seminary countries and participated to seminary countries. The seminary countries are considered to seminary countries and participated to seminary countries. The seminary countries are considered to seminary countries and participated to seminary countries. The seminary countries are considered to seminary countries and participated to seminary countries. The seminary countries are considered to seminary countries and participated to seminary countries. The seminary countries are countries and participated to seminary countries and participated to seminary countries.

amount of profanity and/or gore that can now be injected, by eyedropper or, as here, by turkey-baster, into the old formulas. With All Pacino. 1983. • (Crest, from 4/6, Sweetwater 6)

Seven Samural — Kurosawa's inspir-ing action film — inspiring particularly to John Sturges's THE MAGNIFICENT SEVEN — about a loose-knit team of SEVEN — about a cose-int team of free-spirited, umemployed samural who are hired for pittance to defend a faming village against the local huns. The movie itself could be called toose-inst loop to because the action sceress like the characters, are won-derfully varied and energotic, it is one of the least tedious three-and-a-tak-hour movies in existence 1 atak-hour movies in existence 1 atak-hour movies in existence 1 stakes Smirrur, Tophrio Mune 1964.

Splash - Romance between man and mormaid — and the tail of the tailer, which gives way to a service-able pair of legs when dry, will do quite nicely as a symbot for all the unramed facety as a symbot for all the unramed tailorship worries that the other worth loterate its a fhoree Smith-an prem-se, but without any real feel for facety facety facety training and the second of the facety facety training the second of the second facety facety training the second of the secon

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## **CURRENT MOVIES**

Sudden Impact



Terms of Endearment

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To Kill a Mockingbird Harpe with Robert Davail pulling in an ap-pearance as the mysterious recluse 80 Radley, command attention better than others. The move's most lasting effect may have been that Muligan got strapped with an unshakable reputation as a patient and painstak-ing coach of child actors. With Greg-ory Peck, Mary Badham, Philip Alford, and John Megna. 1962. "" (Ken, 4/5)

## **CURRENT MOVIES**

and like a mile Scipborlines based metal and another based metal menufacturing must be prolonged to exasperation. The lookeing of tone problem, on the lookeing of the problem, on the control to the problem of the pro

" (Century Twin, from 4/6, Cinema Plaza 5, from 4/6; Mira Mesa Cinemas; Santee Village 8; Spring Valley, from

Up the Creek — College comedy with Tim Matheson, Dan Monahan, and Stephen Furst, directed by Robert Buller.

Drive 1. sweetwater to Un-usess house of, Wegnan Plazza 6. Iron 46).

Vertigo — It makes a certain sort of senses that this move is not noutrely cares, since the case per se makes care to sense of a sense of a limited of the sense of a sense of the sense of the sense of historicosks finead in as one of a limited of the sense of the sense of the sense of the sense checkenge of the sense of the sense checkenge like SUSPICION and FRENZY. This spirit of acceptance keeps the movie at all times within, or within easy range of, the borders of the private detective genre, and afficionados of the genre ought to be as eager to claim if to their own, fauts and all, as are some Hitchcock partisans to fight such a claim. James Stewart, Kim Novak, Barbara Bet Geddes, 1958.

""" (Guild; La Paloma, UA Movies 6)

Where the Boys Are — Spring break in Fort Lauderdale, with lusa Harfman, Passell Todd, and Lynn-Holly Montain directed by Hy Averback. (Casino, Fashor Valley, new Valley Drive In: Occanside 8, Paza Bonita Rancho Bernardo 6, Santee Drive In: South Bay Orive In: Spont Arena 6, UA Cirierra 3, University Towne Centre. Wiegand Plaza 6, from 4/6)

The Wild Bund. — Sum Peticinipal's earth-shape about a holdup gaing in fechanges and shape about a holdup gaing in fechanges. The vicent shape about a holdup gaing in fechanges for the state of the shape about a fechange for the state of the shape about a fechange for the state of the shape about a fechange for the shape about most of the shape about a fechange for the shape about most of the shape and the shape for the shape about most of the shape about most of the shape about most of the shape and the shape about most of the shape

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Zelig Woody Allen's documentary parody on a fictitious celebrity of the Twenties and Thirties, known as the

faminar chamelron. Allen own-something to the own earlier docu-mentary parody, TAKE 118. MONEY AND RUIL, something—act, actually the committee of the committee of the laciantels, something to DEAD MEM. DON'T WEAR PLAID (the inter-tories of the committee of the com-something to REDS the refereive with expect wintersep.) The appointer facts, held, if we can remember to other than tag yead mensions, based rays, and the gelatrious come that the committee of the committee of the production of the committee of the transport of the committee of the transport of the committee of the production of the committee of the gentres, these are conceived and conceived and classical constraints. executed within classical constraints, the authentic archive footage provid-ing both a model and a measuring stick. It takes a special sort of audacity



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