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Comedy!

Lettuce, Tomato,



and Controversy

Serena Wyatt crouches among long.
neat rows of vegetables. With hands sheathed in blue rubber gloves she coops out a small cavity in the soft soil. In it she places a tiny red cabage plant, its six-week-old leaves only a few inches long. Carefully way of the hippie?

Wyatt covers the plant, patting the soil

only a few inches long. Carefully Wyatt covers the plant, patting the soil down gently on all sides; then, with-our pausing, she stands up and moves a few feet down the row to plant an-other young cabbage. In three months these cabbages will grow almost to the size of volleyballs, that the post of the plant is the property of the plant plant is property of the plant plant

their broad purple leaves unscarred by insects or disease. And they will grow that way without having been sub-jected to synthetic fertilizers, pesti-cides, herbicides, or fungicides, because Wyatt, along with a handful of other hard-working small farmers in San Diego County, believes in using organic methods to grow produce in

commercial quantities.

As she continues to plant cabbages. As she continues to plant carriages, Wyatt tells or an incident that happened to her eleven years ago. She and her husband, who togecver ran a landscape-architecture firm, con-



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Economic Discrimination?

Whether the issue is benches or public toilets. "My Bench or Yours?" March 14 edition of the Yours." March I edition of the Revader ("City Lights"), raises again the basic issue of human rights for all San Diegan. San Diegan is an Diegan is an Diegan is undergoing geartification, pushing the poor out of the center of the city in favor of the affluent. Therefore it is vital to understand what the Centre City Development Corporation and the city council are undertaking with federal flunding that should have been used for affordable housing.

LETTERS

The Reader welcomes letters for publi-cation. Address them to Letters to the Editor, P.O. Box 80803, San Diego, 92138. Please include your name, address, and aleighone number. Letters may be edited for length and clarity.

Instead they are examining the use of imported French coin-operated musical throne rooms (rest rooms) at a cost of \$10,000 per year plus \$5,000 for installation. Operation of whether our public beaches and public rest rooms are going to be democratized or elitic in nature and in use by all the people all the time. Because when a person has a call from nature, with the present planning of coin-operated toilest, needed coins to enter a public toilet, or otherwise he or she will be out of luck.

needed coins to enter a public toilet, or otherwise he or she will be out of lock.

It was a state of the control to the contr

the South, when it was a crime for symmotry to it on a public bench for "white only." Both in the issue of the public willow and public dended and control of the public willow and public dended and control of the public willow and the public dended and control of the public dended and control of the public dended and the control of the public dended and the public dended and the public public good. Art Sulfdery

On Our Aspirations

Aspirations
Having jure and the article on
Mormon missionaries ("In the
Eyes of the Eiders," March 71. I
feel compelled to inform you of my
opinion on it.

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opinion of the article to the point
where th became downous the
interview with these young mont
was merely an extractife his inconsistent and illugical view of this
religion.

religion.

The nature of journalism, as 1 understand it, is to present the facts, not psychological flights of fancy, to the public. Granted, it was an interesting piece to read, but when did editorials become

nity. H. Scott White San Diego

Piece Was Sweetheart

The cover story on the battle of San Pasqual ("The Bloody Battle of San Pasqual." March 7) was outstanding! As a history buff who has walked the beaches of Nor-mandy, the battlements of Fort mandy, the battlements of Fort Ticonderoga, and the grasses of Gettysburg, this piece by Glenn Wallace was a sweetheart! It was also great because it is just up the road and that is just where! plan to go with a copy of your paper in band.

go with a copy of your paper in hand, goes in the I think a reader often has when such a horough article is published is, who is the author, i.e., what are his "credential." It might be in order to give a rone or two two reads and the reader in give a rone or two two many journals that provide articles on scientific, historical, or other authorizative subjects. I realize that with Sauthorium magazine but, on the other hand, when you do with such frice journalsmr, a small bis might please the reader and Bob Klers.

Glenn Wallace is a local free-lunce journalist who has a special interest in San Diego history. —Ed.

On Those Truly Lost

Truly Lost

In response to Michael Costelto's letter (Maw 7) regarding
"When Friends Sig. Cell"When Signature of the Signature of the Scientology. Hink I can explain
the author's dismup over the loss of her friend.

People do take separate paths, and everyone warms their friends to reseparate high sicals and a sense of human fellowship. The problem
with Scientology and other philosophical immersion groups is that the emotions and commitments
the emotions and commitments
the individual People are encouraged to associate with others in the
group, whether they like them or not, because they're in it together. A person in this situation exercises
in group is purpose, seeking their
destiny with a narrow field of
vision. Instead of finding their
own truths, the emothers of the
group, accept its teness, seathly
to on truth, the members of the
group accept its teness, seathly
to its risk the disapproval of the
group.

This, of course, can be said of
The State of State of State of State of State of State
This, of course, can be said of

is to risk the disapproval of the group.

This, of course, can be said of the old friends that are left behind. And you can lister friends to a marriage as well as a religion. But it's been my experience that the sense of loss is greates when I we a friend following someone else's publication. Those are the friends than Amery Hall.

San Diego

Jail Sentence Punctuated

Regarding the Rick Layton letter in the March 7 issue regarding Duncan Shepherd's movie reviews, which Rick Layton hates. Layton is right about one thing. Shepherd is too intelligent to be a movie review, but how Shepherd makes a living and why he makes

feature articles?

feature articles?
In my opinion, articles like this can only hurt any aspirations the Reader may have of becoming a serious influence in the commu-

Lettuce, Tometo, and Controversy is organic pr really better for you? Can you prove it? Do you care? By Gordon Smith Letters Benches and restrooms downtown, Mormon missionaries, the battle at San Pasqual, Scientology, and Duncan Shepherd (again)

City Lights Prescribing trouble in health food stores, bad signs from Caltrans, trees grow in Clairemont, problems with the San Ysidro Family Survivors Fund, the wrong side of the San Onofre kelp bed, and more Straight from the Hip Matthew Alice talks toilet paper and dips into the extra virgin olive oil question

Thinking of San Yaidro Memories of the past can make the present easier to live with. By George Bergmeister...... Theater Conflict between myth and reality at Lamb's Players'
Theater David McFadzean's Waking Dreums reviewed by
Jeff Smith.

Ounter Notes La Jolia Civic-University Symphony
Orchestra in concert, a Mozart program by the Tel Aviv
Chamber Players, and the San Diego Master Chorale at USD.
By Jonathan Savile

Restauranta Eleanor Widmer feasts on Cajun cooking at a famous New Orleans eatery.

Cornedy And boy, are his arms tired. On the stand-up circuit with comic Bobby Kelton at the Improv.

By John D'Agostino.

Movies The new Peter Bogdanovich movie, Mask, reviewed by Duncan Shepherd More Theater Jonathan Saville on Salt-Water Moon at the South Coast Rep, a love story nearly lost in a sea of history

Sports What you won't get to see on San Diego Stadium's new \$6.5 million Diamond Vision scoreboard. By Bill Owens

Fig. A-Thon, five hours of outdoor jazz downtown, 60,000 orchid blooms, and local artists show their stuff in La Jolla Evente Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries.

Guide to the Theater..... Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory.



33 Life in Hell Splitsville. By Matt Groening . 35 Ernie Pook's Comeek The Fun House. By Lynda Barry 37 The Reader Puzzle Double Talk. By Don Rubin Off the Cuff Is it harder raising kids today? By Lin Jakary

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City Lights

On Bed And Water In San Onofre

What is believed to be the most expensive and widest-ranging oceanographic research project ever attempted on the West Coast is entering its final stages in the waters off the San Onofre nuclear power plant. And although the tenyear, \$40-million study has yielded some important biological discoveries, its main contribution will probably be the clear establishment of a real danger to the San Onofre kelp bed, attributable to the

power plant. In 1974 the California Coastal Commission iss permit for construction of Units II and III at San Onofre on the condition that a monitoring study be established to effects the power plant's use of sea water as a coolant would



have on the local sea life. A trust fund was set up to pay the study, and money was contributed by the owners of the plant (Southern California Edison contributes seventy-fi percent; San Diego Gas & Electric, twenty percent, the

*

Mai

AND IL

gardener, was worried over the Shamel ash trees planted by the developer along the sidewalks in front of each new home. "I

of that type of tree were not good; they would grow too near the surface and spread everywhere, destroying the sidewalks, the driveways, and the streets." Whitlock recalls. "But he said the city told them that's what they should plant, and that's what they were going to put in."

throughout the neighborh of about 200 homes, the

of about 200 homes, the Shamel ash trees had matured to the point where their roots were, in fact, tearing up driveways, lifting sidewalks, and even causing cracks and bulges in the asphalt streets. But her joy in being able to tell

to put in." About ten years later, Whitlock's fears came true

told the developer that the re of that type of tree were not

cities of Anaheim and Riverside, five percent). In some ways, the research project that resulted is a scientist's that resulted is a scientist's dream: Over a span of ten years, the job entailed first establishing what effects Unit I (completed in 1968) had on the local marine ecology; then making predictions as to how Units II and III would affect the same area of ocean; and then monitoring the operation of the plants to see if the actual effect plants to see if the actual effect matched the predictions. This monitoring phase was entered last year and is expected to continue for two more years. Sea water is sucked into intake pipes for all three units here they amile offshere in

less than a mile offshore in about thirty feet of water. After about thirty feet of water. After circulating through the power plants, the water is discharged back into the ocean. Unit I's discharge of water (at nineteen degrees Fahrenheit above intake temperature) is from a single piece, the the concerns intake temperature) is from a single pipe; due to concerns

from San Onofre's "interveners" (the groups that were officially opposed to the plant on environmental were officially opposed to the plant on environmental grounds) and the California Coastal Commission, the discharge pip-es for units II and III were altered so that the warm water was diffused from citta-thee corts along nipes. warm water was diffused from sixty-three ports along pipes extending almost three miles from shore. In the early 1970s it was assumed that any adverse impacts on sea life would be due to the warmer water exiting the discharge pipes. The study has shown, however, that the real source of trouble isn't the warmer water, it is the increased turbidity of the water pumped out of the diffusers. When units II and III are operating, a plume of murky water can be seen drifting with the current near the kelp bed

off the power plant.
This kelp bed (which is used heavily by sport fishermen) has been the focus of the research.

field work on kelp, fish, invertebrates, and various small shrimps, larvae, plankton, and nutrients Approximately 4000 dives a year are being made on the San Onofre kelp bed, as well as other "control" beds to the north and south, making this the biggest current diving project on the West Coast. All of this work seems to be bearing out the scientists' earlier predictions. These included the loss of several tone of fish whose bodies or larvae are siphoned into the intakes, as well as possible damage to the kelp bed from the loss of light in the murky water produced by the nuclear plant. Important studies of light requirements for kelp propagation are ongoing, but as early as 1979 the Marine Review Committee, a group of scientists that oversees the research project, suggested that the discharge pipes might have to be redesigned to eliminate the plume of turbid water over the kelp bed. The alternative to the kelp bed. The alternative to changing the outfalls lies in "mitigating" the potential loss of the kelp bed by transplanting kelp on the Pendleton Artificial Reef, three miles south of San Onofre, but so far transplanting efforts have failed. Meanwhile, some work on the research project has been slowed because units II and III have operated so erratically. Unit II has been shut down for refueling since last October; Unit III has had various mechanical problems, and hasn't operated since late - N M



Travelers to the north and east, the warned; don't place to make the common and common a neasures distances to and fron San Diego — is ninety-three miles away: the actual distance, though, is ninety-seven and a half miles. The next sign down Interstate 8 makes watchful motorists wonder what is wrong with their car odometers; the sign alleges the old post office is now ninety old post office is now ninety miles away, although the actual distance traveled is more than nine miles. And so it goes with the eight other mileage signs along the westbound freeway: all are off by at least two miles.

Southbound travelers dri on Interstate 5 are in for a similar series of "surprises." The eight distance signs between Los Angeles and San Diego are each inaccurate by



between one and four miles, and two signs near the San Diego-Orange County line are even contradictory. One claims San Diego is fifty-seven miles away; the next, less than two miles down the road, alleges the distance to be fifty-three miles. and two signs near the San

miles.

Caltrans spokesman Jim
Larsen says he is well aware of
the discrepancies, and reports a
number of motorist complaints
have been received by his office over the last few years, particularly in regard to the two signs on Interstate 5 near the county line. One reason for the inaccuracies, he says, is that the signs were not erected all at once, but at scattered intervals over the last twenty years as each section of the freeway was

completed. "As each new section was built," he says "what they were doing was adjusting the new measurements to the old signs measurements to the old signs, so any initial inaccuracies were compounded with the erection of each new sign. So I guess what I am saying is, yes, there is a little bit of a slip in there." Larsen adds that Caltrans plans on correcting the signs. on correcting the signs sometime in the near future, sometime in the near future, although he could not be more specific. In the meantime, he asked for a copy of the Reader findings to assist in the correction process "because we'd really like to straighten it to and not it cook." up and get it right."

-TKA





Take Two Of These And Call My Attorney In The Morning

If upon your next visit to your favorite health food store the clerk seems a tad evasive or fidgety, do not be disheartened. fidgety, do not be disheartened. If your quety for a vitamin or berb to help alleviate your or berb to help alleviate your middly grim case of the vapors is met with a vague wave of the hand and an unmbled reply of, "Gee, well, there might be something in here to help you, uh, I really wouldn't know"—there is a simple reason why. Fear, Fear and suspicion. Two weeks ago on Thursday, March, I woo San Diego health food stores were reited for vidatina as stores were cited for violating a section of the California Health and Safety Code that prohibits laymen from advertising or selling any product which claims to affect in any way any one of a list of thirty-seven ases (including

alcoholism, or whooping

cough).

It was sometime toward the end of the lunchtime rush that Bill Burger, owner of Shelter Island Nutrition, noticed the heavyset man and his female companion wandering around his store. "He looked like he had high blood pressure, and I'm sure he was a smoker. He had that smell about him," says Burger in retrospect. Burger's wife Cathy went back to help the couple, and the man told her that he had high blood pressure. She directed the couple back to a display of stress vitamins, where the couple engaged her in conversation about the products. After a while the big man turned to his pai and asked enignatically, "Have you got enough?" The woman smiled knowingly and the two announced to Mrs. Burger that they were detectives from the food and drug branch of the California Department of Health Services and that they were going to cite her for

violating the above-named health and safety code (which can carry a fine as high as \$1000 or six months in the

county jail, or both). Hillcrest Health Foods on Washington Street did not fare much better. Apparently the same couple, a heavyset man and a woman partner, visited the store while on their way to Point Loma; clerks there are so jumpy, however, that no one wishes to discuss the incident in detail. After the pair of agents ran through a routine similar to the one played out at Shelter Island Nutrition, they proceeded to confiscate the store's supply of garlic tabs and its literature on wheatgrass juice. "It's insane," fumes one of the store's employees. "You want to know where your tax dollars go? They go to send detectives to health food store We all know what we can and cannot say to customers. The entrapment."

The issue at hand involves

The Disappearance Of The Clapper Rail

This is the courtship and breeding season for the light-footed clapper rail, a bird that inhabits coastal marshes and whose numbers in California whose numbers in California have steadily declined as wetlands have given way to condominiums. But so far this year, the few remaining birds in San Diego County haven't shown themselves caper to mate; in fact, few of the birds have above themselves as all have shown themselves at all. A formal census is under way now, but with most of the clapper rail's nesting areas already examined, only twenty-five pairs have been counted. In those same ten marshes (mostly in the South Bay) last (mostly in the South Bay) last year, ornithologists and volunteers counted ninety-one pairs. "This looks like a real catastrophic year," remarked Barb Massey, an ornithologist who has been keeping tabs on the light-footed clapper rail since 1979. "I think we'll find

since 1979. "I think we'll find that the birds are in aerious trouble now."
Massey was saying this last Friday evening as she stood on the edge of the Tijuana River estuary in Imperial Each. This 2513-acre preserve has been one of two favorite nesting ages for the encested and the edge of the property of the edge of the property has been one of two favorite sheet in the property of the property

marsh; Friday night Massey and a group of volunteers couldn't find even one individual. Though the counting will continue moving northward fry the next few weeks, last year's statewide census total of 277 pairs of birds will almost certainly

birds will almost certainly dwarf this year's tally. Coincidentally, federal money for the preservation of the light-forted clapper rail asks of freed up this year. Massay had \$24,000 in federal money to do research, radio telemetry, and, tracking of the birds, but this year not clapper rail money was allotted, and the federal money for the similarly endungered least tern was cut in As for the distancearance of the control of the control

in half.

As for the disappearance of the clapper rail from the Tijuana River estuary, ornithologist Massey and other interested birders believe that interested birders believe that the closure of the river mouth last year forced the birds to leave. The Tijuana River closed itself off naturally in early April, and it wasn't buildozed open again until last December. In the interim, much of the bird's food supply was killed off in the brackish was killed off in the brackish waters. "It don't know where the rails] went, north, south, or wherever, 'said Paul Jorgensen, state manager of the Tijuana River sanctuary. "But the whole population, statewide, appears to be down. It's disquieting not to have a theory on what's happening. And now there's no money to help try and figure it out." help try and figure it out

In the nine months since gunman James Huberty's deadly rampage inside a San Ysidro McDonald's restaurar Ysidro McDonald's restaurant, a community fund has spent \$300,000 to assist eighty families touched by the tragedy. Monies from the San Ysidro Family Survivors Fund have helped bury the dead, pay medical bills and lost wages for the injured, and repair. the injured, and repair damaged automobiles and other property. But not all the border community's residen are setisfied with the fund's munity's resident

have handled the money

Money After Madness

The fund was established in the weeks following the July 18 massacre, fueled with a \$100,000 donation from Joan Kroc and a one-million-dollar gift from the McDonald's corporation Symnathetic aith from the McDonald's corporation. Sympathetic citizens and corporations also chipped in, quickly raising the fund balance to 51,453,91. A ten-member advisory committee pleped oversee the fund, but several members say that committee was dissolved last November by the fund's tast November by the fund's committee member. Perry and other advisory committee members also claim they were members also claim they were denied vital information about the fund's workings. "I don't think anybody knows exactly how much was raised, or how it's being spent," says Perry. "I



Some san 1 start learnings continue to receive monthly checks to pay for psychological counseling and medical care, though Lanas argues that the names of the receive are "a manus of the receive and another receivers." (Heribertha Petia, whose daughter Auror awa nigured by gunffre, has been receiving about \$400 monthly from the fund, say Petha family members.) According to Lanas, \$600,000 of the thurd's \$11 million balance is kept in local insured bank accounts yielding about eigh percent interest and the remander was used to purchase U.S. as wings. used to purchase U.S. savings bonds yielding seven and one-half percent interest. The fund draws about \$6000 in monthly

draws about \$6000 in monthly interest.

How and when that remaining million dollars will be spent is a hot subject among community leaders in San Ysidro, where rumons sprout up like storefront currency exchanges. Fund administrators may make administrators may make lump-sum payments to survivors, injured victims, and those trapped inside the restaurant during Huberty's

Clairement

Root Bind

Twenty-six years ago, Sandra Whitlock suspected there might eventually be a problem with the newly built house she had just purchased on Mount Bigelow Way in a section of Clairemont. The sprawling mesa just east of Tecolote Canyon and south of Baiboa Averzue, called the "Mount" area because all the street

area because all the street

several years earlier, and Whitlock, at the time a professional landrcape

STRAIGHT FROM THE HIP

Dear Matthew Alice: Can you tell me what is considered "eti-quette" when it comes to hanging a new roll of folish pages? Should the flap hang over the top, or down and behind the roll?

Bis Bigler

Oxam Beach

Fin flattered (I think) that you consulted me on this important question. Of course I don't presume to be the final word on all the social graces, so I first turned to a couple of the, shall we say more mainstream watchdogs of good manners. Amy Vanderbilt does mention toilet pager, but only in a list of supplies that should be replaced by the last person to use them in the bathroom. And Emily Dost, bless her tidy little heart, tells us a creat deal about how to conduct our lives. ereat deal about how to conduct our lives great deal about now to conduct out trees gracefully — we are told what kind of napkin to use at a barbecue, how to eat ol-tives ("don't nibble too avidly around the stone"), and how to behave at a rodeo but not a word does she write about toilet

paper.
So the final word must come from my So the final word must come from my humble pen. Lest my personal ulioxyn-craces interfere with a credible decree. I undertook an informal survey among my colleagues and friends. The results are overwhelmingly in favor of the over-the-top school. This method was endorsed by a better than two-to-one margin; the ratio held true for either sex, as well as for left-burders and circhhanders.

held true for either sex, as well as for leit-handers and righthanders.

The way one unrolls oilet paper reveals much about one's personality. The decision is certainly not a matter of logic, since proponents of both methods say theirs is easier and more efficient. Few descend into fanatiesm on the subject, but there are those with some very story organism. One topiscler admitted that she opposition. The opiscler admitted that she opinions. One topsider admitted that she will occasionally reverse a backwards (to her) roll, her actions are offset by the ad-mission of one in the opposing camp who

> When you stop and think about it Organic Navel Oranges

25¢ (b)

says he will always flip a roll over, even in a public restroom, if he finds it flap-side over. A woman told me of her exroommate, a rather meticulous soul who went so far as to label all the cupboards ("canned fruit," "spices," "sugar"); this compulsive fruitcake was an advocate of the over-the-top method. Then there is an acquaintance who is more than a little on the sloppy side — or perhaps he's just too cerebral for such mundane affairs. He'll

cerebral for such mundane affairs. He'll just place the roll, end.up, on the bath-noom floor.

Despite the eccentrics, slobs, and mulc-headed boobs, there is a correct way to hang a rell of foolet paper. And that way, as most of us aireally know, is with its end coming over the top. Hast wist any of the world's posher hotels. The Ritz and He'lmsley place in New York do it this are the place in New York do it this constant of the Hotel Inter-Continental bright the end work the you. What's more, these hotels will fold the end to a point. Eachitating your expedient use of the roll. facilitating your expedient use of the roll.

(I've beard that hotels do this so that women with long fingernails don't nick the wallpaper.) More incontestable evi-dence is the designer toilet paper that's dence is the designer toilet paper that's becoming over more popular; the fancy patterns are visible only if the roll is loaded loose end over the top. If that's not enough, there are even literary rolls available (again, to be hung with flap end up-permost), though the reading material—People's Almanac, Dieter's Guide to Weight Loss During Sex, and the like—is now enough beain food Emality what re-

not exactly brain food. Finally, what renot exactly brain food. Finally, what re-ally matters is that the over-the-top ap-proach has the Matthew Alice Personal Seal of Approad. In my opinion, the only creature worse than the one who honey a roll of toilet paper with the loose flap un-derneath is a person who leaves the cap off the toothpaste. A pox on them all.

Dear Matthew Alice: Last week you said that virgin wool is wool that's never been used before. Okay,

Mr. Know-lt-All, then what's extra-virgin olive oil? It can't be oil that's never been squeezed, because I have a bottle of it. Joe Terrebonne
University Heights
Despite your obtuse smarminess, Joe.

pou're closer to the truth than you deserve to be. Extra-virgin olive oil is ostensibly the product of the first cold pressing of the olives, which results in the lightest, the olives, which results in the lightest, most delicate, and most flavorid grade of oil. The cold-pressing method subjects he olives to 300 to 400 tons of pressure; the amount of oil released in this first pressing is relatively small. Subsequent pressings produce more oil, but of an infectio quality. Producers of olive oil don't stop there, however; they subject the olive pulp to further processing, using centrifugal presses and chemicals (such as lye) to obtain even more oil.

Just because you buy oil that's labeled carra-virgin doesn't mean you're getting that first sublime liquid, however. The grading of imported olive oil is done by measuring the acidity of the oil, and not according to how the oil was obtained. Under this nomenclature, extra-virgin oil Under this nomenclature, extra-virgin oil contains less than one percent neid, superfine oil is one to one-and-one-half percent acid, virgin is three to four percent, and so on. Many foreign producers can, and do, take inferior oil that's been chemically refined to reduce actidity, mix in a title extra-virgin, and end up with a low-acid oil they can legally label virgin, and extra contains the contains of the c

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

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Vista owned by a building contractor. For two days they sprayed the weeds with Paraquat, a contact herbicide that causes plants to yellow and shrivel into nothing within a few days. By the time she got home after the second day, Wyatt, who admits she wasn't wearing proper protective gear because the weather was so hot, had a pounding headache. Her sinuses were nflamed and her throat was sore. And she was vomiting constantly. The conclusion was inescapable: she had been poisoned by the herbicide.

That incident, Wyatt continues, was her to eat organically grown produce. It also bothered her that when she would ask suppliers what effects various chemicals would have on crops or people if used improperly, "a lot of them would say, 'I don't know.' Or they'd say, 'It's a known carcinogen.' When you're absorbing this stuff through your skin and breathing it in [during landscape work], you start thinking about it more and more."

Wyatt stands up, squinting in the afternoon sunlight. "Our air and water are already so polluted," she says,
"and with all the junk in car exhaust, and people smoking . . . our bodies need every bit of help they can get. Why eat something that's been sprayed constantly with chemicals, when you can eat something that you don't have to worry about, that you don't even have to wash?

Wyatt's comments reflect the increasing concern among consumers about the potential health effects of rently being used on a massive scale throughout the farming industry. A lack of the residues of such chemicals is one of the primary benefits claimed for organic produce; others include the assertion that organic produce tastes better than so-called commercial produce, and that it is nutritionally superior. Some people say they eat or grow organic produce mainly to support farming methods that are environmentally sound, while others insist that organic produce can help pre-vent and even help cure such things as

cancer and kidney disease. Whether or not there is solid scientific evidence to back up all these claims, many local organic farmers believe in them implicitly. But even these farmers concede that however desirable organic farming is, as a business it is risky and fraught with high labor costs. There is no wellnigh labor costs. Incre is no well-established system for distributing and marketing organic produce, and no guarantee that you'll be able to cover your production costs with what



you do sell. To make matters worse. consumers have become leery of the term "organic" after years of unregu

Nevertheless, more and more small farmers are contemplating organic farming zs a viable alternative to growing crops with the usual array of chemical fertilizers and pesticides about treating the Earth and their own bodies right, although some of them believe that, but because growing or-ganic produce represents at least an opportunity for a stable income. At a opportunity for a stable income. At a time when overproduction and cash shortages plague much of the nation's farm industry, organic farmers con-tinue to get premium prices for their produce because they cater to a spe-cialized market of relatively affluent, health-conscious consumers.

"I think organic agriculture has an opportunity within the farming indusopportunity within the farming indus-try, perfucialry for small farmers, says Faustino Muñoz, small farms ad-viser for UCSD's cooperative agricul-tural extension. "To succeed in agri-culture in 1985 in San Diego County you really have to be rather creative, find your own niche. It's not business as usual. There's a lot of competi for the crops traditionally grown here
tomatoes, peppers, squash, cucumbers. Farmers are looking for elternative crops to grow . . . and organic [fruits and vegetables] are among

those that have a lot of possibilities. A mong the proponents of or-ganic produce, who range from the environmentally concerned to the self-righteous and even maniacal, Serena Wyatt is firmly down to earth. She talks rapidly and flippantly, her voice resonant as a granny's, even though she is only forty-one and looks ten years younger. of almost any kind out of the ground, from cauliflower to kiwi fruit, without having to douse them regularly with of her specialties. The glossy dark leaves of Wyatt's red romaine are wor-thy of New York's Museum of Modern Art, and the shaggy green heads of her bogata lettuce are likewise

things of perfection and wonder.
For the last eighteen months Wyatt
has raised lettuce and garlic on two
acres she owns in San Marcos. She is also head gardener at the Golden Door Beauty Resort in Escondido, where she raises three acres of fruits and vegetables that include potatoes, melons, squash, celery, lettuce, grapes, strawberries, cucumbers, and kiwi fruit.

As she labored in the Golden Door's hillside garden one cold, gray afternoon not long ago, Wyatt ex-plained that instead of using commercial fertilizers to improve the coarse North County soil, she uses massive infusions of compost. Starting with nine-ton truckloads of manure delivered from a local dairy for eighty dolered from a local dairy for eighty dol-lars each, she concocts a "casserole" consisting of alternating layers of ma-nure, kitchen scraps, and straw. For three or four months the huge mounds of compost are turned regularly so that microorganisms will actively ticularly nitrogen) into forms plants can utilize. Then the rich, moist mix-ture is dumped into furrows beneath the beds in which her vegetables will be grown. "The goal is building a strong soil that will grow good, strong plants," Wyatt explained. "Insects will always attack the weakest plants

"Besides. [organic] microorgan-isms in the soil help keep pests

down." She went on to explain that nematodes, a common worm that is the scourge of tomato plants, "can't increase as quickly when the organic content of the soil is high. And beneficial insects increase much faster [in population] if you use compost Shoot, we must use twenty-five tons of compost a year," just on the Golden Door's three-acre garden.

Once her produce is in the ground.

Weatt plants patches of garlic and green onions among the rows of vegetables "Green onions and garlic are natural repellents; the odors they give off, particularly underground, will repel insects," she noted. She also plants flowers with yellow blossoms, ncluding calendula, among the vegetables to attract beneficial insects such as ladybugs. "You don't want to eliminate every bad pest," Wyatt went on. "That cabbage over there has aphids on it, for instance. The idea is to give the bad insects a place to live without creating a giant infestation, so that the good insects will have enough to eat. You want to create a balanced ecosys-

Muñoz confirmed that "good bugs" can grow more rapidly and in greater numbers on a farm with an environmentally balanced ecosystem the area are fattracting pest insects, I yourself" using organic methods, he added. "But the more you improve your soil, the more vigorously plants will grow and will therefore possibly

Little scientific research is conducted on organic farming methods, so Wyatt, like most organic farmers, has had to teach herself. She attends a conference on organic farming held once a year in the tiny northern Cali-fornia community of La Honda, south a good deal of time thumbing through the pages of publications such as Or-ganic Gardening, Tilth, and The Sproutletter for tips on fertilizing. plant nutrition, and pest control. "But the climate in California is so differ-ent that if you get a publication ori-ented toward the eastern United States, the tips might not work at all. she said. "A lot of my knowledge has come from experience, just doing it."

Wyatt explained that different nests stance, aphids multiply in the spring whereas whiteflies like warme weather. To control such outbreaks she sometimes sprays her plants with a solution made of biodegradable a solution made of biodegradable soap, or a special potion made of boiled garlic and hot red peppers that have been ground in a food blender. "You dilute it if you have to, then spray it on. It just wipes out white-flies and aphids. They don't like it at all," she said with a chuckle. "I used





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it on my tomatoes !ast year and got a better kill than I did using soaps."

Occasionally Wyatt also buys bene-ficial insects from one of several suppliers in Southern California who specialize in them. These mites, green lacewings, ladybugs, and parasitic wasps and flies all consume copious amounts of specific pests without otherwise affecting crops. Wyatt said she uses such biological controls sparingly - after all, 40,000 green lacewings, enough to treat a badly infested acre of zucchini for a year, cost about \$120. But Al Steindorff is one local organic farmer who uses beneficial insects extensively, bringing them on at certain times of the year and for certain pests almost the way a basketball coach makes substitutions during

a close game. Steindorff, fifty years old, has been farming fifteen acres near Carlsbad for the last five years (he is buying five acres and leasing the other ten). Currently he has two acres in strawberries, two and one-half more in zucchini, a little less than an acre of cauliflower, and one and one-half acres of uses full of tomatoes and cu cumbers. The size and appearance of his place, down to the ten Spanish-speaking laborers who work for him, suggest an average small farm in Cali-fornia. And it is - except that Steindorff refuses to use what he sometimes calls "poisons" to fertilize and protect his crop. "That's why I got into farming, so I could grow organi-cally," he says. "At first it was mainly a challenge, to see if I could grow a



trichogramma would be placed

with a wholesale insect supplier. The

trichogramma, tiny parasitic wasps that cost about twelve dollars for a

minimum order of 40,000, come in

egg form and are placed in or around

plants that have been infested with the

piants that have been intested with the pinworms. The trichogramma soon hatch and lay their eggs inside "host" eggs of the pinworm moths, halting development of the pinworm larvae.

Later, the emerging wasps eat the lar-vae. Each successive generation of

wasps parasitizes pinworm eggs in this way, effectively controlling the

pinworm population.
Steindorff also buys adult predatory

mites to eat the red spider mites that sometimes afflict his strawberries,

and green lacewings (shipped in egg form) for the aphids that live on his

zucchini. "You're trying for a balance rather than an eradication of pests,"

he points out. "You lose a certain

amount of your crop to the pest in-

eron without using all those poisons But after a while it became economi-

cally advantageous.

Unlike Wyatt, Steindorff does not plant garlic and onions among his vegetables to help repel insects. He said it would make his planting and harvesting more difficult, and that in wet weather a "jungle" of mixed plants can aid the spread of fungus. Instead, Steindorff has a consultant place bug traps at strategic points in his fields. The traps — small card-board cartons coated inside with a board cartons coated inside with a sticky substance—attract insects by means of a hormone scent. "Here, look at this," says Steindorff, pointing to a bug trap hanging among his greenhouse tomato plants. "The scent in here attracts pinworm moths. But there are hardly any in here - eight, in fact, and it's been hanging here for a month." If his insect consultant were to discover eight or ten more moths in the trap overnight, Stein-dorff explains, it would be evidence of

sects, but it's less than ten percent."

Steindorff figures that the cost of losing part of his crop and buying beneficial insects is similar to the expense a commercial grower would have for chemical pesticides. The fertilizer he buys from local suppliers, two tons of composted chicken manure and fifty tons of sawdust and horse manure for every acre, costs him about \$6000 a year - only about one-third more than a synthetic nitrogen-rich fertilizer would cost him, and not an extraordinary expense. "The only real extra expense I have that a commercial farmer doesn't have that a commercial farmer doesn't have is weeding." Steindorff says. "I pull 'em by hand, whereas the other guy would use herbicide to kill them. That's an increase in labor costs for me — it takes seven guys about a day to weed an acre by hand — but you make up for that by getting a higher price for your produce."

Steindorff is currently getting four-

teen dollars for a ten-pound flat of his strawberries — twelve small baskets — while the wholesale price for commercial strawberries is fluctuating be tween ten and twelve dollars a flat. As more and more strawberries come on the market in the spring, the commer-cial price will drop to as low as six dollars a flat, but Steindorff estimates he will still be able to command nine dollars a flat. Organic farmers generally get twenty-five to thirty percent more for their produce than commer-cial farmers, but one crop Steindorff grows, greenhouse tomatoes, exceeds that guideline rather spectacularly. Steindorff says that when his tomatoes begin to mature in late March he is virtually the only farmer in Southern California, and perhaps in the United States, able to supply organic toma-





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toes, and he can sell them for one dol-lar a pound. Wholesale. As the season progresses and more and more tomaoes come into the markets, his price falls to forty cents a pound — still not exactly a pittance. "My expenses are quite high to grow them, but my customers want them," Steindorff says with a shrug.

"For a small farmer to be competi tive [with the giant agricultural interests), he needs an edge. I find organic farming is my edge. That's why I do it, that and the challenge of it. My time is needed too much on the farm for me to be out proselytizing about the advantages of organic food.

"But I see the commercial farmers around here, and every year the quality of their produce declines and every year the quality and quantity of mine goes up . . They don't understand what I'm doing and I don't try to make 'em understand it. I just let 'em go on thinking that I'm the crazy guy on the hill trying to grow vegetables without all those pesticides. Meanwhile, a lot of them are starting to have rough times, and last year was

have rough times, and last year was one of my best years."

Steindorff says he grossed about \$250,000 last year on his various organic crops.

Screna Wyatt sold her lettuce at a good average price of fifty cents a head but care no she figures that. head, but even so, she figures that a crop which cost her \$7000 or \$8000 to grow only brought her \$2000 - a net loss of at least \$5000. "I discovered it doesn't pay off - raising organic food is very expensive because of the labor factor," she observes wryly as she pulls a wheelbarrow down a furrow between rows of cabbage. The ground at her feet is littered with weeds, which she proceeds to rake up; earlier in the day she spent half an hour weeding this single hundred-foot-long bed of cabbage on both sides by hand. Wyatt's compost, too, must be mixed into the soil by hand, another thing that raises her la-bor costs. An additional expense was a new irrigation system she installed on her own two-acre farm at a cost of nearly \$1000. That's what it took to buy several thousand feet of black



Harveiing lettuce at the byeat form polyethylene pipe, several thousand feet more of drip irrigation hose, and hundreds of tiny sprinklers at a dollar each. But Wyatt points out that she should recoup the money she spent on the system over the next few years, as long as her crops continue to flourish. In order to get the highest price possible for her lettuce, Wyatt sold it directly to People's Food in Ocean Beach and Community Market in En-cinitiss, two of the largest retailers of organic produce in the count. By do-

organic produce in the county. By do-ing so she eliminated the "middleman" - distributors who would have picked up the lettuce at her farm, paid her a cheaper price for it, and resold it to various stores and restaurants in San Diego. On the other hand, Wyatt had to drive to Ocean Beach once a week to deliver the lettuce to People's herself, a trip that cost her time as well as money. "It's such a long drive that unless you have a big truckload, it just doesn't pay," she observed. Steindorff, whose weekly produc-

tion is much higher than Wyatt's, pre-fers to deal with distributors. "I'd have to start a delivery route if I

wanted to sell direct," he pointed out Roughly half his total production is sold to two large distributors, Verita-ble Vegetable of San Francisco and Organic Farms of Beltsville, Maryland. Both of these companies operate huge trailer trucks that swing through Southern California as part of a regu-lar pick-up route, and they stop at Steindorff's farm once a week. The rest of Steindorff's produce is sold to a variety of smaller distributors, in-

cluding Mike Maloney of Oceanside.

Maloney is one of only two local people who distribute organic pro-duce year 'round in San Diego County. Each weekend he drives his Toyota stake-bed truck on a route through the North County, stopping to pick up fresh organic produce at a half-dozen small farms in such places as Vista, Escondido, and Valley Cen-ter. He also drives to the Los Angeles wholesale produce market twice a week to buy organic produce that arweek to buy organic produce that ar-rives from all over the western United States — carrots from Colorado, ap-ples from Santa Cruz and the state of Washington. "You have to work on re-

ally low margins - my gross markup is fifteen percent and my net markup is more like five or six percent. The only way that it's viable is to service a half-dozen or so stores," says Maloney, whose customers include Peo-ple's Food. Community Market, Da ine restaurant in Encinitas, and the Kung Food restaurant in Hillcrest. During his peak season, after the fall harvest. Maloney often delivers 10,000 pounds of produce a week, seventy-five percent of it citrus fruit and avocados. He says that right now he is delivering only about 5000 pounds a week, but regardless of the season or the volume Maloney racks up nearly 1000 miles a week on his

The other local organic produce distributor, who prefers to be known only by his nickname of Natch, delivers produce primarily to People's, limbo's in North Park, and the Windansea Natural Grocery in La Jolla. Like Maloney, Natch buys mostly cit-rus fruit and avocados from North County farmers, often picking the fruit himself as part of the deal he strikes with growers. He sometimes roams as far as the Coachella Valley to pick up organic dates. "Most of the people I buy from are something between backyard farmers and full-time farmers," says Natch. "They have maybe one to ten acres, not all of it maybe one to ten acres, not all of it mecessarily being farmed. Typically, I pick up vegetables or fruit in the morning and bring 'em down to San Diego that afternoon and bring 'em down at night." Natch adds that last year he put 65,000 miles on his Tgyota stake-bed truck while picking up and delivering somewhere around 15,000 to 20,000 pounds of fruit and vegetables and hower.

bles each week.

Maloney and Natch are not nearly as large or as well-financed as Verita-ble Vegetable, a women's co-op in San Francisco that distributes most of the organic produce sold in California. organic produce sold in Cattornia.

Nevertheless, together the two men supply People's and Jimbo's with more than half of all the organic produce sold by those two stores. They have also managed to stay in business over the last few years at a time when distributors of organic produce have been disappearing like aphids sprayed with a solution of garlic and hot red peppers. Within the last eighteen



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How Do You Know H's Organic?

Controversy has revolved around the term "organic" ever since it became a buzz word for people who became a buzz word for people who want to cat food grown or processed without various synthetic fertilizers, herbicides, pesticides, fungicides, colorings, and preservatives. In the past, consumers often assumed that products labeled "organic" had been produced without the aid of synthetic chemicals. But there was no law that defined "organic," and products were defined "organic," and products were often simply labeled as such in order often simply labeled as such in order to fetch a higher price, regardless of the growing or processing methods that had been used. In 1979 the California legislature to consider the organic Erect Bill, which

In 1979 the California legislature passed the Organic Food Bill, which for the first time spelled out what can and cannot not be labeled "organic" or "organically grown." Boxes of organically grown." Boxes of organic produce sold in California must now be labeled, "Grown in accordance with section 26569.11 of the California Health and Safety the California Health and Safety Code." But there is virtually no administrative machinery to enforce administrative machinery to enforce the new law, so consumers are almost as vulnerable as before. As Trent Weston, produce buyer for People's Food store in Ocean Beach, points out, "With commercial produce; the question is, "What are all those chemicals doing to me?" With organic's produce, the question is, "Is it really organic?"

organic? ...

A statewide organization called
California Certified Organic Farmers organic. Asserved organization of a management whose relations with each other are governed by reputation and trust. A San Diego County chapter of the CCOF was formed about a year ago and is in the process of certifying local farmers according to the organization's strict requirements. Jimbo Someck of Jimbo's, a natural

Jimbo Someck of Jimbo's, a natur food store in North Park, explains. "There's no foolproof way to determine what's organic and what determine what s organic and what isn't. In the same way that a distributor has to trust a grower that isn't. In the same way same a distributor has to trust a grower that his produce was really grown with organic methods. I have to trust my distributor and my custome s have to trust me. But the way the situation stands, there are a lot of possibilities for people to be taken advantage of. All I can do is try to stay on top of it. In recent years there have been attempts to eliminate such possibilities by requiring frowers to sign affoliavits listing the processes and materials they have used to grow their produce. For instance, one local distributor who goes by the name distributor who goes by the name Natch says he has obtained signed affidavits from eighty-five to ninety percent of the growers he buys produce from, even though he visits the farms regularly and presumably the farms regularly and presumably could spot any machinery or bags of material needed to carry out chemical treatments. "I've dropped some gowers who won tsign affidentis, so even now, what you see in the store is not just pie-in-the-sky openies groduce." he points out. Someck produce. The profession of field at its store (as does People's Food), but store (as does People's Food), but



Organic

months at least three regional distrib-utors have gone bankrupt, not due to a lack of demand for organic produce - which has, if anything, increased slowly for the last several years — but because of undercapitalization and an apparent lack of business acumen. The demise of organic produce dis-

tributors "seems to be an annual affair." Steindorff joked grimly. "It hurts me every time one of these guys



goes out of business. The last three all went down owing me several thousand dollars each, to put it mildly." Such problems have led a number of organic farmers to demand cash when they sell to distributors, and even those who, like Steindorff, continue to offer terms to distributors point out that they have to figure any losses into the future price of their produce one more reason consumers end u paying such high prices for the stuff.

Steindorff said most of the distributors he sells to agree to pay him within thirty days. "Hopefully, they do pay, Hopefully. But even if a guy is shaky and isn't paying you, what alternati

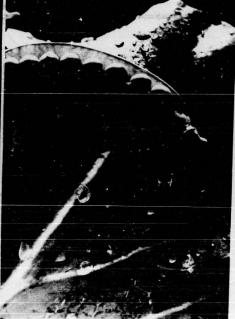


do you have? You have to keep supplying him and hoping that he'll get his act together. It isn't as if you've got another customer willing to pay the same price when you make these kinds of decisions." The choice is usually between selling produce to an unreliable distributor. Steindorff pointed out, or simply throwing it

Faustino Muñoz notes that "marketing is the most important area of agriculture, and the limitation [with organic farming] is that it is not in full gear. There's no established market system to justify a high volume of production



"Meanwhile, from a production standpoint, there are a lot of questions as to what works. The established in stitutions have not endorsed research on organic farming; people have had to do that on their own. So you don't really know how you're going to con-trol certain pests or diseases, or how you're going to monitor or deal with them when the time comes. We don't know all the soil amendments [such as compost] that are available, how effective they are. . . . There hasn't been enough work done on what can be recommended and what cannot, and under what circumstances. And (continued on page 16.



A Case Study in Controversy

Effie May is a local produce grow who has become embroiled in an ongoing controversy over whether he produce is truly organic, and one that emphasizes the significance of emphasizes the significance of maintaining a spotless reputation in an industry that relies heavily on personal contacts, word of mouth, and trust. Her story, acres near Adpine are planted primarily to leaving the chard, cabage, and zucchini, and she also leases 400 acres in the Imperial Valley where she raises carross and also leases 140 acres in the Imperial Valley where she raises carrois and broccoli. The combined total of more than 200 acres under cultivation makes her by far the largest organic arrower in the San Diego area. makes her by far the largest organic grower in the San Diego area. May insists she raises all her produce without the aid of synthetic

likewise "won't carry her stuff.

There's resistance to her on the part of my canoniers, and I have a resistance to her personally I dave a resistance to her [personally I dave a resistance to her protect is not organic, and yet at the same time I don't good about it." Someck, who worked in the translation department of Donale's before the same time I don't feel good about it. Somes, who worked in the produce department at People's before starting his own-ked in the produce department at People's before starting his own-ked in the produce department at People's before starting his own-ked in the commercially grown peace, as an additional to the commercially grown peace at the commercial produce distributors downlown. We ripped distributors downlown. We ripped distributors downlown with the rated on the produce buyer for the produce which are the produce buyer for People's who was the produce buyer for People's who was the produce buyer for People's form 1978 to 1981 see had organic manages; from Mexico But he points out, it is impossible of set of particular to the produce of t produce department at People's before

movement."

One thing local buyers were wary

One thing local buyers were wary

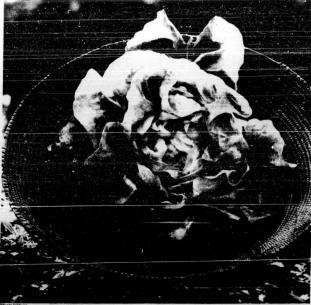
of when dealing with May in the past

was her practice of selling produce

she had not grown berself. Often

May would not reveal whom who had May would not reveal whom she had bought the produce from, creating further suspicion. But May insists that the reason she would not reveal her





(continued from page 15)
you can't really decide what to grow
during what time of the year, and
what pays . . without a clear understanding of the marketing and production [variables].
"Still, I think there are a lot of posi-

"Still, I think there are a lot of positive aspects to organic farming that we should attempt to support." Muñoz cited, the compatibility of organic farms and housing development in increasingly populous areas, as well as mounting consumer interest in eating health foods. particularly in San

Dego wrapidly that interest is rounding, however, and how importanting, however, and how importanting however, and how importantial however, and how it is tasted that are hard to resolve. Propenents of organic produce, and some scientifice and nutritionally superior to commercial produce, and some scientifice and nutritionally superior to commercial produce, and some scientifice and the residence lends credened to the scientification of the scien

quantities, and research done in England and by the U.S. Plant, Soil, and Nutrition Laboratory in Ithaca, New York has confirmed that the amount to plant — even if the plants are all to plant — even if the plants are all watermelvens, for instance, or cucumbers — depending on the quality of the soil and the fertilizers used. In other words, soil rich in organic material can produce plants that have higher amounts of trace elements than plants produced in commercially farmed soil, which could in turn result in better taste and somewhat higher nutritional value. But even a farmer who uses pesticides and herbicides could enrich his soil with material that will replace trace elements, presumably improving the taste and

result in better taste and somewhat higher nurnificiand value. But even a farmer who uses pesticides and herbicides could enrich his soil with material that will replace trace elements, presumably improving the taste and nutritional value of his produce.

Another claim made for organic produce is that it is free of the residues of toxic herbicides, pesticides, and fungicides widely used on commercial farms. But in the first place, California's Organic Food Bill of 1979 includes a provision for allowing pesticide residues on organic produce up to ten percent of the safe level determined by the Environmental Protection Agency, since chemicals and herbicides sprayed on a commercial farm located nearby. In the second place, more than ninety-two percent of all the produce tested by the California torse in 1983 (the most recent year from which figures are available) had no detectable pesticide residue. An additional 3.25 percent had less than en percent of the tolerances set by the EPA. The vast majority of the 7695 samples tested that year were from commercial farms, raising the question of how much safer organic produce really is. Common sense indicates it is sumershut safer; but while

recent research has shown that a diet high in fresh vegetables and other produce can result in a reduced risk of many types of cancers, there is no scientific evidence that produce which is specifically organic will decrease the odds even further.

Nevertheless, any consumers perrevertheless, any consumers perthough it nearly always costs from ten to one hundred percent more than commercial more and the commercial of the commercial commercial more than commercial commercial commercial commercial commercial Mike obtained and the commercial commercial Mike obtained and the commercial commercial commercial than the commercial commercial commercial commercial commercial than the commercial commercial commercial commercial commercial them, they're willing to buy tem, but we can't get them. And it's almost impossible to ever get more than one variety of organic apples red delicious."

Jimbo Someck said that since he opened his North Park store in July last year, sales of organic produce have climbed steadily. Currently he sells more than \$15,000 worth of organic and "unsprayed" produce (produce grown without pesticides or herbicides but with the aid of synthetic fertilizers) every month. "A lot of things, I could sell more of," said Someck, "For the last two months I haven't been able to get any organic bell peppers. On the other hand, I can get as many organic oranges as I want, but I couldn't sell any more than I do."

Trent Weston, produce buyer for People's Food, agreed "that with some types of organic produce, demand exceeds supply. At this store we often can't get any organic broccoli. If we had it, we could sell it. But we can get as many organic avocados as we want, and the same goes for lemons. In fact, with those two items we sometimes get too many 'ripes' in the store, and we have to put them in the free box for people to take away." For the last year sales of organic and unsprayed produce at People's have held firm at about \$5000 a week, a figure that, when coupled with the opening of Jimbo's and the increase in sales of organic produce at that store, seems to organic produce at that store, seems to indicate a small but steadily increasing demand for organic produce in San Diego.

indicate a small but steadily increasing demand for organic produce in
San Diego.

Steindorff is one organic framerwho believes the demand for organic
produce is not far ahead of the supply.

"By mid-April I'll saturate the market
with 1500 to 2000 ten-pound boxes of
tomatoes a week. The points out. "Even
today, the reason I grow so many different things is because the market inn't
there for one thing. And by the end of
July I quit producing altogether. By
then people have their own gardens going, plus farmers in other parts of the
country are growing all of the things I
can. There's little market for organic
produce in the middle of the summer, as
far as I'm concerned."

produce in the middle of the summer, as far as I'm concerned."
Wyatt, however, is more optimistic.
"The price you get is a supply and demand thing, but I've not had any problems selling what I've grown.
Hopefully, this year I'll make money by having increased sales volume.

by having increased sales volume.

"People who aren't used to organic produce go into a wire and see apples at ninety-nine cents a pound, or lettuce at ninety-nine cents a head, and think. "Wow, what a rip-off" she went on. "But then you taste ii, and it's fresh, it's delicious. And you know that if it hasn't been sprayed and doesn't have chemicals in it, it's better for you. Ninety-nine cents is a lot to spend for a pound of organic apples, but if it makes you happy to eat them. why, not spend your money on why, not spend your money on

A Case Study in Controversy

(continued from page 15) sources was so that local distributors and retailers would not circumvent her and begin dealing with the growers directly

of and oegan ceaming with me growers directly.

May concedes that at one time produce from other growers produce from other growers directly directly preceded from the produce and the produc

strong enough guarantee.
However, Pat Leonard, a buying
agent for Maryland's Organic Farms
and owner of a health food store in
Eugene, Orgeon, says he has
personally inspected May's farms in
Alpine and Imperial County countless
times over the last four years and has
never seen her or her workers using
methods that are not organic. "When
I first came down here, I heard that
Effie had a streak of larceny in her,"

spy Leonard, who lives part of the year in La Jolla. "But Inwent found any irregularities. I can't tell you what she's done or hasn't done with other customers. but I've seen every stage of production on her farm, from tilling to how she handles her weeds, and I can't find any holes in force and I can't find any holes in griculture has conducted tests on May's produce as part of a program to verify that organic produce truly is organic, and "it has always come up clean. Those records are on file." He also says that May, along with Al Steindorff, is one of the brightest and most innovative organic farmers in the county, and that rumors about her may have been she to make a living selling organic food."

Someck insists that "for Effie May to sell stuff in my store, she'll have to prove to me that everything is organic. If she'll tell me where she gets all the stuff she doesn't grow on her own land, or submit her produce to lab tests, 'he'll be satisfied, he says. May responds, 'A lot of the people who are putting me down are the ones who are going broke. If they're skeptics, ask them if they've come to this farm. Jimbo doesn't even know where this place is. I would encourage anybody with questions . . . to visit [this] farm.'

How Do You Know It's Organic?

(continued from page 14) adds, "I'm sure that can be gotten around, too. There's probably stuff that's shipe"

organic."
Oscar Jaitt, president of the local chapter of CCOF, says his organization aims to plug the remaining loopholes. "The goal is to assure the consumer that the product is of the quality that is pretended, and that the higher price for it is justified," he says. Farmers who fork over the twenty-five-dollar membership fee must sign a notarize affidavit stating that they are using organic methods to grow their crops. They must also provide receipts and other records to back up their statements. Then a random soil sample is taken from their farm by the CCOF's local certification committee. The sample is analyzed for mineral deficiencies and excesses, and the certification committee discusses with the farmer what methods can be employed to improve it. After a year the soil is randomly sampled again, and if it has been improved, the certification committee votes on whether or not to certify the farm and the farmer. Those who have been certified are authorized to use a stamp that trads "Certified by C.C.O.F." on all their produce boxs. Still, as Someck points out, "once a farmer is certified, there's nothing stop him from putting commercial

C.C.O.F." on all their produce boxes. Still, as Someck points out, "once a farmer is certified, there's nothing to stop him from putting commercial produce in a box labeled organic." And Natch chocs that "it's hard to do anything about the grower who lies. There are endless complications in trying to verify that stuff is indeed organic." Jaint replies that "in any system it is always possible to cheat. But it will be harder to cheat within the system than it is without the system." He adds that CCOF members must agree to surprise visits by experts from the organization, and that "if there's any question, they can be suspended. And any grower that descan' want to be certified is open to descan' want to be certified is open to Natch says he has mixed feelings about CCOF, partly because "I deal with some people who don't like lot be in unions. ... and that's basically what CCOF is, a union of organic farmers. You know how it is — some people just don't like to join organizations." Jaitt counters that CCOF members will command higher prices for their produce than other organic growers, pressuring those who are not members to join. "The pocketbook is sometimes a stronger influence than anyther stronger incluence than anyther will trust the CCOF stamp and will be more likely to buy produce from the organization's members.

organization's members.

Neither Reople's Food nor Someck has promised to buy produce ronly from CCOF members, but Trent Westor of People's says. 'It bink there's an unconscious trend to get the most certified organic produce possible. We want to suppose the condition of the co

Al Steindorff, an organic farmer who currently raises a variety of crop on fifteen acres near Carlsbad, joined CCOF last fall but so far hasn't taken an active role in the organization. "Certification will primarily help farmers who don't have an established reputation," he says, and since he has been growing organic produce for more than twenty years, he figures his reputation is already established with or without CCOF. And even though he has joined, like many farmers he is concerned that members of the organization could certify themselves but deny him certification out of jealousy or simply to elliminate some of their competition. These reservations

These reservations notwithstanding. Steindorff says that certification should help the organic industry "clean up its act. I think there should be some way to verify that the stuff in stores is [in fact] organically grown. I think it would enhance the reputation of the whole

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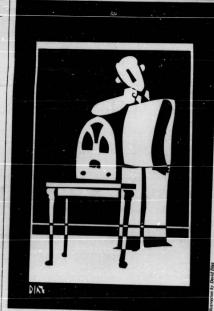
Thinking of San Ysidro

A contemplation of the good, the bad, and the tragic.

GEORGE BERGMEISTER

on June 21, 1932, the night of the Schmeling-Sharkey championship fight. My dad spent about half his weekly salary to buy a Sears Roebuck Silvertone console radio and I can still see him erecting the aerial on our front porch that night right after he came home from his work as a printer. A little later came the magic moment when we were all gathered together in the living room and the set was turned on and we shared in the excitement of the fight broadcast from New York as it filtered through the speaker of our Silvertone. To be days (I can still remember the tobacco shops over the result of the Braddock-Baer fight), but for us the big event was the radio itself gone downhill since then. It may be hat the marvels of the century ecame commonplace and we all became commonplace and we all became spoiled: airplanes, horseless carriages, movies, radio, television, A-bombs, computers, space trips to the moon. What is left to awe a nation of slickers who only a few still in my mother's working ocabulary. She was from Iowa. which, as we all know, is a state of many established cultural charms. and as I remember some of her lectures, the sodbusters were mostly from Nebraska. Memories are about all we really wind up with, and the older you get, the more it begins to seem that your memories were part of another life, the fabric of another existence. As Proust wrote: "The past is hidden somewhere outside

I was taken back, Proustian



my first visit to San Ysidro Boulevard, specifically that part of the boulevard where the money houses flourish. These money houses display a row of large numbers horizontally on the exterio of their businesses, numbers which signify the current exchange value of

time, I thought something was missing. There are not enough numbers up there! It was a puzzlement, until suddenly I ecalled the answer. Those peso numbers had reminded me of the inning-by-inning World Series scores which some businesses used

game. They were usually new car dealers because new car dealers had big show rooms with big windows, all located right in the middle of downtown. I was transported back in time to a Sunday walk with my parents, before we had a radio, as we headed for the Ford dealership to see now the World Series game had gone that day. It was a good gimmick for a car dealership, but, of course, as more people bought radios, fewer people were dependent on these scores posted on dealership s, and so that wonderful system fell into disuse. The past used to die harder then, harder than it does today, as evidenced by the fact that some dealers kept posting World Series box scores well into the early days of radio.
San Ysidro Boulevard itself is a

rerun, a throwback to the era before Interstate 5 opened in the early Sixties and you had to drive through the maze of South Bay cities in the maze of south Bay cities in search of Tijuana. You get the feeling you are watching an old Twilight Zone episode as you drive the boulevard. The designation "boulevard" is certainly a misnomer, for the street is narrow and congested and a car making a left turn in that final mile or so nea the border can immediately back up traffic two or three blocks. That portion of the street between the I-805 overpass and the border is a oscope of intense activity, like katelooscope of intense activity, had an atom waiting to be split and exploded. It has the charged, expectant, somewhat disorganized sphere of a frontier mi atmosphere of a frontier mining town, or any small town in lost. bygone America on a hot summe day when the circus has pulled in for a one-night stand. Only there is no circus coming to town in San Ysidro.
It has the mesmerizing air of a honky-tonk area. It could develop into a sort of Tijuana North, except that it is already so congested there is no more room for anything else. My wife always asks me why there are so many people standing around outside the San Ysidro Longs

ely, "I don't know. Maybe they don't have anyplace else to stand around. Or maybe Longs is the only place that doesn't shoo them away.

Sometimes, after there is a heavy rain, parts of the area become a sea of mud, and if you are wearing a decent pair of shoes, you have to be wary where you walk. My old home town in Wisconsin boasted a couple of spas which featured mud baths that drew respectable clientele of the likes of Barney Ross, but I fear the prospect of free mud baths in San Ysidro only draws flies and mosquitoes. And no one seems to do anything about it, mostly, I suppose, because no one smells any money there San Vsidro is a sort of neglected, abandoned place, and when I am on the street there. I am

Occasionally my wife and I visit San Ysidro to eat at the New Oriental Cafe, one of the more (when I was a boy. I was afraid even

sometimes reminded of the words of St. John of the Cross: "I remained,

restaurant in downtown Milwaukee because of the indoctrination I received from the Fu Manchu [many men smoke, but Fu Manchul radio shows, not to mention the dragon laciv in Terry and the Pirates) On a six-dollar dinner for two, we get so much food we have to take almost half of it home. Sometimes I get the impression they speak only three inguages there, Chinese, Spanish and menu. If you get there at the right time, you can observe the whole cooking staff yammering and eating together in the dining room They have a Buddha or some other rotund deity located near the cash register and, on one Sunday while we were there, they pushed a table in front of the statue, placed food on the table, and then started a fire in a pail on the floor beneath the table. We could hardly believe what we were witnessing from our booth, i was so unreal. They were lighting was so unreal. They were lighting pieces of paper and dropping them in the pail and the fire raged at least a foot above the pail. Smoke and ashes were floating about the restaurant. I tried to find out from

our waitress, a young Mexican-American girl, what was happening, but she was no help. I away from the exit. Finally, when the conflagration was ended, a Chinese-American fellow in the next booth told us that this little episode had to do with the Chinese New Year, and that they were symbolically burning money as an offering for the welfare of their very close to their dead. My reaction close to the dead.

San Ysidro, of course, knows about rituals of death. We all knew that death was not Fredric March prancing in that pretentious, stagy uniform as that strange, old Hollywood movie, Death Takes a Holiday, would have us believe. Bu who expected death to be your neighbor as a rapacious visitor mingling with the innocent in the fast-food line? It is a memory that surpasses reason and comfort, and the kernel of its terror is the knowledge that a personal tormer

or devil that infects one may brutally affect all. It is a lesson as old as the Bible and as new as yesterday.

ourselves, having parked in a motel parking lot on San Ysidro Boulevard that day for two dollars as we oried out-of-state visitors to and from Tijuana. Returning from Tijuana that afternoon, we drove out to view the Otay Lakes. And then, arriving home on the eastern edge of Chula Vista, we turned on the TV to find the massacre in progress. Since then, the Otay Lakes have reminded me of the event. Others have other memories.

Memories, of course, are a big part of our lives, for all you have is the past, the present, and the future, and a bad memory can ruin all three. It would be nice to be blessed with Ben Bernie wished everyone as he sang "Au Revoir" through the speakers of the old radios, but every game has its rules and every inning has its outs, as we know from viewing the big box score on the big

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The Realm Of Myth



JEFF SMITH

Local playwright David McFadzean's Bidding Draums is the fourteenth world premise produced by the Lamb's Players. Theatre — a sign, if not a San Diego record, of that company's adminishe stillingness to present new, untried scripts, which produced the produced by the second produced by the produced by the produced by the second produced by the prod Lamb's has attempted. Its genre is myth, which artistic director Robert Smyth de-fines in his program notes as the "visual/ verbal representation of spiritual truth."

nations for the ineffable, and the production is strongest when it leaves the partic-ulars of McFadzean's story and rises toward that lofty, windswept plane where archetypes shoot beams of clarity down into the shadows below. These moment in the production are few, however. Too often the play's accession into the realm of myth is thwarted by the playwright's fidelity to the demands of realistic drama His concern with realism's urge to show "how" things are consistently intrudes upon the urge of myth to explain "why they are that way.

The play is set in Poland, during the spring of 1649, where an internecine struggle has broken out between Poland and Russia, with both Christian countries claiming their aggressions are inorally justified in the eyes of their Lord. Like parasitic remora fish, a ragtag family of Gypsies has followed a band of Ukrainian Cossacks from front to front, providing for the physical and spiritual needs of the soldiers. Valia. a superstitious prostitute, works by night, and Bidshika, a woman calloused deeply by life, by day. She ab-solves (translate: survives off of) the guilt of the soldiers by performing the Passion Play with her mute son Zurka, and by selling allegedly religious relics to the faithful. Bidshika also reads the "bones of Peter." These she casts on the ground and tells the troops whether they will live or die in battle - usually the former if the price, paid by a military leader, is right. But aithough her religious rites are governed by the profit motive, Bidshika also has visions. She hears the voice of her son, witnesses scenes of mystical havoc, and appears to understand, though dimly, the nature of the strange man who has

come to their camp.

His name is Joseph, a mysterious Cossack who may be a deserter, the enemy, or even a protective figure. His presence at the campsite acts as a catalyst for the others, drawing them into often lengthy dis-cussions of their world views. These range from Bidshika's Job-like questioning of the "sins of the Lord" whose ways are inscrutable and who does nothing but "sit on his hill," to the alternative possi-bility that mankind is actually the Creator's great "nightmare." Until the end. Jo-

tor's great "nightmare." Until the end. Joseph's son's views are less clear. Then he willingly becomes a self-sacrificing vie-tim for the Gypses by performing a version of the Passion Play in miniature.

What Mefadearn's script has captured effectively is the way his different characters regard the world. How they see, in effect, defines them sharply. For each the world is extreme, with no sale middle world is extreme, with no sale middle

and the fitful aspirations of the spirit. De struction rules, a fact typified by Stephan, the captain of the Tartars who has license to take life at will. But in the eyes of Valia and Bidshika, the landscape is also peo-pled with unseen life. Demons inhabit every leaf, stones can speak waking dreams, and an old woodcutter's wagor can bleed human blood. The play offers easy answers for these phenomena, the wagon bleeds because the woodcutter's body lies there; the women project their own fears onto things, applying symbolic (and even commercial) value onto raw data. To his credit, McFadzean encour ages us to suspend judgment on these matters by providing other answers as well. Thus while the war itself demystiwell. Thus while rational explanations abound for the strange phenomena. Waking Dreams leaves open the possibility that the world of its characters is actually animistic, governed by mysterious forces and invisible justice. The charac-ters do see most clearly when they abandon the perceiving habits of waking life. And in this sense, the script has created the potential for a mythical dimension.

The Lamb's production is also at its best during these moments. At one point, young Zurka's barely audible voice floats through the theater while the character, a pathetic child played well by David Car-minito, stands silent. In another scene, minito, stands silent. In another scene, Bidshika dreams of a stranger, dressed in a red cape, coming toward her. She fires a pistol at him. His cape turns white, and he renews his attack on her. In these and other sequences, the production hushes our dishelief, and we begin to sense that in the search of the other and transles in in the world of the play — and maybe in the world outside the theater — a readi-ness to gaze on the unaccountable is alone necessary for it to reveal itself.

But all too often the script, and the pro-duction, undercuts these moments with excessive inaction and with speeches that go on and on. Most of *blaking Dreams* is static. Except for the occasional glimpse into higher realities, the play is largely concerned with the life histories of its

characters. Each has a tale of woe to tell and does so, at great length. Some of these are full of conflict and harrowing descriptions of inhumane acts. But while the characters go back into their pasts especially in act two, when the play should be flying forward — the present action on stage ceases, like a time-out, and momentum is lost. McFadzean take too much time to develop his characters, which creates two problems for the play. First, with Bidshika and Valia in particular, details are unnecessary. We can tell just by looking at them that they have been places we would take great pains to

avoid. The second problem - which comes out of the first - is that the play remains too long on a local level.

The characters in a myth are rarely well drawn, and with good reason. They are emblems — only people incidentally — and the less we know about them the more we can plug into the symbolic signifi-cance of their deeds. It's what Tiresias saw that matters, for example, not how he became blind in the first place, or what he had for breakfast in 1184 B.C. Mythmak-ers know better than to focus the microscope too close to their creations, and Waking Dreams could benefit from a similar approach by paring away at the speeches that lock its characters into a specific time, place, and biographical de velopment. The play is off to a good start with the dualistic way it treats objects, like the wagon, but it is far less adept with the characters, all of whose personal lives should be subordinated, whenever possi-ble, to the thrust of the action toward the concluding scene.

That finale, an arresting tableau is quite moving, as are other portions of the evening. Directed by Robert Smyth, and performed by members of the resident company at Lamb's - Carminito, Smyth,

Kerry Cederberg, Deborah Gilmour Smyth, and David Heath — the production also boasts nifty set and sound de signs, by David Thayer, costumes by Mar-garet Neuhoff, and appropriately cerie lighting by Mike Buckley. And although the weaknesses of the script remain clearly apparent, the overall quality of the production itself is quite good, enough to make one forget that the play has never been staged, or even tested, before. For most companies the prospect of venturing into uncharted theatrical terrain is prohibitive. At the Lamb's Players Theatre, it's





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QUARTER NOTES



PLAYERS

Center Music Committee presented a Mozart program by the Tel Aviv Chamber Players last Sunday at Congregation Beth El in La Jolla. The usicians are all members of e Israel Philharmonic Orchestra. But where did they learn to play in the manner demonstrated by their performances of the G Minor String Quintet and the Clarinet Quintet? Certainly not from uch conductors of the hilharmonic as Leonard Bernstein or Zubin Mehta. Those are "hot" conductors avid for drama, emphasizing contrasts, heightening emotions. The Tel Aviv

There was, of course, no lack of professional skill in this playing — that was not the problem at all. The problem

was in interpretation, in the process by which musicians turn the printed score into a living musical experience. One of the principal methods of shaping music and giving it life is phrasing, and the chief type of phrasing demanded by Classical and Romantic music is the arch. Through articulation and changes in dynamics, the music of an arched phrase springs from an initiation, rises to an apex, and descends to a conclusion. (Sometimes, of course, only part of the arch appears, and occasionally there will be phrases whose intentiof an arched shape makes a structural and emotional po or arractived stage material point by this very absence. The Tel Aviv string players do indeed advive string players do indeed the point players as the players of the play

subtlety; it is certain that it represents a conscious intention, since all the players share the habit, and their discipline and unanimity is discipline and unanimity is unexceptionable. The result, in my opinion, would more appropriately be described as leeching – that is, draining the blood from an organism for a reputedly therapeutic purpose. Not only were the highs and lows of the hotrases so close lows of the phrases so close together, but the highs and lows of the entire performance framed an extremely narrow expressive range. As a corollary of this deadening style, first violinist Menahe euer's tone was consistently cloying, a sweetness resulting from a wide, slow vibrato, and from a wide, slow vibrato, and a refusal to intensify the timbra for accented notes. All accents tended, in his playing and in that of his colleagues, to melt into a general treacle. Now, whatever these Mozar pieces may be, they are not treacly. They are, in fact, intensels greating and

intensely emotional and dramatic, with moments of poignancy (especially in the G

Minor Quintet) that even Mozart himself rarely equaled Very little of the real nature of these wonderful works was apparent in the Tel Aviv performances, where a centle imiability and a penchant for nushed homogenization of contrasts took the place of tension and drive. Things were a bit better in the Clarinet Quintet, chiefly because of the more vigorous playing of clarinetist Eli Eban. Yet even he tended to pull a veil over emotions, though not so radically as the string players. and his cool tone blended poorly with the first violinist's oversweet throbbing. It would have been hard to imagine a greater contrast in Mozart interpretation than the Tel Aviv performance of the Clarinet Quintet and that by TASHI with Richard Stoltzman, which chamber music lovers had heard only a couple of weeks before in the La Jolla Chamber the difference between sugar

Orchestra at UCSD's Mandeville Auditorium. In spite of its ridiculously cumbersome name, this is an orchestra to be taken seriously. as its concerts regularly demonstrate. Its programs inventively combine standard classics and new music: in the present case, an avant-garde work by Eric Stokes, three sections from Berg's Wozzeck, and Schumann's Symphony No. 2. The quality of the musicians is exceptionally high for a community orchestra; they are well rehearsed by music director Thomas Nee and the inevitable technical roughness in an orchestra of this sort is far less noticeable than one would expect, as well as being virtually outweighed by the enthusiasm and musicianship of the play Technically the La Jolla Civic is about at the level of the San Diego Symphony during the Peter Erös reign; musically, it often provides experiences more interesting and satisfying than what its professional rival used to give us in those days



LA JOLLA CIVIC-UNIVERSITY

ORCHESTRA

I managed to hear the first half of the most recent concer of the La Jolla Civic-University Symphony

before David Atherton. All these comments are All these comments are applicable to the recent concert, in which both the technical and the musical levels were quite high (at least in the half of the program I heard). The Wozzeck music constitutes a real challenge, in both respects, and it was in wignorating to hear how.

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Maestro Nee's musicians met t. The orchestra evinced a notable mastery of this difficult ore, with all the orchestral choirs (including even the strings, usually the most vulnerable point in less than totally professional orchestras) playing with accuracy and commitment. This was a dramatic performance of the music, with powerful sonorities only minimally muddled by the occasional error of intonation or imperfection of attack. The music was not only dramatic, but also dramatized. The three scenes (Marie's Jullaby, he Bible reading, and the opera's conclusion) were not fully staged, yet there was sufficient staged, yet mere was surricient dramatic action to suggest the opera house rather than merely the concert stage. Marie — sung with passion and with her, and in the last scene several children from St Peter's Episcopal Church Junior Choir both sang and acted the roles of the children who inform the little boy that his mother has been killed. A simple but effective lighting design accompanied the action There were a few oddities in this partial staging that gave the whole a slightly makeshift quality, however. Miss Chase's scenes were sung in German, idiomatically pronounced. But in the final scene, the languag was switched to English. The voices of the Captain and the Doctor — speaking roles at this point — were heard through the loudspeaker system, in English, and with the words

more recited than really acted.

an irritating amateurishness which would have been bette The work by the American composer Eric Stokes (born in 1930) that opened the program was called *Lampyridae*, which means "Fireflies." Twenty musicians were distributed throughout the auditorium. with their music before them and each was accompanied by an associate holding a flashlight. All the lights in the hall were extinguished, at which time the associates according to a prearranged sequence, began flashing their lights briefly on the sheets of music before the musicians. In each such instance, the instrumentalist would play the fragment he had been able to see while the light flashed on; meanwhile, the associate would wave the flashlight around in the manner of a drifting firefly. This gimmick sounded more interesting in

Eric Bromberger's graceful program notes than it in fact turned out to be. The fragmen of music bursting out here and there in the auditorium were so there in the auditorium were so completely devoid of ideas that the whole process soon became tedious. The waving of the flashlights quickly made its point and ceased to hold any interest. Actually, this was not so much a piece of music as an idea for a piece of music as an idea for a piece of musi conceptual music, so to speak It might have been more entertaining if, for example, the instrumentalists had been instructed to play fragments from Eine kleine Nachtmus or some similarly familiar work, so that the audience

fragmentation and disintegration of the anderli ss of day. As it was

MASTER

CHORALE Last Sunday evening, the Sar Diego Master Chorale gave a concert at USD's Immaculata Church consisting of Handel's Dixit Dominus and Mozart's Versperac Solennes de Confessore. A large and ambitious program, two of the choral masterpieces of the Eighteenth Century, both ettings of psalms from the Vespers service, and in radically different styles. The concert was conducted by the chorale's new music director. Frank Almond, and the performing forces included aside from the 135-voice and a small orchestra

The relative sizes of the orchestra and chorus constituted a problem in the performance of this music. Vast choruses may be suitable for the Brahms Requiem, in for the Brahms Requiem, in conjunction with a full symphony orchestra, but the little eighteenth-century orchestra assembled for the Immaculata concert was simply engulfed by the massive sounds proceeding from those 135 throats. A chorus of such a size almost inevitably produced textures far thicker than those

could actually experience a the whole thing seemed little more than silly

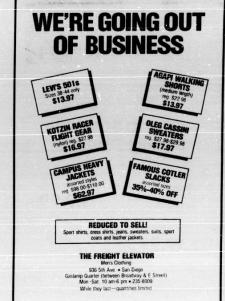
SAN DIEGO



appropriate to the music; the lightness and clarity Maestro Almond evoked from the orchestra emphasized the relative ponderousness of the choral sounds. Still, given the inflated size of the chorus, these singers were remarkably disciplined, with sharp attacks precise rhythms, and a consistent (if not always consistent (if not always pleasing) tone. Vigor and power were the chief characteristics of the choral singing. There was little of that infinitely manned expressive flexibility one hears in choruses of the "French" school, such as the Rower school, such as the Roger Wagner Chorale, but when grandeur and excitement were required — as, for example, in the sensational "Dominus a destris tuis" or the



"Conquassabit" in the Handel work — the San Diego Master Chorale made sounds that were authentically thrilling. The soloists were a well-natched group of talented singers, most of them familiar to San Diego audiences for their work with various local musical institutions: sopranos Pauline Tweed and Virginia Sublett mezzo Kathleen O'Brien, tenor Alvin Brightbill, and baritone Martin Wright. Mr. Wright (by the way) — chorus master for the San Diego Opera and possesso of a ringing, dramatic voice will be giving a recital for the Forum of the Arts on Sunday. March 24 at 3:00 p.m., at Linkabit Auditorium on Science Park Road (for





Louisiana Line-up



"Do you think we'll get in?" the woman behind me asks. Since I had been forewarned about the long wait, I was wearing flat-heeled shoes, but the woman

teetered in her very high-heeled blue shoes, which matched the flowing knotted

gether." Though he cranes his neck to-ward the front of the line in apprehension, her companion attempts to calm her. "Just rush for a table," he advises her.

tie worn with her bright green suit have sixteen in our party," she explains out loud, "We'll never be able to sit to-

ELEANOR WIDMER

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ana (304-324-3394)
Type of Food: Cajun
Price Range: Entrees. \$18.95 to \$21.95
Hours: Closed Saturday and Sunday.
Open Monday through Friday 5:30 p.m. to 10:00 p.m. No

Tust rush for a table, ne advises her, Remember," he repeats to his friends be-hind him, "rush for a table."

The tension is palpable. Even as we wait, we see others who are running to reach the back of the line. All of us tend As early as 4:30 p.m., an hour before its doors are officially opened, the diners begin to gather at 416 Chartres Street to hop from foot to foot or to press our bodies forward. But there's nowhere to (pronounced "charters") in New Orleans n front of K-Paul's Louisiana Kitchen. A go. The doors remain resolutely shut. w of these diners are natives; the major-y, dressed in look-alike suits as if cut out go. The doors remain resolutely shut. Realizing that his moment may soon be waning, the young black dancer across the street yells out, "Okay, clap hands. Here I go. Breakdancing!" There's a spat-tering of applause. As the blue dusk turns to balmy evening, the youth gyrates, his hands on the sidewalk. Then gracefully he "monomalks" beckareds on his, toes at a cookie factory, arrive from every part of the United States. Some have raced from convention centers in glass sky-scrapers outside the French Quarter just to visit this famed restaurant, and in their haste they have left their plastic name tags "moonwalks" backwards on his toes, "moonwalks" backwards on his toes, all the while keeping his eyes on the restaurant door.
"Everyone who clapped has to give me en dollars," he laughs. A few offer him coins. But his moment is over. The ocors of the restaurant open and there's a verita-ble stampede into the old building. I hold on to the head of twy female, friend and

haste they have left their plastic name tags on the lapels of their jackets. In a doorway a saxophonist is improvising, his case on the sidewalk ready for coins from passersby. Directly across the street, an agile black youth, no older than ten, calls out, "If you clap hands, I'll dance for you." But few pay attention. Since the restaurant takes no reservation middle of the line as it snakes clear around the corner, the prospect of waiting two additional hours is realistic.

albeit shabby-looking restaurant K-Paul's, the leading purveyor of Cajun cookery in There is nothing about the physical sur-

roundings that is the least bit prepossess-ing. There are two kitchens, one at ground level, the other upstairs on the second floor. We are told to go upstairs and we scramble up the steep wooden steps as if our lives depended on it. Though we are directed to a table for two up against the wall. I notice that the table has been placed against an air vent, and I refuse it. The waitress wastes no time (time is money here) and tells two men in their late twenties seated at a larger table.

These women will be sitting with you."

The walls are scruffy and unadorned.

the windows high, narrow, unwashed, and uncurtained. The so-called tables for four are scarcely ample for two. But the thing that counts is the open kitchen, where no fewer than six chefs are working to pro-duce Cajun specialties. Diners rise out of their chairs and ask, "Is he here? Do you see him?" Both of the men at our table are geologists. One of them, who lives in New Orleans, replies with a laugh, "Oh, Paul's not here. He's probably on television, or signing contracts, or making guest appearances the way he did last ummer in San Francisco."

The man to whom he is referring is Paul

Prudhomme, whose cookbook, Chef Paul Prudhomme's Louisiana Küchen, is on the best-seller list across the country. In fact, Michael, the other man at our table, whips the book out of a paper bag so that we can see the white-hatted, portly, bearded chef surrounded by Cajun spe-cialties: a silver platter with blackened beef, a black cauldron bubbling with crawfish, layers of spicy pork sausage called *andouille* (pronounced "ahn-dec-ee"), and a vast pecan pie. "Maybe that's Paul," one of the other diners cries as she gazes into the open kitchen, but it's only a look-alike, rotund and with rounded chest, beard, and white hat. Studying the jam-packed room with its

Studying the jam-packed room with its well-dressed crowd. I wonder what it is aisout Cajun food that has suddenly seized the imagination of gastronomes. A partial answer lies in the obsession of the affluent with the latest food fads. Recently, a friend of mine, who spends almost all her life dining both here and abroad, called me, to say, "California cuisine is out and

me to say, "California cuisine is out and Cajian is in."

Cajiun has its origins in southern French country cocking, which was transplanted first to Nova Scotia and then to Louisiana. Its spiciness stems from buy leaves, file powder from the sassafras tree, and a variety of peppers; cayenne, banana, bird's eye, all of which were used by American Indians. In theory, Cajiun draws upon its environment: crawfish and alligator from the contract of on to the hand of my female friend and breathlessly we make it inside. Every-where we icear the same phrase. "We made it, we made it." as if the meals were free. Instead, we are at the high-priced.

hardly a dish from his childhood share cropping days. What Paul Prudhomme has wisely done is to elevate Louisiana country cookery to gourmet levels, and then to incorporate currently faddish dishes, such as homemade pasta, or desserts embellished with costly liqueurs into his repertoire.

It is alleged that Paul Prudhomme charges one thousand dollars a day as a consultant to any restaurant that wants to emulate his style of cooking. This includes the use of his "magic spice blends" for blackening both fish and meat. The spices are liberally sprinkled on the fish or meat, which is then placed in a heavy black iron skillet, where it is quickly cooked at very high heat.

In Los Angeles the Ritz Cafe with its

Cajun cooking is doing sellout business, as is the newly opened Orleans in West Los Angeles. In San Francisco, Elite Cafe, which offers Cajun-Creole specialties, rarely has an empty seat, while in Oakland, Stanley Jackson, who was Prudhomme's original sous-chef at K-Paul's operates Lombard's, a successful Paul's operates Lombard's, a successful Cajun restaurant. At Lombard's chef-cowner Jackson actually imports redfish, alligator, and spicy tasso ham from Lou-siana. San Diego has no Cajun-Creole restaurant (Froelo began in New Orleans and show, French, Spanish, American In-dian, and African influences) but Pacifica Grill on actuner Street does offer black-

Grill on a entre Street does offer black-need fish. However, the real advantage of dining at K-Paul's is not merely that his chefs have been trained in his art of cookery, but that the ingredients are all local. Res-taurateurs on the West Coast are already debating whether it's worth the air freight to obtain Louisana redfish or whether to make do with California fine, Unless you love an asbestos mouth, it's best not to order the martinins with soley tomatoes (a

der the martinis with spicy tomatoes (a house specialty), because those pickled tomatoes placed in the liquor are fiery and the drink, served in a Mason jar, will deaden your taste buds. Since our new-found dining companions agreed to share dishes, we ordered two appetizers, mari-nated crab fingers (\$4.75) and rabbit tenderloin with creole mustard sauce (\$5.25). Of the two appetizers, the rabbit tenderloin, white of flesh and lightly breaded, is a knockout, as is the mustard

breaded, is a knockout, as is the mustard sauce, prepared by using brown mustard, as well as the mustard seeds. We had five entries; four we ordered the first time around and the last was my gift to those who had kindly let me share their food. Of these entries, the least interesting was the crawfish 'enuffie' ("ye too-lay," which means smothered), served too-fay," which means smothered), served ower dirty rice (rice that's baked with spices and seafood rather than boiled). Both the crawfish and the rice turned out to be uninteresting. The best thing about crawfish étouffée was its name (here we say "crayfish," but in Louisiana it's al-ways "crawfish").

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The yeal and crab meat with crab meat hollandaise that one of our tablemates or-dered was a dish I would never order in a city resplendent with seafood. Yet the preparation was first-rate. The thin yeal fillet was dipped in light batter, sauteed, and topped with spicy crab meat hollandaise (\$20.95). It could not be faulted.

My friend had the famous pan-fried blackened redfish (\$18.95). It comes to the table looking black and flat and you marvel that so much fuss is made about it But it's quite tasty served with boiled po-tatoes. Be aware that both raw and cooked vegetables are seasoned with file powder regetators are seasoned with the powder (parsley, bay leaves, sassafras leaves, black pepper, and seasonal peppers) and even the redskin potatoes may be boiled in water with spices. The redfish and pota-toes did not exceed the Louisiana level of

toes do not exceed the Louisiana level of spiciness, but the fish was slightly dry. I thought my dish was the best at the ta-ble: blackened lamb chops with browned garlie butter (\$21.95). Prudhomme is noted for his roux (sauces), the darkness of which is achieved by the amount of browning he allows for his basic oil and

flour. He calls his cooked roux "Cajun napalm, because the oil and flour are browned at very high heat. These lamb chops were prepared with browned garlic butter, as well as with his magic meat seasoning, and they were a triumph. I am not one who raves about foods with spices, but these chops were incomparable.

Since the waitress told us that we would

be well advised to come back a second time just to try the paneed (pan-fried over very high heat) rabbit and fettucine (\$18.75). I ordered it on the spot, as I knew I could not face the ordeal of arriv-ing early and waiting another hour in line to get into the restaurant. The rabbit was marvelous, tender as the yeal, but with a hadrons, tender as the vear, but with a sweeter flavor. The pasta served with it had tons of butter and cream — scarcely a preparation from Prudhomme's impover-ished childhood — but was extraordinary nevertheless. I should add that nothing served with these entrees is memorable: neither the home-baked yeast rolls, nor the muffins, nor the salads, which are too

arrives in tin foil packets - there's no room for butter plates. Also the thin paper napkins provided shred in seconds. Our waitress kindly gave us several, which we used to mop up the table.

For dessert we shared one baked pear (\$2.75) served with whipping cream, Grand Marnier and Remy Martin brandy. The sauce and nut stuffing were fine, but

the pear itself proved tasteless.

As we were about to leave, I chatted with the head chef Frank, who worked the with the head chef Frank, who worked the upstairs kitchen. He was friendly and demonstrated how to make blackened fish: he answered all my questions with polite courtesy. This in marked contrast to the Prudhomme-Muni Sheraton feud (she is now the food editor c? Time and had been with the New Kork Times). Sheraton had obeen vialenthy to studenthy to stronging in line. had objected violently to standing in line along with the rest of the diners, to the sense of being rushed, herded, and having to eat communally with strangers. Prudhomme countered with an attack on her and on restaurant critics.

It never occurred to me to attempt to

buck the line, but I can't say that this was

an elegant experience, or one that I would make such an effort for again. Neverthe-less, much of the food was unique, original, and not easily duplicated by the many carbon copy restaurants, even in New Or-leans. My bill for one appetizer, two en-trees, and one dessert was fifty dollars. If I had substituted a bottle of wine for the second entree, it would have come to roughly the same amount. The noise around us was deafening; the waitresses ran rather than walked, and while we weren't pushed out, as soon as we put down our forks, the waitress rushed over to put paste-on stars on our foreheads. I

to put paste-on stars on our foreneads. I
got a gold star for cleaning my plate; my
friend got a green one for not quite finishing. This was our signal to leave.

On our way out I bought a bottle of
magic seafood spice for \$3.95. (The next
day I found it at other stores for \$2.65.)
As we left the line still extended around
the corner. "How was it? How was it?" the corner. "How was it? How was it?" someone asked. "Lagniappe," I answered, using a term popular in New Orleans, which means "a little something

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Stand Up for Laughs



JOHN D'AGOSTINO

One sure sign of a seasoned stand-up comic is poise, which often is character-ized by an ease of delivery, pacing that is unhurried, almost deliberate, and a stage manner that is so informal as to make a comedian's prepared monologue seem conversational and extemporaneous. Sometimes an inexperienced comic will affect that casualness by burying his free

hand in a front pants pocket, fiddling with the microphone cord, or prefacing a funny line with facial expressions, body gestures, or vocal inflections to create the gestures, or vocal inflections to create the impression that the ensuing thought just occurred to him. But acquired poise is readily discernable, as it was when corne-dian flobby Kelton took the stage at the Improv. In Pacific Beach last Wednesday night. Kelton's name may not be familiat to many people, but chances are good that if you've watched much television in re-

cent years, you've seen at least one of Kelton's routines. A New-York-bred, tenyear veteran of both the club and talk show circuits (he's logged eighteen ap-pearances on the *Tonight Show* alone), the thirty-five-year-old Kelton was headlining a four-act program. Also on the bill were a young, witty local named Frank King (who also acted as master of ceremonic for the week-long line-up), comic-juggler Daniel Rosen, and a New York comic, Evan Sayet, whose attempt at informality was forced and produced the evening's was forced and produced the evening's only uncomfortable lulls. As Kelton would later demonstrate, a slackened de-livery only works when the material is

strong enough to support it.

Kelton's is that upper-middle-brow brand of stand-up comedy that some say peaked in the late Seventies, but is by all peaked in the late Seventies, but is by all accounts still flourishing. It owes little to the old school of stand-up practiced by such as Jackie Mason, Alan King, and Henny Youngman, whose rapid-fire deliveries and repertories of "my wife is such a lousy cook" gags were intended to keep their mostly older audiences locked in a continuous chuckle. Nor is it even remotely connected to the new school repremotely connected to the new school repre-sented by the likes of Howie Mandel, Harry Anderson, and Gallagher, who rely on bizarre props, eccentric behavior, and the element of surprise to keep their mostly younger audiences slightly off balance. Rather it is a laundered form of the observational humon prioneered in the Sixance. Rather it is a laundered form of the observational humor prioneered in the Sixties by the late Lemy Bruce, softened and contemporated in the Sevenises by George
Carlin, and made palatable for Mont and Dad in the Eligibite by Andy Rooney of 60
Minutes. To succeed in this middle school, it isn't necessary to go for the big laugh; the objective is not to tell uproaricusly funny stories or caustic one-liners but to point out real human foibles and toshine a bright light into the silty corners of modern life that most of us know are
there but are not preoccupied to investitere but are not preoccupied to investithere but are too preoccupied to investi-gate. Self-deprecation is allowed, even encouraged, but usually the sarcasm is targeted for those invisible agencies of society that conspire to annoy us or compli-cate our lives, often in the name of prog-ress. It's a populist kind of humor that can't work if the comedian looks or acts too sophisticated or, God forbid, superior to his audience.

Appropriately, Kelton appeared onstage

wearing a polo shirt, faded jeans, and just the suggestion of a bemused grin. It was a little after ten o'clock on a midweek night, and yet there wasn't an empty table in the supper club, an indication perhaps that San Diego's appetite for live comedy equals that for food. After the usual exchange of applause and thanks, Kelton spoke with mock pride. "You know, this is a big night for me. When I was starting out I had three goals: to do the Carson show, to play Vegas, and to entertain at a little beach club in Pacific Beach. . . . But really, it's been a good career, I've

done all the major programs — metha-done, Alcoholics Anonymous. — Seri-ously, I'm kind of excited. I just signed a pretty good deal with Home Box Office [HBO] — only twenty dollars per month

The subject turned to restaurants. "I just finished eating at a great little restaurant down the street here. I can't remem ber the last name of the place but the first name was Denny. A real class place. You know how sometimes you get your dimension of the control of the co know how sometimes you get your dinner

tends to read] 'Tampering with this card will result in the perpetrator's being pros-ecuted to the full extent of the law. What, for a few French fries? C'mon! Can you imagine getting thrown in jail for tamper-ing with a game card? 'What are you in for, murder?' 'No, McForgery.' 'The cholesterol peddlers weren't the only eatcholesterol peddlers weren't the only eating establishments singled out for inflicing cruel and unusual punishment. "Everbeen to one of those salad burs where the
sneeze guard is so low you have to limboto get under it? [Kelton mimes a man desperately groping beneath the protective
pane of glass over a salad bar] 'Am I near
the crustions'. By now the audience is with Kelton.

Observational humor, unlike the preda-tory comedy of a Don Rickles or Joan Rivers, is a process of ingratiation. The laughs come sooner and grow louder in direct proportion to an audience's ability to relate to the comic, and if Kelton hasn't delivered any knee-slappers, at least he's proven to the audience that he is, like each of them, a victim of life's inconveniences. Sensing this accord, he steers into an area of humor popularized years ago by former Saturday Night Live star Gilda Radner in her Rosanne Rosannadanna character. While avoiding Radner's graphic depictions of bodily functions and tics. Kelton illuminates a few of life's awkward moments: sneezing into one's hands and then not knowing where to wipe them; accidentally spitting food at a dinner companion while talking; having dinner companion while talking: having someone cough through, rather than into their hand, usually in your direction. "I was having dinner with an attractive woman one night, and I dropped a piece of food onto my shirt." offers Kelton. "Now, this can be pretty embarrassing when you're tripin to impress someone." when you're trying to impress someone. I did the only thing I could do under the circumstances. When she wasn't looking I shaped it into a little polo player."

A little later Kelton faces his first true challenge of the night. Next to not getting laughs, the worst thing that can happen to a comedian is to lose control of his audi-

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ence. Primed with drinks and giddy after giggling through two hours of comedy, some of the Improv patrons seem to be thinking up their own jokes. Introducing a segment of jokes about his adopted home town of L. A. Kelton mentions mudslide and a few members of the audience burst into laughter. "Mudslides gets a laugh?" he asks incredulously. "Ethiopia must re-ally crack you up!" Attention has sud-denly shifted away from the stage to a few denly shifted away from the stage to a few tables on the perimeter of the room, and after delivering a couple more lines Kelton stops and says, "What the hell is going on here?" aware that acknowledg-ing the distraction is akin to dousing a small fire with gasoline. At this point chaos loomed, and a less experienced co-median might have become unnerved, but the resourceful Kelton shows his poise by breaking his rhythm with a couple of ac tual story jokes. "A man's three daughters are all going out on dates. The first date comes to the door and says to the father, comes to the door and says to the father, 'Hi, my name is Eddie, 'The here for Bet-ty. Is she ready? 'We're going for spa-ghetti.' The second date comes to the door and says, 'Hi, my name is Joe. 'I'm here for Flo. Is she ready to go? We're going to a show.' The third date comes to the door and says, 'Hi, my name is Chuck—' and the father shoots him.''

The audience has had to pay close at-ortion to this and subsequent places in or-der to appreciate their pay-off lines, and soon Kellon is again in command. He of-fers hope that one can beat the system. "I called a long-distance operator the other day and said, 'Operator, 'Id like to place a collect, penson to-person call to Mr. I'll-Be-There-In-Two-Hours. ... my name: The Shipment Came-In-Pesterday." He contions against using cleaps discounted in the control of the control of the control cana Airlines recently. I had second thoughts when I saw the hig dent in the side of the plane, but I know I was in The audience has had to nov close at side of the plane, but I knew I was in trouble when I saw the fuzzy dice hanging in the cockpit." He pokes fun at conophiles. "Why do wine lowers give wines human traits? [Assumes a snobbish

posel 'It's a friendly wine - not gushy or pose it's a ricelary wine — not gusny or tempestuous." He questions the neces-sity of certain qualifiers. "What do they mean by 'professional' dry cleaning? As "Hey Phil, run the vacuum cleaner over these pants, will ya?" He complains about what were once known as "service" stations "Going to a gas station has be-come a real experience. You ask to use the rest room and they give you a key at-tached to a canoe. They've all got an illeallien locked up in a glass booth— they never let this guy out. You want gas you have to pay this guy in advance through a window. It's like betting at the track — 'Pin dollars on number six.' Is that to win, place, or overflow?' "
Kelton's back up to speed, which for this kind of humor is ambulatory, laid-

back, confident. Slowly he works in some of the material he'd performed only days earlier on the Carson show. "Do you ever read the ingredients on containers of food? Can somebody tell me why bottled lemon juice is made with artificial ingre-dients but floor wax is made with real lemon juice? I haven't figured that one out yet, but I've taken to drinking my tea with a splash of Mop 'n Glo. . . . And how about birthday cake? Does anyone really like birthday cake? Do you know anyone who likes birthday cake? When a waiter at a restaurant asks a diner what he'd like for dessert, have you ever heard anyone say. 'Have you got any birthday cake?' And yet this is probably the only food that people will eat after other people have blown

ple will cat after other people have blown and possibly spit all over it. Think about it — would you cat a steak after someone's done this to it [violently blows on an imaginary steak]?" Judging from the au-dience's response. Kelton's next in about the way people talk to their pets hits pretty close to home. "You come home to find a mess on the living rosen carpet, and you seemally not the door living to the company." actually ask the dog [assumes the sing-song voice one uses when speaking to a child]. Did you do this? What did you do?' And the dog's thinking, 'What do you think I did — hey, I don't see you go-

ing on the lawn. . . . 'Tell me if this isn't about the worst thing that can happen to you. You're at someone else's house and you ask to use the bathroom. When you're you ask to use the satintoon. When you're done you flush the toilet but instead of go-ing down the water starts coming up. 'Oh, God, don't do this! Please! I'll do anything you ask, just please make the water go down!' You realize that your only re-course is to set the house on fire to try to cover up. Otherwise, you're going to have a real mess on your hands and the family

At the finish of the hour-iong set, Kelton leaves to a loud, appreciative round of applause. He mingles with inembers of the audience for a few minutes before joining two female friends at a table at the rear of the Improv. As he chats he idly pets a tiny dog that is his constant companion. He seems weary, and during the conversation it becomes clear that afthe conversation it becomes clear that ar-ter a decade of living the often difficult life of the stand-up comic, Kelton is anx-ious to move to the next plateau. "Robin williams and Richard Pryor changed everything for comics when they made the transition to movies," he says. "The days of making a lot of money by becoming a famous stand-up are over. Now if you want to become really big you have to do films or get your own television series. I'm trying to get to that point now. I'm going to be in an episode of a television series soon and I've got a part in a TV movie that's going to air this year." But Kelton adds that he doesn't plan to abandon stand-up work. "Films and television are great not only in and of themselves but also because they can boost your earning potential as a performer. You can go from earning \$1000 a week to making \$50,000 per night if you can become a household name. You could say that I want to do TV and films to fuel my standup career." In the meantime, Kelton would perform four more nights in a little beach club in Pacific Beach, a long way from the payoff of big-time comedy but only a couple of blocks from Denny's.



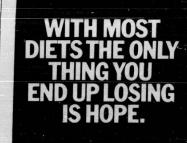
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Sad but True



DUNCAN SHEPHERD

Peter Bogdanovich's Mask may well serve as an E.T., the Extra-Terrestrial for people who need a little more grounding in reality in order to start the tears to flow and who harbor no hopes that their hero will rise up off his deathbed and dry up the tears posshaste. Yet another "monster movie" that sees through the monster's visage to his heart and soul. The Elephant Man had a chance to do the same thing sooner; but coming not only sooner than Mask but sooner than E.T. too, it did not see the wisdom of throwing all its efforts toward the single objective of — as it were — audience precipitation. But after all a pluviometer is not an infallible gauge of

Dennis, a California teenager afficted with a rare condition known colloquially as "lionitis," or "the look of the lion," as montts, or me look of the non, that produces a monstrous enlargement and deformation of the head. Plastic sur-gery, we are told in some offhandedly prognostical and statistical dialogue, is not an option until the head stops grow-ing, two years away at the outset of the movie. But life expectancy is estimated at

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that point as three to six months. The boy's mother, Rusty, giving rise to a faint flicker of E.T.-like resiliency, retorts to that with the observation that if she had dug his grave every time the doctors fore-saw the end, she would be in China by

But the factual background is a strength, at the same time, in its supply of eccentric details that rescue the movie from medical and allegorical generality. Here we have the biker gang that serves as a support group and extended family for Rocky and Rusty: and the lower-middle-class. "freeway close" bungaiow (well chosen but not well explored); and the small zoo of free rouning domestic ani-mals; and the baseball-card collection with its special place of honor for the choice of pin-up poster on the bedroom wall, has (for much-publicized and the folial control of the control of the control of the folial control of the control of the control of the folial control of the control of the control of the folial control of the control of the control of the folial control of the control of the control of the control of the folial control of the control of the control of the control of the folial control of the control of the control of the control of the folial control of the control of the control of the control of the folial control of the control of the control of the control of the folial control of the control of the control of the control of the folial control of the control of the control of the control of the folial control of the control of the control of the control of the folial control of the folial control of the control often with factual bases, both a strength and a weakness. It is the second of those things in the shapelessness and driveless-ness of the narrative. There is school, of course, with more lessons for the hero to teach than to learn; and his mother's par-ties; a visit from Grandma and Grandpa: ties: a visit from Grandma and Grandpa; a trij to that popular cinematic recreational spot, the amusement park (for the papoff, and sole purpose, and incidentally wild deviation from reality, of maneuvering the hero in front of a distorting mirror that makes him look almost normal — or a least lest us see what the actor looks like without the makeup; no futhous mirror, only a fairy-tale mirror or enchanted pond, ever worked such wonders). Sometimes the narrative does awy with incident altogether: the mother has a drug problem, and then, a little while after the tile-à-tête on the swing-set and before the end of summer camp, she no longer has a problem.

INTERNATIONALIST

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wait, has (to much publicate and very dull legal reasons) been changed on Rocky's cassette deck into a fondness for Bob Seger — but this will not undermine the sense of specificity. Indeed it would have been much bolder and less sentimenhave been much bolder and less sentimen-tal, if also less "true." to have instead given Rocky a preference for, say, Kenny Rogers or Air Supply, But how many and high an obstacle could one boy overcome on his worming way into our hearts? Something in Peter Bogdanovich under-stands full well the value of individuality, of iddouversup. But consething in him

But the factual background is a

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thing about it is that these two somethings may very well be the same thing: the auteurist taste in old movies. Bogdanovich the former film critic and curator appreci-ates to the fullest the cult of personality, the individual stamp, the distinguishing detail the Whosit "touch," But that same part of him that has learned so much from the orthodox old movies now tends to filter all experience through those same movies. He knows — he has seen often enough in the movies of the masters — the extra emotional tug that attaches to a camera closing in on an actor's face. But no one can tell him how sparingly this must be used before it becomes calculated and mechanical. He knows better — because mechanical. He knows better — because he knows good movies — than to paint Rocky's life and character in monochro-matic rose tones. And yet a compulsion for tidiness and patness, too easily mis-taken as the antidote to shapelessness, sees to it that the problems thrown in the way are matters of anecdote rather than of drama.

The initial horror and hostility of class-

mates at a new school, for example, will be quickly and universally turned around with Rocky's Homeric oration, in con-temporary teenagerese, on the Trojan War; and there will be nothing more to do at school until the next term brings in a new influx of the unenlightened. An un-derstandable concern about attractiveness to girls will give his mother the bright to girls will give his mother the bright to girls will give his mother the bright. A better solution, or anyhow a longer anectote, comes up with the summer job as counselor at a youth camp for the blind, where he has handly stepped off the bus before he spots his dream girl, the late Bogdanovich blonde (or limitation-Hischock blonde) to walk in the footset, and the spots of the blind of the bush of the blind has been dealed by the blind has been d nating peripheral details that creeps in from real life, but then there is the sure-fire "movie" scene, or live-action Hall-mark Card, of explaining colors to the blind girl through temperatures: "This [as he scurries around the mess-hall kitchen from refrigerator to boiling pot and so on]

from cefrigerator to boiling pot and so onglisblie. This is green. This is red and this [as he places her hand against her own cheek] is beauffall. "And all this, needless to say, is molasses. And hen there is First Kiss, during the playing of "Audle Lang Syne" at the New Year's Eve party at summer's end: and only the most rigid of conventionalists will need to rhow a New Year's Eve party in August

throw a New Year's Eve party in August in order to strike up "Auld Lang Syne."

It is surely a conventionalizing tendency, too, that has caused Bogdanovich to transform a California biker gang into the latter-day reincarnation of a John Ford cavalry troop (with old Harry Carey, Ir., veteran of eleven Ford campaigns, as the

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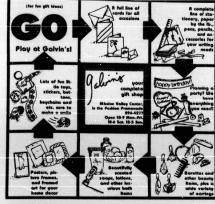
legitimizer). Granted their anthems ar rock-and-roll oldies and not Glee Club folk tunes, but they are willing on occa-sion to sit still for a mournful solo har-monica — and it is no surprise that one of the scenes which wound up on the cutting-room floor, over Bogdanovich's widely aired protests, was a campfire song session. Further, the bearish Dozer (affectionate diminutive of Bulldozer) is quite the most manic-depressive brawler and bawler since Victor McLaglen. This character, hell on wheels but heart on sleeve, chooses for some unspecified rea-son to maintain a monklike silence, only broken, as sooner or later you felt sure it would be, on Rocky's graduation day: "I-I'm, r-real, p-p-proud..."

There wasn't a dry eye on screen; there were at least two of them in the audience. Sam Elliott as Rusty's old and recently reignited flame, Gar, is no less a Western figure, but clearly hero rather than side-kick. Likable enough in Lifeguard and elsewhere. elsewhere, he is certainly laughable enough here, with his parched-thr drawls, his sun-blinded squints, his fly-pestered musta he-twitches, and his saddle-sore muscle-flexes. Cher, as the mother, has the opportunity to astound critics anew that she is A Real Actress, and indeed some very expressive looks and indeed some very expressive looks are caught on her face, helped along by that persistently closing-in camera. But I do not include those last lingering gazes between mother and son, among others.

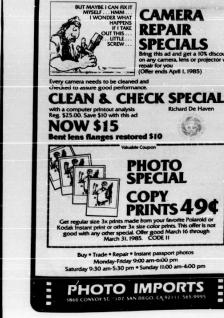
that are supposed to prepare us for, and cushion the blow of, his imminent and unexpected death. Eric Stoltz's perform-ance, apart from his oddly Muppet-like voice, is rather hard to discern through the makeup, but the latter, with its changeable aene patterns, is very smartly and skillfully done — and here again true

Contemplation of this horrible burden more reasonable to contemplate as such than E.T.'s, puts a sobering new perspective on most people's dissatisfactions with their complexions or waistlines or whatever. And here, too, the reality of the situ-ation will help alleviate some of the crudities, even brutalities, of expression

them. And then Bogdanovich's auteuris affinities are always ready to intervene be-tween the reality and the re-creation. The one of these that perhaps stands out above all others is the one for an auteur he re-sembles even down to physical appear-ance: Jerry Lewis. The whole subject of the societal misfit, not forgetting the pretty girl who sees through to the beauty of his soul, might well have been sanc-tioned by Lewis's movies. But the treatment seems to go beyond that. Just as one might speculate that auteurist adulation of Orson Welles had led Bogdanovich to take up cigars (no doubt he truly enjoys them) it is conceivable that he has here followed rry Lewis all the way past the movies









Lose Newfoundland



JONATHAN SAVILLE

David French's Salt-Water Moon, cur-David French's Salt-Water Moon, cur-rently on South Coast Repertory's Second Stage in Costa Mesa, is a touching but flawed play by one of Canada's leading playwrights. It has the merit of offering two excellent young actors a vehicle to demonstrate their talents. It has the even greater merit of exists the saidence the greater merit of giving the audience the

Fashion

quite sure of what he is trying to do.

The basic story of this two-person play is one of courtship. Mary Snow and Jacob is one of couriship. Mary Show and Jacob Mercer, working-class teenagers, had been "keeping company" until Jacob left town without a word. In his absence, Mary has promised to marry a school-teacher who has a steady income and can offer her a house of her own (she has been working as a maid). The marriage will also mable her to saw her symmer sister. also enable her to save her younger sister from the cruel oppressions of life in an or-

1,000's of Daily

phanage. But she is still in love with Jacob, as we see the minute he shows up to win her back, about a year after his disappearance. Nevertheless, she is a fiery and stubborn girl, angry about having been deserted, and she tells Jacob in vigorous terms that she is going to go through with her wedding and that she doesn't want to see him again. But if Mary really wants to get rid of Jacob, she would do better to go off and hide in a cellar with cotton wool it her ears. Her eighteen-year-old suitor is a fellow of irresistible eloquence and charm, who — given time — could probably persuade trees to sing and rivers to run backward. He talks, he cajoles, he persuades, he emotes; she resists, she weakens; and the conclusion is inevitable.

This, then, is the spine of the play, its basic action, and it is a familiar one. Salt-Water Moon has the age-old structure of comedy: two young lovers, kept apart by forces antagonistic to their marriage, but forces antagonistic to their marriage, but ultimately overwhelming the opposition and marrying. This structure, first estab-lished in Greek Middle Comedy several centuries B.C., has a special sub-category in which the forces keeping the lovers apart are within their own hearts — not heavy fathers, jealous guardians, or social restrictions, but the lovers' own pride and appress "Sharkersons", Bearies and Bense Anney Shakersons', Bearies and Bense anger. Shakespeare's Beatrice and Bene-dick belong to this sub-category, which has the virtue of emphasizing the revela-tion and resolution of emotional conflicts

rather than the unwinding of a tricky plot. It is pleasurable and instructive for an audience to witness the struggle between audience to wintess the suraggle between the emotions of love and pride, for this is a struggle all of us continually go through in our infinite relationships. Can we forgive each other's lapses? Can we accept lowe without loss of self-esteem? Do we dare to recognize our own tenderness and need in spite of our resentment and vindictiveness? These are questions Salt-Miere Moora and plays like it damatize for us, helping us to become aware of our impede the affectional stability and mutuality virtually all of us are seeking. And in a comedy that concentrates on these emotional conflicts, we are given the satisfaction of seeing things work out right: the lovers' affection overcomes their neg ative impulses and they fall into each oth er's arms, their struggles forgotten (pre sumably forever). It is the reward the playwright gives us for having confronted our own ambivalence in love relationships: we are shown that there is hope for us, and that lovers' quarrels, however in-tense and however deep their roots, need not always end in separation and loss, the death of something that once was

cause of the innocence and goodness of their weaknesses and make their mistakes, but they are both such warm-hearted, tender, caring people, and so much alike in their values and attitudes, that their failure to resolve their differences would seem quite unbearable, an af front to what God and Nature intended netic, his ardor so pure, his motives so worthy, and his will so passionate, that we are made to identify totally with his de-sires and to rejoice when he finally achieves them. This effect is marvelously enhanced in the SCR production by the acting of Marc Epstein, an actor new to the West Coast although familiar to televithe West Coast although familiar to television viewers as a radiantly satisfied Thomas's English Muffin eater. Just as Mr. Epstein convinces us that those muffins provide the supreme joys of his cuisance, so his performance as playwight French's young hero makes us believe that Jacob loves and wants and needs Mary more than life itself. An actor of great serbal power, which is precisely wasterned to be a supply what this role requires. His voice, above all, is an instrument of tremendous range and flexibility, darting from mockery to tenderness to fury with compelling energy and thorough emotional truth. He is, quite simply, sensational, and likely to

CAN DEVET have ... much money, many friends or many polo shirts." \$1 INTERNATIONAL MALE **POLO SHIRT SALE**

have a career going far beyond muffins and even Canadian comedies.

The script gives Juliana Donald, who plays Mary, a less juicy and flamb plays Mary, a less juicy and namboyant role, which perhaps accounts for the somewhat paler effect of her performance against the blazing illumination of Mr. Epstein's. Miss Donald's identification

with Mary is searnless, and her grasp of the character's external traits (age, social class, educational level) is admirable There is a touch of emotional monotony in this portrayal, however — which may, of course, represent the actress's inter of course, represent the actress's inten-tional interpretation of Mary's limita-tions. Still, the intense moment when Mary thinks Jacob has actually obeyed her order to go away and never come back, a moment when the girl weeps against her will, does not ring completely true in Miss Donald's convulsive screw-ieum of her feath muscles. atrical form is particularly affecting be-

ne up of her facial muscles. Both actors take good advantage of the dialect director Martin Benson has devised for them. a modified stage Irish nicely suited to the Synge-like poetic lilt of much of the dialogue. In its essentials action, characterization, social environment — this play might well take place in Synge country, the rural west of Ire-land. In fact, it takes place in Newfoundland, where the playwright himself was born, and it is David French's preoccupa-tion with that remote Canadian province that underlies the flaws in this otherwise

about Newfoundland, and might be hard pressed to locate it on a map. How many readers of this column, for example, are aware tha. Newfoundland became part of Canada only in 1949, or that Newfound-Canada Only in 1949, of that Newtouno-land troops suffered enormous casualties during the disastrous British campaign on the Somme in July, 1916? These are doubtless mildly interesting fects, but is doubtless middly interesting fects, but is the theater the piace to learn them? New-foundland's capitulation to Canada is not mentioned in the play, which is set in 1926, but there is an enormous amount of all & about Newfoundland's participation in the First World War and about the co-nomic and legal situation of commercial fishermen in Newfoundland in the post-war period.

What does all this have to do with love

"What does all this have to do with love and courtship?" you may ask. Actually, nothing, and that is where the trouble lies. The fathers of both Mary and Jacob fought in the war, we are told, and Jacob recounts at length the campaigns they par-ticipated in and his own father's subse-regant winestimates are warriver on a fishing quent vicissitudes as a worker on a fishing boat. This material belongs to the absent parental generation and hence must be de-scribed and narrated if it is to be brought in at all; it has no fundamental relevance in at all; it has no fundamental relevance to the action we see taking place on stage, the spine of the play. Nor is this merely a matter of providing various bits of back-ground information in order to enhance the realism of the central characters and their situation. There is far too much of it for that, and the playwright's attention is

too sharply focused on it. David French evidently is interested in Newfoundland history for its own sake — probably (though he never lets us know) as a mani festation of his own nationalistic identifi cation with the place of his birth. Yet, as it shows itself in Salt-Water Moon, this interest is nothing but provincial, in every sense of the word. The data about the sense of the word. The data about the Newfoundland regiment and the "collar" system in the fishing industry is presented in long, unmotivated disquisitions by Ja-cob, much in the form of lectures to the audience, since the information he is giving in such detail must have been equally familiar to the only person on stage who is listening to it. It is, of course, a pleasure to hear Mr. Epstein discoursing on any subject, with all the vivid conviction any subject, with all the vivid conviction the brings to his every line. But after a while one begins to suspect that aside from its "realistic" function and the evidence it gives of the playwright's extraneous preccupation with the history of his homeland (and perhaps of his own family), this material is in the play chiefly as padding, because without it Salt-Muere Moor would be less than an hour long (as it is, it runs about ninety minutes, in a single act).

gle act).

Padding of this sort inevitably makes
for tedium. Even if the added information is a lot more engaging than what Mr. French gives us, an audience tends to resent its attention being drawn away from the rear center of interest. It is annoying to have the action of the play (Jacob trying WE'RE SHAPING SMILES!

to make Mary confess her abiding love for him) suspended every few minutes so that we can be taught about a country or province whose existence, even in its own terms, never assumes dramatic impor-tance to us. In Chekhov, the destiny of Russia is a central theme, one directly af fecting the private lives of the characters and treated so as to bring out its universal relevance even to non-Russian audiences. This is not at all the case in the New-foundland of Salt-Water Moon. Director Martin Benson at SCR cannily uses his inventive energies to underline the central action of the play, making the yard in front of the house where Mary works (simply and beautifully designed by Mi-chael Devine) a vital arena for the struggle between two wills and hearts, even when the talk is all of labor law and Gallipoli. Mr. Epstein gives his histrionic all to the passages of padding. Miss Donald listens to his narratives as though Donald listens to his narratives as though they were all news to her, and of consum-ing emotional interest. But these accom-plished theatrical artists cannot quite bring off the feat of disguising the play's split personality. Salt-Water Moon would be a better piece of theater if all the New-foundland material wave our beginning. be a better piece of theater if all the New-foundland material were cut, leaving a short, sweet, and true comedy about youth, conflict, and the power of love. And in that case one might in fact transfer the action to the west of Ireland, where the SCR actors' sweetly extravagant accents would feel so comfortably at home.

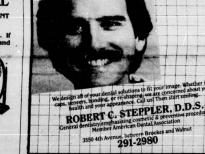
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SPORTS

The sort of stuff you'll see on the stadium's new instant-replay scoreboard will be about as exciting and controversial as Steve Garvey's haircut.

BY BILL OWENS

On the evening of April 15, San Diego Jack Murphy Stadium will officially enter the video age, when the brand-new, instant-replay, full-color Diamond Vision scoreboard blazes to life as part of the Padres home opener against the San Francisco Giants

San Francisco Giants.

Owned and operated by the Padres
organization, this \$6.5 million
technological wonder will buzz and
blink and flash and light up Mission
Valley like an alien spacecraft howerin
over the right field bleachers. It reportedly can do everything to entertain and inform the fan but pour Miller Lite, shell peanuts, and spout Colemanisms. In addition to replays of action on the field, the big board will serve up such visual goodies as sports quizzes, baseball bloopers and highlights from around the league, live updates on crucial games in other cities, no-hitters in progress, record-breaking performances, and, unfortung mmercials. But the board's bigge attraction will be the instant replays.
Finally the fans in the stands can double their baseball pleasure by actually being there in the ball yard while not missing out on the exciting replays and revealing closeups we have all grown accustomed

to seeing on home TV.
Naturally you'd expect that fans
would be treated to the same cold and
critical eye which television has brought to the living room, right? A shot of the check swing that, in replay turns out to be a full swing and a strike; the tag at



ond that the tape shows was just a tad alex. Another look at those tough, bang-bang plays — the good stuff. right? Wrong. "As far as controversial stuff, we won't even go near it." says Mark Guglielmo, a former Channel 93 sports producer newly hired by the Padres as scoreboard supervior. It will be Guglielmo's job to decide what appears on the 900-square-foot Diamond Vision board, and he's already been given his orders: no rhubarhs, no close plays, no arguments with the umps, no questionable calls, no "incidents" at all: "Primarily great plays, that's what we'll show," Guglielmo says. From his command post in the control booth near command post in the control booth near the press box, Guglielmo will scan the monitors fed from his three video cameras and make what he describes as "judgment calls" about even marginally controversial plays. "Say we re playing the Dodgers, for example, and Steve Sax boots one. I don't think you'd show that. Especially if he's coming up the next inning. All that does is incite the guy, or embarrass him. Or if somebody on a opposing seam hits a home run, I don't opposing team hits a home run, i don't think we'll show that." Mike Marshall

hammers one into the nose-bleed seats. You call this controversy? And what are the Padres afraid will happen if the fans are shown a replay of a very tight call on a pickoff at first? Riots? Overturned

a pickoff at first? Riots? Overturned Winnebagos ablaze on Friars Road? "San Diego fans aren't as avid as some others." Guiglielmo says carefully, "but even so, you can't leave the "but even so, you can't leave the umpires open to a lot of second guessing. Say there was a close play, and the umpire swa wrong, and the opposing manager says. 'Hey, on the scoreboard it was clearly proven that he was out, and you called him safe.' What do you do three? "'Oligieliemo already knows the answer: you don't even touch it."

"Besiden" has determined to the contractions of the same that the sam "Besides," he adds, "a lot of camera angles aren't that conclusive. I've seen replays where from one camera angle the guy was safe, and you look at it from

a different camera angle, he's out."

In defense of what would appear to be censorship, Guglielmo points to a memo on his desk from the National League office, which lists the league's
"guidelines" for use of instant replay
screens. (With the addition of the
Padres, a total of nineteen major league

clubs now have such screens.) The memo, signed by league president Charles S. Feeney, reads in part, "The oard should not be used to show ontreversial plays that are the result of an umpire's decision. This could embarrass both the umpire and a manager or player who is arguing a call. Close calls can be interpreted either way by partial fans and such showing could be the cause of disorderly conduct by the fans toward the umpires. Replays showing balls and strikes shall not be used." Guglielmo says the memo is a statement of National League policy, and that the Padres are bound by it under penalty of fine. However, a spokeswoman at the National League office in New York City hedged when asked to confirm the threat of fines for replay infractions, and said that the league's clubs were "not really" formally bound to follow Feeney's decree. The rules, she said, were "just common sense, really, to protect the John Kibler doesn't sound like a

person who needs protecting. Kibler, from Oceanside, is about to start his from Oceanside, is about to start his twenty-first year as a National League umpire. Jie isses a tense, give-'em-hell style of speaking, and a traditionalist's viewpoint of the game. "All our problems with this replay stuff started in Atlanta four or five years ago," he he to see that the problems with whole remember of the first problems with whole remember of the traditional of the field. We finally came back but we warned 'em that if it happened again. the field. We finally came back but we warned em that if it happend again, we'd walk off the field again. After this, we spoke to Mr. Feeney about it though our (umpires') association. He said if it happens, report id directly to him, and he'd take care of it." Though he declines to specify which clubs, Kilble rsys that over the years he has reported two baseball culbs for replay offenses. "One of 'em was showin' balls and strikes!" he says increduously. "Whether they ever got fined, I don't know." So no controversial (or even mildly

So no controversial (or even mildly controversial) calls will be replayed on the giant screen. Will it at least be used now and then to whip the fans into a bit of a frenzy? Could the hometown faithful be pumped up by the great, Orwellian video cheefleader in the sky? "We talked about that," says scoreboard supervisor Guglielmo, "but I don't think we're going to use it to hype the crowd. I don't know if that even works. . . . The board is not there to overwhelm the game, just to supplement and add to it." And, a cynic could suggest, to

LETTERS

ontinued from page 3) is the way he makes it is Shepherd's business. I will say this, though. I'm nowhere near as intelligent as Shepherd and I would certainly haite to have to make my living looking at movies, judging from the ones I've seen in receny years. If can't avoid being guilty of lack of documentation here because the only ones I can remember are Woody Allen's — and I suess I remember them because it the way he makes it is Shen guess I remember them because

hey were worth remembering.) Incidentally, I think I can explain how it might be possible for an intelligent writer, writing about movies, to write a favorable re-view. When he first gest the job – sceing one bad movie after another— he's appalled. "My God", this is like a jail sentence! What's going on her?" Finally, one night he sees one that's a little better — a bit of relief for the poor gay — and he writes a favorable review, or at least a comparatively favorable one. The movie, of course, is still far from good, but. Get he idea? Percy Settlin La Johl novies, to write a favorable

City Lights

Root Bind

the city "I told you so" was cut short by her response from the city's street maintenance and parks and recreation departments, which told her all they could do would be to repair the damages periodically. Removing the trees and replacing them with a less destructive variety — her original suggestion — was not feasible because although the trees are located on city property, they were planted by the subdivider and are thus owned by residents, who would have to come up with the \$500-

Today, more than a decade and a half after those initial manifestations of trouble, the streets of Whitlock's neighborhood resemble a war zone. Roughly one-third of the area's residents have, in fact, opted to have the trees removed at their own cost over the ensuing years. But in front of the majority of the homes, the destructive trees remain, surrounded by cracked concrete driveways, sidewalks that tilt upward as high as six inches, and bulging asphalt that makes some of the streets look more like a bubbling black lava flow than the smooth banks of pavement they once were. Every two or three years, Whitlock says, city workers do come in and make repairs: they pour asphalt between sidewalks slabs, replace sections of sidewalks, and even repave the

PET PALS'

streets. But within months the Sonya Shoemaker 456-1827 "Pet Pals Tail Care of Me

tears and cracks appear all over again, and by the time the city comes around for what have ecome regular repairs, Whitlock says, "people trip and fall on the sidewalk. children can no longer ride their bikes, and some of my neighbors can't even use their driveways anymore because they're all torn up." Bill Absher, Clairemont

product, and that sto

employees cannot direct a customer to any of the

and says he or she has a problem that certain health literature has indicated

nutrition might help, I can't show him or her a product. I have to say 'Well, some people who have come into the store

claiming that they had a similar

problem will often buy, let's say, garlic, or something else, but whether it works or not, I

really don't know."

While the two cases in question have been turned over

to the city attorney's consumer fraud division. Jim Waddell.

supervisor at the local food and drug branch of state health

services, declines to comment

crackdown. He says only that such an investigation of area stores was part of his office's work plan for the current fiscal

Money After

(continued from page 5) rampage. An undisclosed

amount from the survivor

fund would also be paid to

Madness

directly on the recen

literature. "It can become very

complicated," says another employee at Hillcrest Health Food. "If a customer comes in

district manager for the city's parks and recreation department, concedes he is aware of the problem Whitlock and her neighbors are facing, but says that unless a tree is diseased or otherwise damaged, his department is nowerless to remove it unless sked to do so by the street maintenance division of the general services department. A similar problem four years ago, also with Shamel ash trees, resulted in the removal of forty one trees along Waring Road in Allied Gardens, he says, but the problem in Clairemont "is not so bad because the trees are a lot younger and consequently smaller, and at this point the city would rather make the

Absher adds that when the trees were planted, city planners actively recommended Shamel ash to recommended Shamel ash to developers because of the trees' shading capabilities, and because they had previously been planted throughout Los Angeles with great success. As a result, he says, Shamel ash trees are common in San Diego neighborhoods that were constructed throughout the Forties and Fifties, mostly in Clairemont and Allied Clairemont and Allied Gardens. "But about fifteen Gardens. "But about fifteen years ago, the first signs of damage began to appear," he says, "and a study revealed that the reason the trees are so destructive here, but not in Los Angeles, is that the soil type is different: it's much harder, and that forces the cost to the that forces the roots to stay closer to the surface and cause problems." As a result of that study, Absher says, Shamel ash trees were removed from the trees were removed from the city's list of about twenty acceptable trees for roadside planting, but the ones that had already been planted must remain there until "they cause such extensive damage that we are asked to replace them." And while it is likely that the ash trees in Clairemont wil eventually be removed, too, Absher says, Sandra Whitlock and her neighbors will just have to be patient.

Take Two Of These

the complex and lengthy laws that the state has laid down regarding the selling of

- T.K.A.



vitamins, nutritional Huberty's daughters, and some supplements, and other money will be kept in a twoproducts in health food stores year reserve fund to pay Among the many laws are two medical bills. that declare literature regarding the alleged benefits of any A proposal for disbursing the product cannot be displayed within twelve feet of the

to the eighty families who have received payment from the fund. The administrators won't make that seven-page document public, but a copy of the proposal shows that "min-children of deceased victims" would receive the largest amounts, followed by "financial dependent relatives," "surviving parents," "surviving adult offspring," "surviving adult offspring."
and "surviving spouses."
Under the proposed rules, payments for "psychological pain and suffering" would be made only to "physically injured victims" and the amount given would depend o whether the injuries are "severe and/or lingering."
"moderate," or "mild."
Several attorneys for families who have received the draft

proposal have criticized the rules as "arbitrary and ill-defined." One Los Angeles lawyer who represents a survivor attacked the lack of a survivor attacked the lack of a provision for review of the awards and argued that, for example, "every victim feels they have a severe, lingering injury, and they do." San Diego attorney William A. Skoog, Jr. notes that his client, Celia notes that his client, Celia Mondaca, might not qualify for any award from the fund even though she and her children were inside their car when it was riddled with bullets from Huberty's gun. Though Mondaca was reportedly cut by shards of flying windshield glass, the proposed

"injured victims" are those who "suffered a gunshot wound on 07/18/84 at 522 San Ysidro Blvd." And Mondaca ose car was in the McDonald's parking lot, wouldn't be classified as a "trapped victim," because the proposed rules define "trapped" as anyone "inside the building . . . or in the playground area" of the restaurant. The fund's administrators stress that they

disbursement rules specify that

will review critiques of the proposed payout and perhaps amend the criteria. Meanwhile the fund Meanwhite the fund administrators are grappling with another problem. Last November the state tax board denied the fund's request for tax-exempt status. The tax board's auditors argue that tax exemptions cannot be granted to "organizations [which] ide direct financial disbursements . . . to specifically designated specifically designated people," in this case the survivors and victims. The fund's attorneys hope to reverse the ruling, but if they can't, the fund's money would be taxed as income. Fund administrator Lanas also says several wealthy Beverly Hills residents are withholding "five-figure donations" until the fund is granted tax-exempt status by

the state and federal

- P.K

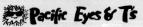
Paul Krueger, Neal Matthews, Thomas K. Arnold and Abe Opincar



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Section 2

Events, Theater, Music, Film

We Can Fly

persistent dream is to fly. To soar silently among the clouds, carried by currents of air, to swoop and maneuver close to the ground under one's own power recur in the earliest art and mythology, from the winged god of Egypt and Mesopotamia and the Greek cautionary tale of Icarus and Daedalus. And over the centuries there has been no want of contraptions devised by man to realize this dream. man to realize this dream. Leonardo da Vinci left behind several designs for fixed-wing gliders, and tradition has it that the first manned glider flight took place in 1810, in a vehicle built by the Englishman Sir George Cayley. But it was in the decade or so before the Wright Brothers stuck a g-soline engine



aviation in a totally different direction to fill the skies with

noise and fumes, that a worldwide flurry occurred in the development of personal flight.

Otto Lilienthal, who made a long series of successful flights from 1891 until his death in a from 1891 until his death in a crash five years later. In England Peter Pilcher made several ascents before he, too, was killed in a crash. Gliding became part in a crash. Gliding became part of the public consciousness the world's first glider club was formed in 1994 in Schenectady. New York; and the work of a handful of Americans — Octave Chanute in Chicago; John J. Montgomery in California, and the Wrights themselves in North the Wrights themselves in North Carolina — extended the range of their gliders (actually little more than large box kites) in altitude, distance, and endurance. As the design of motorized aircraft changed over the years, gliders were likewise streamlined and adapted for various uses, including military until they became merely airplanes without engines: large

lightweight, maneuverable, and lightweight, maneuveraise, and relatively inexpensive hang glider, a return to the kite principle. Afficionados of this joyous pastime know that it's as close as we've yet come to the freedom and exhibitation of pure brillike flight. At the very least it revives the passion and wonderment that must have been felt by those pioneers a

been felt by those pioneers a century ago. Some of the amazing things that can be done with home gladers will be demonstrated his Standan at the Unto Jugar Eye AT hom, a charatable even sponsored by the Unto Jugar Eye Standan at the Unto Jugar Eye Standan at the Core Pines Only of the Core Standard Standard Association, at the Gorne Pines Glider Port. Skilled relots will perform accibines stunts and compete in tests of speed and (continuous on page 8, col.) (continued on page 8, col. 1

More Emerged

This weekend marks a first for the San Diego art scene: one of the city's major museums, the La Jolla Museum of Contemporary Art, is devoting one month and all of its gallery spaces to the works of forty-two local artists, who are considered by curatorial criteria to be "emerging artists." In fact, so unknown are some of these artists that their ferreting out has been likened to "an



archaeological expedition Ouite a few of the names are Quite a few of the names are recognizable; sculptors Kenneth Capps and Mario Lara, for example, have shown at the Quint and Installation galleries; photographer Phillip Ritterman is familiar, at least, to those local diners at Hillereet's La Mauson fifth Avenue, who wandered upstairs to look at his pictures photographer Suda House has had recent shows at both the Museum of Photographic Arts and La lolla's Photography and La Jollas Photography
Gallery, and shared top honors a
last month's juried show at the
San Diego Museum of Art.
Among the painters selected are
Wick Alexander and Raul
Guerrero, both of whom have Ande; and Philip-Dimitri Galas and Poyesis Genetica are local purveyors of performance art who periodically take the stage

Also included are paintings by Robert Ginder — extremely clever modern versions of the early icons. triptychs, and gilded



sod paintings such as are found in the San Diego Museum of Art and the Timken Gallery. These works of California icongraphy (paim trees, stucco houses, glas walled skyscrapers) are replete

masterfully paints masterfully painted adultions cracks, warps, and chips. Ernie Silva's large canvases, Roy David Rogers's black-and-white paintings of black-and-white photographs, and Jens

(continued on page 8, col. 1

All That Outdoor Jazz

While jazz is often hailed as America's native music, it is an art form that until very recently had to struggle continually to



gain more than the most precarious of footholds in San Diego. For a variety of reasons the populace of America's purportedly finest city had been reluctant to welcome this vital York, or even Copenhagen or Munich. Presumably, jazz's Munich. Presumably, jazz simprovisational emphasis and complex rhythmic/harmonic structures did not nearly mesh with the party-hearty, bake-in-the-sun lifestyles of San Diegans. In recent years, however, jazz musical style with the same enthusiasm that had been

In recent years, however, jazz has grown increasingly popular here, thanks to the pioneeting efforts of the San Diego (formerly La Jolla) Jazz Festival. This dedicated, nonprofit organization has labored since 1979 to build a substantial local 19/7 to build a substantial local audience for jazz in all its myriad forms, with the thankful exclusion of the treachy brand of pop-jazz popularized by Bob James and Chuck Mangione, musical charlatans whose work is to real jazz the qualitative equal of Pia Zadora's contribution to of Pia Zadoras contribution to acting. Last year alone, the San Diego Jaz: Festival drew sell-out crowds to concerts by such uncompromising performers as the World Saxophone Quartet, McCoy Tyner, and the Art Ensemble of Chicago, in addition to staging two uproarious downtown street dances with roots-rick bands like Lis Lobes, the Blasters, and the Beat Farmers. So successf. were these open air dance concerts - dubbed Street



Orchidaceous

Ask the man on the street about orchids and you probably won't get too far, "Awkids? Oh, yeah. Had to buy one for my senior prom date. Cost me a fortune and it sat on her wrist all night like a praying mantis.
Kinda gave me the creeps.
Consultation with a definitext on the subject might be

equally frustrating:
A plant of the family
Orchalaceae, a very large
highly specialized powers

thouse such a calse of three peraled spath, a mill, a three peraled of which one forms a distinctive and often sparred labellum, a column consisting of the variously fined style, stigms, and stamen, the pollien smalls agregated into plants which adhere to visiting insects, and an insection of the properties of the same of the properties of the properties of peraled per minute, seeds last one of speciment containing which ophill? A more direct and resorting method of thingury into the ethod of inquiry into the ritumed world of orchidology perfumed world of orchidology might be a trip this weekend to the Al Bahr Shirme in Kearmy Mesa to view the San Diego County Orchid Society's thirty-ninth annual orchid show. Sixty thousand orchid shows will be on display in all imaginable colors but black. Professional world-librage is well-as colors but black. Professional orchidologists as well as dedicated amateurs will travel from Washington, Oregon, and the limits of California to display their flowery treasures and to compete for one or more or the two dozen trophies that will be awarded in various categories. Thousands of the twenty-five thousand orchid varieties will be represented, some plants so small

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to clit tail material. Send complete information, including a discription of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for bubble information to READER EVENTS EDITION PO

Dance

Annual Dance Concert, th performances are scheduled for the vearly student recital tonight, Thursday, March 21, Friday, March 22, and Saturday, March 23, 7:30 p.m., spansored by San Diego Mesa College, Performances rake place in the San Diego City College Theatre, at Twelfth Avenue and C Street, downtown. 230-6856.

New England Contra Dancing to live mosic with caller Joseph Taulane will be held tonight. Thursday, March 21, 8 p.m.. United Commercial Travelers Hall, 4569 Thirrieth Street, North

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454-

"Folk Motifs," thirty dancers from the Folk Dance Ensemble and Rubaiyat Dance Company will perform native dances of Europe, the Middle East. North Africa,

national costumes, Friday, March 22 and Saturday, March 23, 8 p.m. Studio Theatre/Women's Gym, SDSU. Phone 265-6821 for reservations and information.

'A Movemble Feast," Project Vanguard presents a program of classical Japanese dance and ctassical japanese dance and martial arts demonstrations. Friday, March 22, Satunday, March 23, and Sunday, March 24, 8 p.m., at the Arena Theatre, Westminster Presbyterian Church, 3598 Talbot Struct, Four Luma, For reservations phone 222-4236.

Circle Dancing, meditative "Sufi dancing" is conducted weekly. Mondays, 7:15 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677.

International Folk Dancing is International Post Dateing's conducted each Tuesday and Thursday, 7:30 p.m., at the Balboa Park Club and in the Recital Hall, Balboa Park, For information on which group to join, phone 449-4631.

International Folk Dancing is held every Wednesday, 7 p.m., Palboa Park Club, Balboa Park, 583-2541.

Israeli Dancing is conducted every Wednesday evening, 8 p.m., College Area Branch Jewish Community Center, 4079 Fifty-fourth Street, East San Diego, 583-3300 x11.

Film

"Film 'Vight," the late Bruce Lee is featured in two films, Enter the Drag on and Game of Death, tonight, Thursday, March 21, beginning at 6 p.m., Montezuma Hall, Aztec Center, SDSU. 265Museum Films, animal behaviorist Jane Goodall and her work among East African baboons are examined in the full-length film, Muss Goodall and the Ruboons of Gombe, the Saturday, March 23 and Sunday, March 24, 1 and 2:30 pm., Natural History Museum, Ballbon Park, 232-3821.

"Monday Night Film Series"
continues with its theme for the
month of March suspense classics
from the Serts Film Center. The
fourth film in the series is the 1950
film classes. The Third Man.
starting Orson Welles and Joseph
Cotten, Monday, March 25, 0:45 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"Evening Film Series," the series of Mexican film Lassies by Spanish director Luis Dunuel continues with The Externment and 1902 Lim portraining the docadence and dissolutioness of the Mexican autonomous protracted dimer parry; the film, shown with English subtriles, will seren next lassies, March 26, 7:39 pm. Sherwood Auditorium, La jolia Museum of Contemporary Art, 709 Prospect Street, La Jolla 454-0267.

"Evening Film Series," the series

494-0267.

Library Films, two short films, Hore to Share labout the Kooteney region of British Columbia and Naturo's Masterpiece, about the westermous regions of British Columbia, will be shown next Wodnesday, March 27, 1 pm., National City Public Library, 200 East (Wilth Street, National City-Free, 474-821).

"Simon of the Desert" and "Petite Confession Filmée de Luis Bunuel," these two films conclude

the former tells the story of a hermit who leaves his desert isolation for the city's pleasures, the latter is an intervi-with the filmmaker, shown in and the himmaker, shown in French, with English substitles. Wednesday, March 27, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-0267.

In Person

world's religions and mythologies sponsored by the Storytellers of San Diego, tonight, Thursday, March 21, 7 p.m., at Drowsy Maggie's Cate, 3089 University Avenue, North Park, 569-9399.

"The Liar's Club," Scott Kelman "The Lia's Clabs," Scort Kelman, Richard Haston, Data Okuppas, and Kerdnic Wolfe have won five Drama-Lugue anada for their performance art presentation; if is a series of four monologues that are actually outrageous lies waven so intricated that the audience at times wants and expects them to be true. They performances are growing, March 13, both evenings at 8 pm., Subb. 135. Elighth. Avenue, downtown, 235-8466.

Comedians Cheryl Bernstein, Jeff Joseph, and Kevin Nelan appear Friday, March 22 and Saturday, March 23, 8 and 10:30 p.m. at The Improvisation Comedy Cafe, 832 Garnet Avenue, Pacific Beach. 403-4520.

"Mona Rogers in Person," Philip-Dimitri Galas's latest performance work, starring Helen Schumaker as Mona Rogers, is

eighty minutes of fast-paced verbiage and torch songs. The two artists, both of whom have ecently received Drama-Logue Museum of Contemporary Art's
"Forr, two Emerging Attiss"
series, Saturday, March 23, 8 p.m.,
Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Iolla, 454

Amateur Comedians are invited Amarcur Comedians are invited on stage every Monday night, 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla. For information call 454-9176.

Comedy Night, three "top comics" are featured every Tuesday night, 8 p.m., in Monty's Den, SDSU. For more information phone 265-6947.

Music

Symphony, the San Diego Symphony Orchestra, with conductor David Atherton and guset violinist Henryk Sterring, will offer Schobert's Symphony No. 1, the Violin Concerno in D Minor by Behma, and Revoueltasi Sensensyk, tonight. Thursday, March 21, 7 pm., rand Sunday, March 24, Street, downtoon, for serverations phone 239-9732 or any TeleSeat outlet.

Cellist Thomas Stauffer will perform Suite Nos. 1, 2, 3, and 4 from J.S. Bach's Six Suites for Soi Cello; Stauffer's instrument: a 1730 English cello, restored according to the 1737 specifications of Antonio

TO LOCAL EVENTS

Stradivarius, the recital will be held tonight, Thursday, March 21, 8 pm., in the Great Hall of 5t. Paul's Episcopal Church, at Fifth Avenue and Nutmeg Street, Hillcrest, For information phone 265-5204. Tickets may be purchased at the door.

Jazzi in the Streets, local jazz musicians, including Hollis Onentry and Farthunger, the Cintugo 13, Fro Origham, Elia Street, and the Cintugo 13, Fro Origham, Elia Loves, will be performed Carelos Loves, will be performed Carelos Loves, will be performed to the Control of th

Jazz, a benefit concert to naie funds for four area high school bands will feature the Count Basic Orchestra, with Thad Jones, somorow, Friday, March 22, 7;30 pm., Mira Mesa Junior/Senior High School, 10510 Reagan Road, Mira Mesa. Phone 582-0577 or 287-1460 for further details.

Jazz Pianist Mark Ingleby is the featured artist, Friday, March 22, 8 p.m., The Book Works, Flower Hill Center, 2670 Via de la Valle, Del Mar. Free 755,3735

Prench Planist Michel
Petrucciani, appearing with bassist
Palle Danielsson and drummer
Eliot Zigmund, will appear for two
performances, Saturday, March 23,
7,30 and 10 p.m., La Paloma
Theatte, 471 First Street,
Encinitas, Tickets may be

The Mormon Church Choir will appear in concert Saturday, March 23. 8 p.m., Mayan Hull, Southwestern College, 900 Otav Lakes Road, Chula Vista. Free. 421-6700 x292 or x309.

Planist Peter Gach performs works of Bach, Beethoven, Chopin, and schiers, Saturday, March 23, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. 298-Folk Musicians Paul and Carla

Roberts perform musical works from Appalachia, Ireland, and the Middle East, Saturday, March 23, 9 p.m., Multicultural Arts Center 425 Market Street, downtown. 235-8092.

Chamber Concert, the Allegro Quartet, with Jill Coady Smith. Quarter, with Jill Coady Smith, flute; Karen Victor, oboe; Mary Lindblom, cello; and Myrl Hendershott, harpsichord, will perform chamber works of Telemann, J.S. Bach, Handel, Vivaldi, and others, Sunday, March 24, 1 p.m., La Jolla Village Square, 8637 Villa La Jolla Drive, La Jolla. Free. 455-7550.

La Jolla. Prec. 493-(750).
Music from Wales is featured in
the insugural lawn program
sponsored by the new House of
Wales in Balboa Park; featured will
be Welsh Jarg music, traditional
Welsh songs performed by the San
Diego Welsh Choral Society, and
the prose and poetry of Dolian
Thomas, Sunday, March 24, 2
p.m., in the patto of the House of

Free, 236-6677 or 279-8708.

"Spring Concert Serles," a vocal concert entitled "How Sing We Joyfully unto God," will feature tenor Don Bagles, bartone Charles Sones, and pianist William Lullo, an a program of scriptural songs and hymns, Sunday, March 24, 3 p.m., Mary, Stawoffer-See Carthelic Church, 7227 Cuinnd Avenue, La Jolla, Free, 466-4437.

"Messiah," Handel's oratorio, having made its Christmas runs, settles in for an abbreviated settites in for an abbreviated rendering: parts two and three will be performed by the Chancel Choit; soloits, and orchestra of the First Presbyterian Church of Oceanside, this Sunday, March 24, 4 pm., in the church, which is located at 2001 El Camino Real, Oceanside, 757-3560.

Deach Concert, a concert commemorating the 800th birthday of 15. Buch will be held; the program features the Cantata No. 4, the Cantata No. 51, and the Concerto in D Minor for Two Violins, performed by the Chancel Choir, orchestra, harpsichardist, and soloits, Sundar, March 24, 730 p.m., Solarus Beach Productives of the Chancel Productives of the Chancel Choir, Cantage Change, 120 Security, Presbyterian Church, 120 Stevens Avenue, Solana Beach, 755-9735

"An Evening of Early American Music," the SDSU Gospel Choir, with soprano Eileen Moss, will perform works of William Grant Still, R. Carter, L. Carter, and others, Sunday, March 24, 8 p.m., Linder Hall, First United

Methodist Church of San Diego 2111 Camino del Rio South Mission Valley. 297-4366.

Miniconcert, classical guiraris Lisa Smith is the guest artist for this lunch-hour concert, Monday March 25, noon, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Free. 454-5872.

Flute Recital, flutist Lynn Schubert, with accompaniment by planist Karen Follingstad and cellist Jeff Levinson, will perform works by Franck, Ned Rorem, and Henri Dutilleux, next Tuesday, March 26, 8 p.m., on the French-Parlor, USD. Free, 260-4600.

Lectures

Those Purveyors of Romantic Fiction, including award-winner Minneapolis author LaVyrk. Spencer, Teasa suthor Sandra Bowan, Boy Meer Giff magazine editor Vivien Jennings, and other folks in the beart-thoo bit, will hold a panel discussion on the trends of the nonzace witting market, rought. Thursday, March 21, 7 pm., at the Manchester Executive Conference Corner Executive Conference Corner of the Corner of the Conference Conference Conference Conference Conference Corner of the Conference Cor for more information

"Art: What in the World Is Going On?" Martin Petersen, senior curator of the San Diego Museum of Art, will address this frequently heard question, in a program format that encourages audience participation, tonight, Thursday,

March 21, 7:30 p.m., room H-117, San Diego Mesa College. 560-2829.

"United States/Cuban Relations" Ramon Sanchez-Parodi, a ranking Cuban diplomat in Washington, D.C., and chief of the Cuban Interests Section, will address contemporary issues in the next Institute of World Affairs series lecture, tonight, Thursday, March 21, 8 p.n., Little Theatre, Hepner Hall, SDSU. Free, 265-6244.

"Baja Sea Kayaking," a slide presentation about the south Baja renninsula, ancluding the Magdalena Bay and the Sea of Corter, will be offered Friday, March 22, 6:30 p.m., Adventure 16, 4620 Alvarado Road, La Mesa. Free: 283-2374.

Artist Peter Shire, one of the tw Artist Peter Shire, one of the two Americans who is a designer for the Milan-based group Memphis, will speak about his current work. Friday, March 22, 7:30 p.m., room 412, Art Building, SDSU. Free. 265-5204.

The Relocation of Bighorn Sheep to the Eagle Craps of Chrna Luke is the subject for a film, with narration by biologist Vern Bleich, at the near open meeting of the San Diego Audubon Society, Friday, March 22, 730 p.m., an the tecture hall of the Natural History Museum, Salboa Park, Free, 291-8271.

"Central America: The Struggle for Peace and Justice," this Sunday, March 24, marks the fifth anniversary of the assassination of

If you have lived in visited, went to school, have relatives, riends or just want to get to know people from Michigan, you are welcome to join the fun. SAMDERS HOT FURGE SUMDRES. Domino's pizza and Storl's beer. The music of Bob Seger, Stevie Wonder.

Madonna, Motown and other Michigan artists SUNDAY, MARCH 24, 7 PM-12 MIDNIGHT

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12th OPTIMAL HEALTH HEALTH LECTURE SERIES

Weonesday, N.arch 27 Free and open to the public "Alternatives in Pain Management: From A to Z (Acupuncture to Zen)" Harvey Cain, M.D. 7:00 pm, Casa Real, Aztec Center

For more information call SDSU Student Health Services, 265-5281 Sponsors: SDSU Student Health Services & Student Health Advisory Board, IVAC Corporation, SDSU College of Extended Studies

A three-day workshop based on caring and understanding. Your goal: To simply be happy.

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Who is it that Woody Allen and Neil Simon say taught them to write comedy?



"Everything that I learned about comedy writing, I learned from Danny Simon." Woody Allen

"THE CRAFT OF **COMEDY WRITING** FOR TELEVISION"

A weekend seminar - April 12-13-14

Currently directing "THE ODD COUPLE" for LA. is Ahmanson Theatre, Simon returns to SISU with his exciting comedy writing class. He has written and directed comedy for the last 30 years for such coubles as Jacke (Jeans, Sid Chear). But Chears and Carol Burnett 18s workships have been standing-room crowds from Limited movel york to Hawaii.

Limited movel york to Hawaii.

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SPRING OUARTER CLASSES

Upcoming: March 30th— Symposium on Existential-Dialogical Psychotherapy with James Bugenthal, Ph.D.
Starts April 10th— Substance Abuse Counseling

Starts April 20th - Human Sexuality Therapy

Evening & weekend classes
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 Eligibility on Idensive as a PSYCHOLOGIST or a
MARRIAGE, FAMILY & CHILD COUNSELOR



San Diego Laff-Off

Starting Monday, April Fool's Day the search is on for San Diego's funniesi perso

Grand Prize: \$1,000
Celebrity emoses and judges
Competition: 8:00 every Monday and Tuesday in April
Final Showdown April 30 - Admission: \$3:00
AHYOU-Con-Ed Bullet: \$5.95 form 6:30-8:00





YELLOWJACKETS SUNDAY, MARCH 31, 7:30 & 10:00 PM Sherwood Auditolium, Lo Jollo Muleium of Conferenciory Aft 700 Prospect Steels Lo Jollo

Fickets available at all TELESEAT outlets or call \$9.50 advance, \$11.50 door, general seating. Presented by Rob Hagey in association with the San Diego Jazz Festiv

READER'S GUIDE

El Salvadorean Archivahop Occar Romen, the dare will be commemorated with a three-hoar educational forum for discussion of the hoave and cument polfurad include Diase Empare, director of the Office of the Americas and a former missionary in Central Activated States of the Control roxworth, a member of the Committee of Concern for Central America. The forum begins at 2 p.m., and will be held at Mission San Luis Rey, 4070 Mission Avenue (Highway 76), in Occurside 743-1661 or 728 2745.

WORDS & MUSIC PETER GACH piano recital Lecture & performance on works of Beethoven, Storr, Chopin, Bach Sat., March 23, 8 pm



INNER WORLD

LA JOLLA

BILL GAMBLES

ACIFIC BEACH

FASHION VALLEY

BILL GAMBLES

BALBOA PARK

HALL OF CHAMPIONS

designer of the proposed downtown Convention Center, will speak on past and ongoing projects in a talk sponsored by that lan Lael Foundation, Monday, March 25, 6 pm., in the Blassa asom of the Flouse of Fisopnain Balboa Park. 233-5545 or 296-8145.

"Modern Jewish Issues: Dialogues with Eminent Scholars," the discussion series continues with the topic "Anti-Semitism: Continuity and Semitism: Continuity and Change," with David Lehrer of the Anti-Defamation League; Rubbi Abraham Cooper of the Yeshiya Abraham Cooper of the Yeshica University in Los Angeles, Deborah Lipstadt, a UCLA professor of Jewish Instory, Murra Onimon of the Jewish Community Relations Council; and moderator Joshyn Roseman of the United Jewish Federation, Monday, March 25, 739 pm. Emple Berth Israel, 2512 Third Avenue, Hillcrest, 298-7743.

"Cross and Crown: Exciting

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MOVEL PERMICOLUM TRAD May 23, 7:30 & 10 PM

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NAVAL STATION CHULA VIST/ COLLEGE GROVE
BOWLING CTR 520 Broodway Harry 94 & College Ave.

STADJUM CARLSBAD SID ELCOMINO INC.

The Unique Problems of Researching San Diego History will be discussed by local historian Clare Crane in the next open meeting of San Diego Independent Scholars, next Wednesday, March 27, 7:30 pm., room 1142, Chancellor's Complex, UCSD, Free, 454-4864 or 499-5748. "The Culture of the Camera and the Revenge of the Sex Object," author Susan Dworkin will discuss her five-month study of durector Brian De-Palma and his recent movie Bishy Double: Dworkin will movie Body Double: Dworkin will comment on the uses of women as objects, and will be joined by tilmmaker Denis Sanders and professor Kathlene Jones, Tuesday, March 26, 3300 p.m., Main Stage Theatre, SDSU. Free. 265-6398.

Radio/TV

"The Miracle Worker," with Anne Bancroft and Patry Duke, will be aired tonight, Thursday, March 21,

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AZTEC CENTER BOX OFFICE

Archaeological Discoveries at Mission San Antonio de Padua; the San Diego Archaeological Society sponsors this lecture by archaeology professor Robert Hooser, who will relate his trindings from recent exact attacts of the 180 year-old mission, Tuesday, March 26, 730 p.m., Suttee 5-B, County Planning Department, 5201 Ruffin Road, Kearney Mesa-Access may be made from Ruffin Court through the county guard

Channel IV.

"Judy Garland: The Concert
Years," excepts from her stage and
relevasion performances highlight
this special, which includes
reminiscences by friends and
colleagues, Friday, March 22; 9
p.m., KPRSTV, Channel 15. "Name Changes and Credit Information," local attorney Stuart Scheeter continues his lecture series, next Wednesda, March 27, 6-30 p.m., Balbsan Branch Library, 4255 Abernath Avenue, Clairemont, Free, 279-7913. "Strange Bedfellows," Rock Hudson and Gine Lall Jane

Hidson and Gina Lollobrigida star in this 1965 i mantic control, Saturda, March 23, 2 p.m., XETV, Channel 6. "The Music Man," Robert

"Patton," George C. Scott stars in this film, which returns to the TV circuit tomorrow, Friday, March 22, 8 p.m., XETV Channel 6.

"Amie Hall," Woody Allen and

Diane Keaton are featured, Friday, March 22, 9 p.m., KGTV, Channel 10.

Preston, Shirley Jones, and Hermione Gingold take us back to River City, Satunday, March 23, 8 p.m., KPBSTV, Channel 15. "Ma and Pa Kettle on Vacation."

Sunday, March 24, 4 p.m., XETV, Channel 6. "Ellington: The Music Lives On," Cicely Tyson hosts this Great Performances special salute to Duke Ellington, with guest performances by Parti LaBelle, Esther Marrow, Sister Sledge, and others, Sunday March 24, 5 p.m., KPBS-TV,

Channel 19.
Academy Awards Night, Duncan Shephend, after thoughful consideration, predicts an Oscar for Amadeus, F. Murray Abraham Abraham Abraham Chandless, F. Murray Abraham Actor Ghuncan names Albert Finney as the dark hone candidate, whom some critics believe is long overdue for the horsonly, and, for "aest hertic horsonly, and, for "aest hertic more seasoned rivide by the Lord of the Teaching State of the Leading Seasoned rivide for the Leading Inday will bear out her more seasoned rivals for the Leading Actress award. The program, with all its accompanying suspense and sweeping camera close-ups, airs Monday, March 25, 6 p.m., KGTV, Channel 10.

"American Playhouse," Dick Van Dyke, Cloris Leachman, and Shaun Cassidy star in this version of the come stage play Produce. Shain Cassidy star in this version of the comic stage play Breakfast with 1 is and Bess. Monday, March 25, 9 p.m.; the program repeats Wednesday, March 27, 1 p.m., KPBS-TV, Channel 15.

"The Case of the Bermuda Triangle," is it some warp in the magnetic field, the work of evil forces! Join Nowi in this search for answers and missing ships, Tuesday,

March 26, 9 p.m.; the program repeats next Thursday, March 28, 1 p.m., KPBS-TV, Channel 15.

"The County Grand Jury" this half-hour local program walks us through the workings and recent controversial rulings of the Coun-Grand Jury, next Wednesday, March 27, 8:30 p.m., KPBS-TV,

Sports

"Ten Karrot Fun Run," the 10K and two-mile fun run also include appearances by clowns, bands, an various orbit performers, and refushments and raffles. The run takes off Sarunday, March 23, 8 a.m., along Mission Bay. For more information on the route and registration, phone 277-9550,

Soccer, the Sockers, with the best record in the league to date, face off against the Chicago Sting, Friday, March 22, 7:35 p.m., San Diego Sports Arena, 280-0280.

Diego Spotts Arena, 200-2200.
"Thirteenth Annual Willows
Road Race," bicyclists will take on
this hills, 6.3-mile oute following
Willows and Alpine roads near
Alpine, das-of-race registration
begins at 7 am, Saturday, March
23. For directions to the starting
line, the satrous events, and other
information, phone 298-6789 or
942-7282.

Spring Junior Tennis
Tournament, it's the third annual
tenns tournes, sponsored by the
San Luis Rey Downs Tennis
Club; competition continues this
Saturday, March 23, and Sunday,
March 24, and will take place at
the San Luis Rey Downs Country
Club. For specific details phone
758-3762.

758-3762.

"1935 World Indoor Freestyle Frishee and Hacky Sack Championships." the International Flying Disc Association sponsiers this team tourney, Saturday, March 23, 7:30 pm., Main Gym, UCSD. For details phone 273-7441.

"Seventh Annual UCSD Criterium," the San Diego Bicycle Club sporson this 1.3 mile race over a flar, rectangular course on UCSD' Warren Campus, dayof-race registration begins at 6.a.m. on Sunday, March 24. For more information phone 298-6789.

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

TO LOCAL EVENTS

Special

Field, near Pershing Drive and Redwood Street, Balboa Park, Free 298-0920.

"Third International History Fair," more than 2500 San Diego and Tijuana high school students will participate in this three-day program, which is designed to promote a greater awareness of regional culture and history; there will be performances, audio-visual presentations, exhibits, and other miniers, emerced for undown of the presentations, exhibits, and other projects entered for judging. The show begins Friday, March 22, and runs through Sunday, March 24, opening at 10 a.m. each day, in the Conference Building, next to the Aerospace duseum, in Balboa Park, Free. 265-5780.

"A Rainbow of Orchids," more rhan 60,000 Nossoms will be blooming in the less-than-bucolic setting of the Al Bahr Shrine, for the thirty-ninth annual orchid show, beginning Friday, March 22, 7 p.m., and continuing Sarurday, March 23 and Sunday, March 24 at 10 a.m. The shrine is located at the intersection of Life and the progression of the prog the intersection of I-163 and Clairemont Mess Boulevard, next to the Sands Hotel, in Clairemont Mess. For information phone 274

Nature Walks in the northern Tijuana River estuary are conducted every Sarunday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association; neer at the south end of Fifth Avenue, imperial Beach. 237-6708.

Park Guide Claude Edwards will lead bird walks through the Cabrillo National Monument park paths, Saturday, March 23, 9:30 a.m. and 1:30 pm. Phone 293-5450 for advance reservations.

5450 for advance reservations. The San Diego Chapter of the California Native Plant Society sponsors a weekend field trip to the Anta-Borrego Desert, Satunday, March 23 and Sunday, March 24, camping and liking through the camping and liking through the camping and liking through the camping and growth; for details on this outing, where to meet, how much wood, wore, and food to bring, call the group leader. Erik Janues, at 565-548.

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

Bird Walks at Famosa Slough will be conducted by Friends of the

RORRACHO

Y LOCO

STEVE GILLETTI

BETSY ROSE

LOUISIANA CAJUN TRIO

JOY EDEN

old time

Famiosa Slough every Saturday, 1:30 p.m., meet at the corner of Famosa Boulevard and West Point Loma Boulevard, For more information phone 272-8622 after 5 p.m.

5 p.m. More Grunion Runs along Local Beaches are espected, a confine to the following shedule from the Gallorina Department of Fols and Camer on Studies, March 23, Comer on Studies, March 24, Comer on Studies, March 24, Ersteen 10-27 p.m. and 12-20 a.m., on Studies, March 24, Ersteen 10-27 p.m. and 12-21 a.m., and on Thesdam, March 25, Detrocen 10-27 p.m. and 12-23 a.m., and on Thesdam, March 26, Detrocen 11-23 p.m. and 12-23 a.m., and continuities have suggest that you controllate have so might feel controllate have so might feel controllate have so might feel combined. Why not accommodate your latent voycomist and just a market feel. your latent voyeurism and just watch the phenomenon?

"A Night in Israel," Middle "A Night in Israel." Middle Eastern cuisine and lors of Israeli folk dancing (no experience necessary) highlight the evening, Saturday, March 23, 8 pm., at Tiffereth Israel Synagogue, 6660 Cowles Mountain Boulevard, San Carlos, 697-6001.

Nature Tours through the Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday, the sanctuary is open to the public from 9 a.m. to 4 pm., and is located five and a half mile east of Lakesake on Wildcar Camyon Road. For details or information on group rous call 443-2298.

The 182nd Anniversary of the Battle of San Diego Bay will be celebrated this Sunday, March 24. celebrated this Sunday, March 24, beginning at room, festivities include a camnon salure (which commemorates the only recorded incident of ship-to-shore cannon fire between an American brig and a Spanish fortress), performances by the U.S. Navy Band, speeches, by the U.S. Navy Band, speeches, kinds of Spanish feeds, music, and folkloric dances. Activities will be held at Ballast Point in Point Lome. 244-752-10. Loma, 234-7527.

The Art of Easter Egg Decorating (the battle form of was resistant decoration) will be demonstrated by Edward Yacher, this Sundan, March 24, 1:30 p.m., at the patio of the House of Poland, near the House of Pacific Relations, Balbou Park, For details phone 582–9531.

An Hour-Long Hike through the undeveloped area of Kate Sessions Park to observe flora and fauna will be conducted by members of the Natural History Museum's

Canyoneers, Sunday, March 24, 2 p.m. The walk is free; for more information on where to meet what to wear phone 232-3821 x204. neet and

"KyXy's Oscar Night," San "KvXy's Ocar Night." So Dego's Valenc's Calab possines a gala worthy of our northern neighbor, quotes are encouraged to come diagnosed as their favourse celebrity in the most icat look eclebrity and the most icat ecception and a large-scene exception and a large-scene except of the Look and a look would be a look of the look and look of the look of the look of the large look and look of the look of plants also all their, on Harbor plants also all their, on Harbor plants also all their, on Harbor plants also all their or look of the plants also all their or look of the look of their look of the look

phone 244-446 or 517-fc00.
"Play Discovery Program," the next play realing, sponsored by the Old Glober Theartr, will be Constance Conglor's Name American, adama about new beginning vearned for be an agent beginning vearned for be an agent young daughter, and an American Indian, the reading, directed by Martia Carrea, will be held Monday, March 25, 8 pm., at the Monday, March 25, 8 pm., at the Reforming Are, Stabbas 16s. Extremely lamted seating on a finite-complex former days. first-come, first-served basis. Phone 231-1941 for more information.

Ever Wanted to Read an Aura? Or just want to know what others see in you? The Berkeley Psychic Institute offers "psychic abilities demonstrations," next Tuesday, March 26, at 2 p.m., at the institute, 1317 Nimite Boulevard, Oxean Beach, Free, 224-1797.

For Kids

Films, children's films will be shown Friday, March 22, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 691-5069.

"Flippered Friends," children in kindergarten and the first grade will learn about marine mammals, including seals, sea lions, and walrus, in this two-and-one-half-hour class, Satunday, March 23, 8:30 a.m., Sea World, 1720 South Shores Road, Mission Bay, For registration information phone 222-6363 x2452.

Children's Health Fair, Children's Hospital and Health Center sponsors this event, in the hopes of making learning about health fun; included are displays, puppet shows, tours of the hospital, hands-on exhibits, medical screenings, and demonstrations of the uses of crutches, wheelchairs, and an

LASERIUM



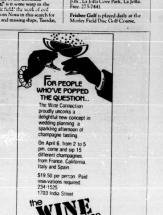
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and Science Center • Balboa Park 238-1233 Also, still showing Pink Floyd's "Dark Side of the Moor

TICKETRON"









READER'S GUIDE

abulance. Children will bandle ambulance. Children will handle instruments and speak with leaftle care professionals. The all-day fair begins it 10 a.m., on Saturday, March 23. For more information phone the Children's Hospital at \$76-5801.

Children's Stories will be told to preschoolers this Saturday, March 23. 11 a.m., University Community Branch Library, 4155 lovernor Drive, Clairemont, Free, 453, 5722

"Up in the Air?" in this two-hour workshop, children in the first and second grades will construct

Center, Balboa Park, For

Pupper Show, the McKay Pupper presents Acoops Fables, Saturdas, March 2 cand Sundas, March 24, 11 a.m., 1 and 2:30 p.m., sponsored by the San Diego Pupper Guild, Pupper Thearer, Presidents Wor, Balboo Park, 400-7128.

"Weather or Not?" kids in the "Weather or Not?" kids in the second and thind grades will explore the answers to such questions as what makes lightning thash and thunder root; films, demonstrations, and hands demonstrations, and hands will be used in the workshop, within mee's Southale, March 23, 1, pure. Discovers Corner, Reisben

ACCLAIMED AT THE 1984 LA ARTS OLYMPICS

Jacan's Suzuki Company

of Toga
THE TROJAN

WOMEN

APRIL 5 & 6 I Weiss Center for the Performing Aris 452-4574

ted by the UCSD Theatre, in cooperation with the

H. Fleet Space Theater and Science Center, Balboa Park, For registration phone 238 1233 x213

Pinewood Derby, the Lemon Pinewood Derby, the Lemen Crow Cut Seoms will demonstrate their taxing skills with homeonade ministure raxing care; the raxing hears begitt on Sunday, March 24, 10 am, and continue until 4 pin., in the Walker Scott courts and of the College Grow Certer, located at Highway 94 and College Avenue in College Chine Stoweng is, of course, free, 583-710.

Graduates of SDSU's School of Clownology hold their graduation this Sunday, March 24, at 3 pm.; each graduate clown (is their diploma embossed on a banana peel') presents a small skit during

place in the West Plaza of Scaport Village Free 235.6569.

More Films, the animated tilm Mr Houte Knifoles, about a six-boor rabbit whom only one child believes to exist, will be shown next Thursday, March 28, 3 p.m. Cononado Public Library, 640 Orange Avenue, Coronado, Free, 522-7390

Galleries

Light Sculptor, MIT graduate and ormer attist-in-residence at Sa rancisco's Exploratorium, Bill Parker's sculpted light works, containing electronically controlled gases, are on exhibit

New Paintings and Drawings by Saturday, March 23, Patry Aande Gallery, 660 Ninth Avenue, downtown, 233-9242.

Various Media, including photographs, lithographs, oil paintings, collages, watercolors, and etchings are represented in the group-show, which features Wilter Anderson, Carlos Carolo, Italo Spencer, and others; the show continues through Saturday, March 2-1, Evang Gallery, 7868–112 Girard Avenue, La Jolla, 459-5199.

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Scott Joplin plano rags come to lite in these froildking.

spirits them away in this frothy, frivolous ice cream dynamic version of Aaron parlor antics. Fantastic fun! Copland's Concerto for

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TO LOCAL EVENTS

"Unchained Masters,"
magination and vision are what
count for the exhibition that
incorporates, "chance and
spontaneity." The show, which
opens with a reception for the
more than twenty artists included
more than twenty artists included
on Saturday, March 23, at practice,
continues through April 13, "Ink
& Pearl Gallers, 211 Eighth
Avenue, downtown, 236-0224.

"Young American Artists III," five young artists from New You, California, and Colorado, whose works include sculpted pieces, paintings, and installations, are leatured in an exhibit, which runs through March 31, Mandeville Art Gallery UCSD, 452-3120.

Ceramic and Photographic Works by Judith Nicolaidis are formed

Gallery, Palomar Community College, San Marcos. 744-1150 or 727-7529 x2304.

Photographs by Harold Gee and paintings by Marev are on view through March 30, Multicultural Arts Center, 425 Market Street, downtown, 235-8092. Photographer Eric Blau's

consograpper Eric Blau's collection, "Street Work," and sculptor David Ketur's constructions, entitled "Contemporary Icons," remain on view through March 31, San Diego Art Institute, Balboa Park, 234-5946.

"The Dance," new works in handmade paper and other materials by Susan Macrodolo

"Scenarios for a Song," an installation piece by Mario Lan continues on view through the end of the month at the Quint Annex Callers, 459 West G Street, downtown, 239-8592.

Handmade Paper Works by David Zapf are featured in the West Gallery through March 30; in the East Gallery is a group show by the gallery members, with the same

\$2.00

OFURO

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OFF

continue on view through March 30, Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9473.

closing date as above. Maple Gallery, 2400 Kettnet Boulevard, downtown, 234-2151.

Zapt, and Judy Fiskin are featured in this exhibit, the theme of whic is, obviously, the palar .ee; the exhibit continues through March 31, Main Gallers. Natural History Museum, Balbou Park. 232-3821.

Muccaum, fiathest Park, 212-3821
Artis Guild Open Juried
Exhibition, works by sixty-three
area artists, melading Soala House,
Christine Oatman, Martha
Charelam, Michael Pfullt, Edward
Pieters, and others were selected
from more than 759 subrassions
for the exhibition, which
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"Scenes of the Israeli Desert," paintings by Israeli artist Raffi Kaiser remain on view through April 9, Wenger Gallery, 4683

Cass Street, Pacific Beach, 454, 4414.

"India: Three Views," "India: Three Views,"
photographer Edith Kodmur,
watersolorist Calvin Forthwok,
and painter Netter Worthington,
who traveled for six weeks in India
in 1982 on Editographer Hap-fellowships, will exhibit their
work strongly April 12, in the
gallery of the leavab Community
Center, 4(2)? Psiry dourth Street.
East San Diego, 383-3360.

Contemporary Photographic and Video Works by Victor Landweber and Max Almy may be seen through April 21, Museum of Photographic Arts, Balbos Park 239-5262.

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> Fattburger with Hollis Gentry Ella Ruth Piggee **5 Careless Lovers** Chicago 15 Big Band Fro Brigham-Preservation Jazz Band James Zollar Quintet

BEST OF SAN DIEGO JAZZ

FRIDAY, MARCH 22, 6 TO 11 PM

Downtown in the Gastamp Quarter, 4th Avenue between Market & Island, outdoors-rain or shine

Tickets \$8.00, available at all TOLDSE * outlets and 200 sept. or at the door For further information call 233-5227

Presented by the Gaslamp Quarter Council Produced by Rob Hagey and Grea Herema

READER'S GUIDE TO LOCAL EVENTS

We Can Fly

maneuverability (sweeping down to snatch dollar bills of the tops of poles). In addition, pilots will engage in endurance flights, backed by sponsors pledging so backed by sponsors pledging so much per minute in the air (the hang glider record is twelve and a half hours), with all proceeds going to San Diego Youth Community Services for its work with runaway, throwaway, and elinauent children Earthfound entertainment will

be provided by live musicians, welly dancers, costumed Sea World figures, and a display of remote control model planes. Food and drink will also be The tifth annual Fly-A-Thon

information call Lie Goldsmith at 232-5156 of Michael Mixer at 401-7721.

More Emerged

Morrison's brightly painted ceramic cases are all also

Road, in La Jolla. For furthe

doesn't stop there, however. This weekend, on Saturday, March 23, at 8:00 p.m., in the museum's Sherwood Auditorium, Helen

Shumaker stars in the Galas production, Mona Rogers in Person, a performance art presentation that lampoons everyone, from artists to yuppies, and every place, from Paris to Peoria. Scheduled for early next month are film, video, and fashion presentations; discussions with the various artists in the exhibition; and a second performance piece. Ocnoceni. Announcements will appear in upcoming Reader issues. The La Jolla Museum of issues. The La Jolla Museum of Contemporary Art's show, "A San Diego Exhibit: Forty-two Emerging Artists," opens this Saturday, March 23, and continues through April 27. For information phone the museum or 454 3541

Right up the street from the museum is another art opening at the newly renovated secondfloor exhibition space of the La olla Public Library, next door to John Public Library, next door to the Athenaeum Music and Arts Library, located at 1008 Wall Street. The Athenaeum, in fact, is the sponsor of this show, entitled "More Is More." The paintines, installation pieces. sculpture, and site documentations of ten area artists — including larm Schuetre, Ellen Irvine, Marjorie Nodelman, Aviva Rahmani, Tom Driscoll, Brent Riggs, Gail Roberts, Ron Williams, Kathy Marshall, and Scott Schafer — are featured in this show, which opens Friday, March 22, with a 7-00 p.m. reception. "More Is sculpture, and site

- Dinah McNichols

groups have designed a program that appeals to jazz atteionacks

that appears to just afteriorisates of all persuasions. And for once the "best of" tag has merit, rather than being a generic label used to describe otherwise less-

than-notable performers. Scheduled to appear on the two stages are four of San Diego's leading jazz artists, with one blues and soul act thrown in for

good measure. All five play in an exuberant, highly rhythmic musical style that should get feet tapping and heads bobbing, if

Saxophonist Hollis Gentry. Saxophonist Folias Gentil, a mainstay of the San Diego jazz scene, will lead his Fartburger band in a set of soaring fusion music. Ella Ruth Piggee, perhaps the most vibrant female singer in

not inspire outright dancing.

town, can be counted on to

town, can be conflicted on to ignite some sparks, as can 5 Careless Lovers, whose funcous blues and soul style is easily capable of setting any party on

tans, the Chicago 15 will provide

highly danceable Dixieland, swing, and ney-big-band music, while Fro Brigham and his Preservation lazz Band will

alumnus of the Duke Ellington

Orchestra, regarded by some as this city's answer to Wynton Marsalis — will perform all evening with his quintet in the Gaslamp Quarter Theatre.

available for The Best of San Diego Jazz, which will be held rain or shine. Tickets are

Wine and beer will be

transport listeners to New Orleans, Kansas City, and other points east. For those seeking a somewhat more restrained fare, trumpeter James Zollar—an

fire. For more traditional jaz-

Outdoor Jazz

(continued from page 1) Scenes — that they were later awarded a prize for drawing people to the downtown area. At first clance, this Friday night's Best of San Diego Jazz, a five-hour outdoor concert with six outstanding local artists, would appear to be an extension of those Street Scene events. To be held tomorrow evening from be held fomorrow evening rom 6-00 pm, until He00 pm, this marathon jazz show will feature continuous music on two downtown stages, one at the corner of fourth Avenue and Market Street, the other at the corner of Fourth Avenue and Island Avenue Music will also be played in the Gaslamp Quarter Theatre, an intimate setting located almost midway

between the two outdoor stages. In actuality, the five-hour evening tart concert is not modeled after the Street Scenes as much as the Street Scenes were fashioned after Jazzabout, an open-air jazz extravaganza staged in 1983 as part of the San Diego Kool Jazz Festival, also produced by the San Diego Jazz Festival. All three were huge successes that attracted a combined total of nearly 15,000

people.
The Best of San Diego Jazz
teams the San Diego Jazz Festival
with the Gaslamp Quarter

(283-SEAT). Tickets may also be purchased at the gate. For further information call 235-5227. — Chuck Rogers

Orchidaceous

ostentatious) that they'd look like an invasion of supplicating insects on your wrist. If the Al Bahr Shrine could

afford a marquee the site of an aircraft carrier, it would list some of the stars of the show: cymbidiums, cattleyas, phalaenopsis, cypripediums, oncidiums, and miltonias. And if you think the names are tough try raising these temperamental, highly specialized devils. Classes in orchid growing will be offered during the weekend, as will classes on constructing the proper corsage and keeping it from nesting in your dress. As exotic as the flowers are, their owners may prove more so. Imagine the kind of person who invests great time and money to raise flowers as another would show dogs; but instead of training his changes to sit and heel, he spends his days sweet-talking them into turning colors and then begging them not to

the.

The orchid show is open to the public on Saturday, March 23, 9:00 a.m. until 9:00 p.m., and on Sunday, March 24, 9:00 a.m. until 5:00 p.m. More unformation is available at 274-1144.

For more information Call 273-7441

- Stephen Heffner

READER'S GUIDE TO THE THEATER

Jeff Smith: commentary is by Jonathan Saville and Jeff Smith Journal Sawie and Jeff Smith, Information is accurate according to material given us, but it is always wise to phone the theater for any last minute changes and to inquire about ticket availability. Many theaters offer discounts to students, enior citizens, and the military: ask it the box office.

ABSENT FRIENDS

all the loss office.

ABSENT FRIENDS

The Gasking Quarter Theatre's production of the Man Ayskboom production of the Man Ayskboom production of the Man Ayskboom production of the stempost to make the play a cornely of manners about the play a cornel of the production of the play of

interesting: assemble a group of ultimately bitter prople to care for a hurt soul, turn the tables, and have him sermonize on the beauties of existence. But Ayckbourn has

spread out the idea too thinly, and once he has tipped his hand, with the hurt soul's odd brand of glee, the play has little left to do but unravel the consequences of the idea.

Absent Friends is a one-act play in two acts. The unlikable characters two acts. The unlikable characters — inough other played well by Susan Herder, Paul Picken, and Patti van Roode at the Casilany— are little more than vehicles for the playwight's henvy ironise. Even their angst is hollow, which may be Ayckboum's point. If so, he has made it much more convincingly elsewhere. (See elsewhere. (Sm.) Gaslamp Quarter Theatre, through April 13; Wednesday through Saturday at 8:00 pm. Sunday at 3:00 pm.

AIN'T MISBEHAVIN'
The Educational Cultural Complex is hosting the popular Broadway musical that pays tribute to the works of Thomas "Fats" Walter, From Walter's "Ain't Misbehavin", to his of Innova Teas well-common services of Innova Teas well-common services of the Innova Teas of In

Matines Standay at 2:10 pm.

#EST FOOT PORMATIO
The San Diego Junior Theorie is
staging the massical — music and
brits by high Martin and Soligh
high Martin and Martin
high Martin and
high Martin
high Mar

2:00 pcm.

CELEBRATION
The San Despito Phylosuse
presents the muocal — by Tom
Jones and Harvey Schmidt, creators
of the Faint-Sales — about a
tention of the Faint-Sales — about a
tention of the Faint-Sales — about a
between surrower and winter. Alan
Coing Difform detects the production.
Cast members are Richard Seymout.
Jeff Penchann, North Richard.
Cast Michael Seymout.
Jeff Penchann, North Richard.
Cast Michael Seymout.
Jeff Penchann, North Richard.
Cast Montaglian, George
Gallagher, Madi Conques Susan
Houston, Petrick Phorniplan. George
Gallagher, Madi Conques Susan
Houston, Petrick Phorniplan. George
and Julier Watton.
America Zimbay, Mart J. 23 Faids,
and Salinday Gand Thurshay.
America Zimbay, Mart J. 24 and
Sanday, March J. 31 a Z. 00 pm.

Matther Sanday, March J. 31 a Z. 00 pm.

THE CRUCIFIXION RE-

ENACTMENT
In show the original meaning of
Easter, the Students for Jesus at San
Diego State Univer:ity will present a
diamatic re-enactment of the
crucifision. Becoming an annual
tradition at the university, the rogram will take place near the program will take place lear the Campanile information booth. Campanile information booth, San Diego State University, Wednesday, March 27 at 11:30 a.m. For

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EXTREMITIES

EXTREMITES

The San Diego Reportory Theatre-a staging William Nastroanome's staging William Nastroanome's staging William Nastroanome's staging william to the stage of the st

FATHER'S DAY

Oliver Hailey's comedy was fir produced in 1971, before the eventies hit its stride. And like oseph Heller's novel. Something Happened (1974), the play was actually ahead of its time, anticipating many of the concerns of the decade. But seen from our current vantage point, the play is, at best, a welterweight that has lost most of its thematic punch. Hailey

was on to something — he was attuned to the first stirrings of leminism, in fact — but rather than follow his instincts through, he kept the play on the light side. The play is about three divorcees and a reunion they have with their exes on Father's about three discoverees and a rerusion of the properties of the pr Satlord, and Bionnie Kucera have tried to push them into believability, the female characters remain more manikins than people. The actors, by contrast, are free to roam, and Plat Modica, Douglas Roberts, and Mark Anthony turn in many comix. Anthony turn in many comic moments. Father's Day is a very tunny play, and the Bowery's production has added to the play's humor with many inventive staging But all too often the playwright would rather crack wise than offer.

Opens Friday, March 22

Bristles with so much energy it makes you stles with so much energy.

feel glad to be in the theatre again.

—N.Y. Times



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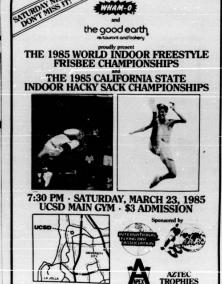


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Theater Directory LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mese

ADAMS AVENUE THEATRE

Street, El Caion EDUCATIONAL CULTURAL COMPLEX THEATER 1343 Orange March

San Diego 230-2800

FIESTA DINNER THEATRE 9665 Campo Road, Spring Valley 697-8977

Stagehouse Thea 8800 Grossmont 465-1700 x410

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

LA JOLLA STAGE COMPANY Pericer Auditorium, La Jolla High: 750 Nautius Street, La Jolla 459-7773 LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard. National City 474-4542

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MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego

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

OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage, Balboe Park
239-2255

PALOMAR COLLEGE
Palomar College Theatre, San Marco
744 8860

PINE HILLS LODGE 2960 La Posada Way Julian 765-1100

POINT LOMA COLLEGE Selomon Theatre 3900 Lornaland Drive, Point Loma 222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Die 279-2300 i/236

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025 SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Thea 265-6984 Open-air Amphitheater 265-6947

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakesid 448-5673

SCRIPPS RANCH COMMUNITY THEATRE Wangerheim Junior High School Auditonum 929 Gold Coast Dive. Mra Mesa 566-7300 x216

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa 714-957-4033

STARLIGHT Startight Bowl, Belbon Park 232-3049 or 234-STAR UNITED STATES INTERNATIONA

WAY OFF BROADWAY DINNER THEATRE

March 15 - April 7

READER'S GUIDÉ TO THE THEATER

THE FOX the Marquis Gallery Theater presents Allan Miller's stage adaptation of the DH. Lawrence novella. Set in 1918 the play indexidual control to the second process of the second process of

THE IMPORTANCE OF BEING ARNEST

EARCHAIN Coast Repetition. The time represents the Classic Controls by Once Walker David I mittee, directs the production Coast members mitched Warre Alexandre as Justic More Alexandre as Justic Cock, Thouard Shangton, and Sha se South Coast Repentory Theatre

THEOLYM

The San Deep State University department of diama presents an elegatiment of diama presents an elegatiment of diama presents and elegatiment of diama presents and suits. By faculty member Mask.

Owen Intelligible, the warrier cheft Agameminon is forced to make the between the short on as communded of the Circeks and the life of its between the Monta as a communded of the Circeks and the life of its between the short of the Circeks and the life of its owner direct the production. Cash. Owen direct the production. Cash. Owen direct the production. Cash and Debt is mediated. (Smill, Arm. et al. 1997). The shallings SDSJ, Fride. March. 22

March 22, Saturday, March 23, and Tuesday, March 26 through Saturday, March 30 at 8:00 p.m.

Assirdate, maken ask of evolve per LADIES AT HER ALAMO. The North Coast Repertory. Theater presents Paul Zindels behind the scenes look at the power straughter of a famous regional theater. Rajah Joyce affects the production. However, and the production. However, and the production of the power was a production of the production. Statistic Raige Personal is the scene designer. Earthry Coad is the contained seguer, and Whate the contained seguers and Whate Order Coast Repentory Theater.

proving that magic does exist in the world. Haxton is a jitted lover with schizophrenic personalities. Okugawa performs a ritual exorcism of her child-molester father. And of her child-molester father. And Wolfe concludes the show by claiming to be a black worman. (Sm.) The Sushi Gallery, Friday, March 22 and Saturday, March 23 at 8:00 p.m.

LINCH IPOUR

The States Community Theorie is staging, John Keri's Comedy about the spouses of two peoples having an affair. They too, decode to have one but their act of establishment of the states LUNCH HOUR

MONA ROGERS IN PERSON

As part of its Performance Parameters Series, the La Jolla Museum of Contemporary Art presents the latest work by Philip Dmirtt Galas, originator of "Await-Vaudeville" Performed by Helen Shumaker, who with Galas recently Shumaker, who with Galas recently received Hollywood Dramat-Logue awards, the piece is a "werbally dense eighty minutes of livades and torch songs." There will be one performance only of the piece. (Sm.) Sherwood Auditorium, La Jolla Musseum of Contemporary Art. 700 Prospect Street, La Jolla, Saturday, March 23 at 80.0 nm. Ers. Prospect Street, La 308... March 23 at 8:00 p.m. For information call 454-3541, x111.

NATIVE AMERICAN
The Old Globe Theatre's Play
Discovery Program will present a
prepared reading of Constance

Computer a new dama. Currently relevantly in medicine at the lateral Stage Control Sta Congdon's new drama. Currenti

NIGHTS OF COLUMBUS The Coronado Playhouse presents the world première of a new musical farce by Thomas Overland and Eric Evans, both San Diegans, Although the musical is based on historical facts about the voyages of Christopher Columbus to the "newworld, the cornedy also plays fast and loose" with the facts as well. And the Columbus brothers are — and are not — themselves. Michael Pocaro directs the production Cast Puccino directs the production Cau-members are, James W. Magan, Robert Colono Green, Paul Laure, Robert Colono Green, Paul Laure, Murray, Robert Bolgar, Bod Capera, Murray, Robert Bolgar, Bod Capera, Antonio Leaf Johnson, and Will Smith. Sandroll Robes is the securic designey. Cassanda Carpenter the the lighting designey. James La Mevia, the Chrosopapher, James La Mevia, is the chorcographer, and Eair Crauns to the massival detection. (Sm.) Acrd. 7: Thursday through Surnsly of BOO pm.

HE PALAMA GAME

The Lawrence Welt Village Theater
research the musical — book by
George About and Sechard Basel.

George Company of the Sechard Basel.

George Company Mechaels.

Lawrence Welk Village Theatre, through April 21; luesday, and Thursday through Saturday at 8:00 p.m. Matines Tuesday throu Thursday, and Sunday at 1:45 p.m.

PLAY IT AGAIN, SAM

The Pine Hills, Players are staging Woody Allen's romantic cornedy about a homely hero making it in the world of beautiful people. Scott Kinney directs the production. Cast members are Tony Howley, Linda members are Tony Howkey, Linda Lestens, Nick Svelda, Nick Lieben, Sally MicFarlane, Sue Ancenic, and Min Rower. The dinner theater opens at 6:30 pm., with no host cocktails followed by a bedrectie dinner of ribs or steels at 7:00 pm. Vegetarian request (Sm.) Pine Hills Lodgi, though March 30; Filiday and Statived, dinner at 7:00 pm., curtain at 8:00 pm.

Reviewed this issue. South Crast Repostery Theatre Second Stage, through April 7. Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

2-30 pm.

STEP ON A CRACK
The Palo Playhouse Vousheater
persents Suanz Foder "Sociopersents Suanz Foder "Sociopersents Suanz Foder "SocioMurphy, After Iber mether deed, Elle
and her father beech papply— until
her father emanured. As Robai
her father father father and the ways lattley
and rodally combine in Elles.

The Father father, Father, March 22
through March 31, Father at
1-30 pm. Stratog 44-00 pm.

stormation call 746-6666)

TEN LITTLE INDIANS TEN LITTLE INDIANS.
The Fiest Dinner Theatre presents the popular Agatha Christie thilled about a series of imarders in an English country house — and a William who keeps score of his/her kills on the mantle. Frank Wayne directs the production. Members of the cast are M.E. Anderson. Wendy Colum. Kenneth Enright. Lowell Gaspar. James Hokonib. Gloria Jacobson. Dan Livingston. Russell

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Lyn Lloyd, Navarre Perry, and Bre Weir. Marty Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.) Fiesta Dinner Theatre, through April 7: Wednesday through Saturday, dinner at 6:30 p.m., Saurday, dimer at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m., Matinee Saturday and Sunday, buffel luncheon at noon, curtain at 1:15 p.m.

VIKINGS

VIKINGS
The Old Globe Theatre is staging
Stephen Metcalle's drama about an
American family, of Danish descent,
who pride themselves on their
strength of character. The play
presents a history of three strength of charles of the feath of the feather should be an elevated by the feather should be a feather should be

WAKING DREAMS

WARTING DREAMS Reviewed this issue Lamb's Players Theatre, through April 13; Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

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productions (Sm)

production WATCH ON THE RHINE

PERFORMANCE PARAMETERS Philip-Dimitri Galás' "MONA ROGERS IN PERSON"

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by Kelman and written by all four performers, the production is composed of a series of lies, monologues of imaginative fictions about the performers. Kelman plays a magician in doomed pursuit of

THE LIAR'S CLUB THE LIAR'S CLUB
The Sushi Callety presents Scott
Kelman, Richard Haxton, Daria
Okugawa, and Kendric Wolfe,
members of the Lur's Club that wifee Drama. Logue awards last year
and that recently closed to sellout
undernoes in Lur Angelee. Directee
by Kelman and written by all four
serformers, the production is

just east of the I-5 & Lomas Santa Fe exit

Ladies At The Alamo



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TICKE ILLASTER AT MAN COMPANY MAD JACK S PLEZA MUSIC SHOPPS AND FLEET EXCHANGE MUSIC SHOPPS AND FLEET EXCHANGE

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The Bowery's signature of fine acting is written across the entire show. The result: Mayhern and hilarity."
Onstage Magazine

10 MARCH 21, 1985

READER'S GUIDE TO THE MUSIC SCENE

ormation and photographs to Reader Music Scene, PO. Box 80803. San Diego 92138

Every time pianist Michel Petrucciani concertizes in San Diego, he plays in a different context. The first time I heard him here was in October of nim here was in October of 1981, when the then-eighteen-year-old appeared with the Charles Lloyd band at the San Diego Jazz. Festival in Balboa Park; the last time was almost exactly a year ago, when under the same auspices Petrucciani performed a solo piano concert at Sherwood Auditorium in La Jolla. This week Perucciani will be playing with his own trio when he visits La Paloma Theater in Encinitas for two Theater in Encuntas for two shows Saturday night. Owing to the creative promiscuity of jazz musicians. I suppose that the next time the pianist appears here it will be with an altogether different line-up. This sort of variety is good both for the artist and for the audiences that come to hear him. For a musician of Petruccianis pedigree, playing with different strumentalists is an expedient way to create new improvisational challenges, to seek new sounding boards for extemporaneous ideas as well as



hearing an artist such as hearing an artist such as Petruccian in a variety of contexts provides multiple-choice options: do I like him better as part of a large group, a small group, or solo, and why? After hearing Petruccian in all three settings. I now know my own professors.

more substantial middle register. to dense, rich chordings that formed the foundations of his improvisations. This alternating of the dark and the bright, the heavy and the light, the assured and the speculative, gave each piece a dimension and a variety of expression uncommon in the work of even so precocious a wunderkind as Petrucciani, He Petrucciants solo recital last March was one of the year's best concerts. With no sidemen to complement, meld with, or play off, and without having to squeeze his improvisations into a prescribed number of hars. Petrucciani was left to his own musical devices, and the results had played most of these pieces many times before, and yet he approached each of them with the wisdom of an inveterate traveler who knows that one can visit the same place over and

were grand. Although hes an exceptional pianist. Petrucciani has indentured his technical prowess to the demands of his

entions and then responding

to them with escalating passion like a man who had finally found a receptive and understanding ear Like his patron saint. Bill

Evans, Petrucciani favors a very

the most familiar chromatic flourish sound like a melodic revelation, a delicacy that can,

at the pianist's discretion, engender wistfulness, whimsy, or pastoral calm. When he pastoral caim. When he occasionally would yo yo out to the upper reaches of the piano keyboard in long, spinning melodic asides, Petrucciani

always snapped back to the

delicate touch that can make

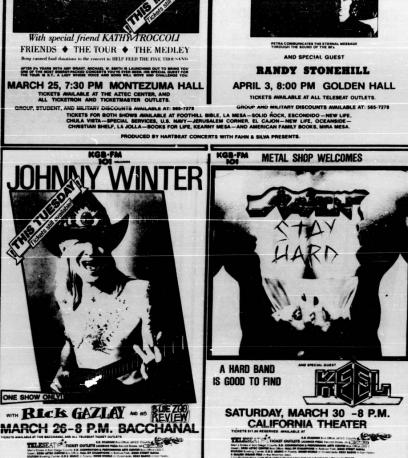
magnation, which in turn follows the dictates of a romantic's beart. His solo pieces, then, were more like heart-to-heart dialogues with himself, Petrucciani baring his soul in lyrical, impressionistic things to see and hear.
The significance of that last point cannot be overemphasized, because as lovely as Petrucciani's playing is, it must be said that the pianist is not necessarily taking the listener to a new place. At least at this stage of his career, the twenty-two-year-old is more influenced than influential, and the work of such musical demigods as Evans and Claude Debussy reverberates throughout Petrucciani's music. What's important is that for the time being Petrucciani is showcasing his influences in an original light, applying his personality and perspectives to musical ideas that, while they may have originated elsewhere, nevertheless accurately limit be own feelings. This is most true when Petrucetain plays alone, in a larger context, the pianist is somewhat compromised by his responsibilities to other musicians, and the results. Ifeel. showcasing his influences in an musicians, and the results, I feel

musicians, and the results, I feel, are not quite as splendid. While I have not heard the While I have not heard the Michel Petrucciani Trio in person. I have heard them on record. Live at the Village Lampund was recorded only five days after Petrucciani's concert last March in La Jolla, and de features Swedich bassist Petrucciani Control Swedich bassist Patrucciani Catteria Swedich bassist Patrucciani Catteria Swedich bassist Patrucciani Catteria Swedich bassist Patrucciani White Catteria Swedich bassist Patrucciani White Catteria Catteria Swedich bassist Patrucciani White Catteria Catteri accompany Petrucciani this Saturday night. It's a fine album, and certainly worth owning, but I find it less than completely





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MARCH 25, 7:30 PM MONTEZUMA HALL

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Brandian music is one of the most readily identifiable and popular forms of music in the world. Depending on the guise

own private camaral with each

own private carminal with each performance.

While her records are good, it is in concert that Maria ther roll name is Thin Maria Correa Roist comes alive, it you'll partion the expression. Supporting her round, mature alto voice with her own is alternately smooth, funky, roiling, cool, and explosive, sometimes in the same song. Her singing is a mixture of chant and scat, a combustible mixture made all the more so by

the could might life or should in the colorable longitude of turnous beautiful and execu-tion of the colorable of the colorable turnous beautiful and the colorable approach some concorting his or bet own unique interpretation of legarition miss. The music of Tanja Maria most to be confused with Kena Mariel more closely approximates the last approach, in that the singer-plants performs with such esuberance and energy that she provides the finecories to her percussive piano plaving. Maria

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Maria's susceptibility to an audience's suggestions. If a crowd is wild. Maria gets wilder: if a crowd responds more to the jazzier elements of Marias. music, she's likely to spend a greater amount of time in predict amount of time in a bossa-jazz grooze. Her best performances are those in which Maria senses that the audience will love anything she does. In such performances Maria pulls out all the stops, giving her fans an E-ticket tour of Brazilian music in all its shapes and colors. A crowd-pleaser in the

best sense of the term, Maria is predicting that Brazilian muspredicting that Brazilian music will enjoy its fourth remassance in as many decades, becoming the "next big thing" in the Eighties, I'm not sure I agree with that, but if such a revival with that, but it such a revival comes to pass, look for Maria to be in the vanguard of the movement. She'll be at the Belly Up Tavern Sunday night. In other concerts this week, Jamaican artist Sugar Minott

will perform at the Silverade

YOUNGER

Wednesday through Saturday

HALF

Ballroom tonight. Thursday, while the Belly Up Tawrn is rocking to the blues of **Room** Full of Blues and LA's Hammer Smith: and the Eddie Harris Quartel continues its stint at Elarios in La Jolla. Fridae atternom a program billed as the Best of San Diego Jazz will feature Fattburger with Hollis Gentry, Fro Brigham and the Preservation Jazz Band.

Band will play the first of a twinght stand at the Belly Up Iron Maiden and Twisted Chicago 15, Ella Ruth Piggee, and Five Carcless Lovers, all of whom will play in the Gaslamp Sister will pick the pockets of thousands of misguided youths Saturday at the Sports Arenae

Quarter at Fourth and Island arems that right Wally George of the at \$150 c Mortecuma Has Steve Gillette will be at the Old Time Cole while the Bus Boys make wit Urban Umbrella and Zuma II of and the James Harman

Michael W. Smith and Kathy Troccoli will be at SDSU's Montezuma Hall or

> Johnny Winter will by Rick Gazlay and His Blue Zoo Review at the Bacchanal





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CHICK COREA . PETER SPRAGUE

(continued from page 12) satisfying after having heard Tied to the unspectacular but steady rhythmic support of Danielsson and Zigmund Petrucciani resorts more than one would like to the long. discursive lines of nimble-fingered triplets that characterized Evans's playing yet without the latter's sense of elongated melody and flair for

Petrucciani seems to surrender much of the verve and lyricism that make his playing special, and one is left with some great pianistics, some toe-tapping jams, but little else. Even so, I jams, but little else. Even so, i highly recommend the trio's concerts this Saturday night if for no other than the simple reason that a compromised Petrucciani is still better and more involving than most pianists. If you like jazz and haven't heard him before, you owe it to yourself to take in one or both of Petrucciani's shows at La Paloma.
Thanks to the efforts in the Sixties of the likes of Sergio
Mendes, Joao Gilberto, and
Antonio Carlos Jobim, and in
recent years Eumir Deodato,
Airto, Flora Purim, Milton Nascimento, Gilberto Gil, Caetano Veloso Pauolo Moura. and Nana Vasconcelos, Brazilian music is one of the most readily identifiable and popular forms of music in the world. Depending on the guise it takes, Brazilian music can

afternoons, speak excitedly of

it is in concert that Maria ther full name is Tanin Maria Correa Reisi comes alive, if you'll pardon the repression. Supporting her round, mature alto voice with her own percussive plano playing, Maria is alternately smooth, furnky, rolling, cool, and explosive, sometimes in the same song, Her singing is a mixture of chant and seat, a combustible mixture made all the more so by

afternoons, speak excited your neon-lit night life, or shout in the celebratory language of carnaval, and nearly every famous Brazilian musician fuses

one or more of these approaches in concocting his or her own unique interpretation of Brazilian music. The music of Tania Maria (not to be confused with Teena Marie) more closely approximates the last approach, in that the singer-pianist performs with such exuberance and energy that she provides the fireworks to her

own private carnaval with each performance.
While her records are good, it is in concert that Maria (her

WEST COAST TICKETS

MADONNA

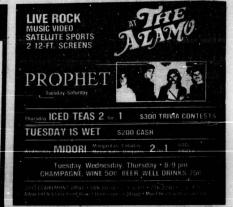
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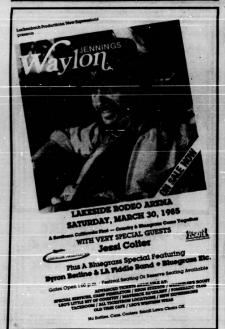
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Maria's assceptibility to an audience's augisations. If a crowd is wild, Maria gets wider; if a crowd respond snore to the jazzier elements of Maria's music, she's likely to spend a greater amount of time in a bossa-jazz groow. Her best performances are those in which Maria senses that the audience will love anything she does. In the control of the control of the control of music in all its shapes and colort. A crowd-pleaser in the Maria's susceptibility to an

best sense of the term, Maria is best sense of the term. Maria is as good a reason as any why many music-watchers are predicting that Brazilian music will enjoy its fourth renaissance in as many decades, becoming the "next big thing" in the Eighties. I'm not sure I agree with that, but if such a revival with that, but if such a revival comes to pass, look for Maria to be in the vanguard of the movement. She'll be at the Belly Up Tavern Sunday night. In other concerts this week, Jamaican artist Sugar Minott will perform at the Silverado

YOUNGER

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Ballroom tonight, Thursday; while the Belly Up Tavern is rocking to the blues of **Room Full of Blues** and L.A.'s Full of Blues and L.A.S
Hammer Smith; and the
Eddle Harris Quarte;
continues its sint at Elarios in
La Jolla, Friday aftermoon a
program billue as tine Best of
San Diego Jazz will (eature
Fatburger with Hollis
Gentry, Fro Brigham and the
Preservation Jazz Band,
Chicago 15, Ella Ruth Piggee,
and Five Careless Lovers, all of
whom will play in the Gaslamp Quarter at Fourth and Island avenues: that night Wally George will be at DSU/s Monteauma Hall: Steve Gillette will be at the Off Time Cafe: Urban Umbrells and Zuma It formers fare-left party at the Spirit, and the James Harman Band will play the first of a two-night stand at the Belly Up Tavern. Maide and Twisted Steve will pick the pockets of thousands of misguided youths Saturday at the Sports Arena:

while the Bas Boys make yet another pass through town, this time stopping at SISUI's Backdoor for two shows: and the Screamin's Sirens — fession on the heels of the release of the release of the release of the Records — perform at the Spirit. Michael W. Smith and Kathy Toccold will be at SISUI Montezuma Hall on Monday; and blues phenom Abmay Winster will be joined and the significant of the Records — performed and the Records — performed and the Records — the





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CONCERTS

Sugar Minott: Silverado Ballroom, tonight, Thursday, 8:30 p.m., University and Euclid, 296-9344.

Room Full of Blues and Hammer Smith: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 181,9022

The Eddie Harris Quartet: Elario's, tonight. Thursday, through Saturday, March 23, call for time. Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Best of San Diego Jazz featuring Fattburger with Hollis Gentry, Fro Brigham and the Preservation Jazz Band, Chicago 15, Ella Ruth Piggee, and the Fre Careless Jowers Caslamp Quarter, Friday, March 22, 6 pm., Fourth and Island avenues.

downtown, 459-1404.

Wally George: SDSU's Montezuma
Hall, Friday, March 22, 8 p.m.,
Aztec Center, San Diego State
University campus, 265-6947.

Steve Gillette: Old Time Café. Friday, March 22, 7 and 9 p.m.. 1464 North Highway 101, Leucadia. 436-4030.

A San Diego Exhibition: Fourtytwo Emenging Artists with music provided by Gene Negro Perry and Orchestra Afro Rumba: La Jolla Museseum of Contemporary Art. Friday: March 22, 7-11 pm., 700 Prospect Street. La Jolla. 284-2071.

Urban Umbrella and Zuma II: Spirit, Friday, March 22, 9 p.m., 1130 Buenos, 276-3993. The James Harman Band: Belly Up Tavern, Friday and Saturday.

Up Tavern, Friday and Saturday. Theater: March 22 and 23, 9 p.m., 143 8 p.m., 11 South Cedros Avenue. Solana Beach, 48 1-9022. Dave Var

Iron Maiden and Twisted Sister: Sports Arena, Saturday, March 23, 7:30 p.m. 224-4176.

The Michel Petrucciani Trio: La Paloma Theater, Saturday, March 23, 7, 30 and 10 p.m., First and D streets Enemities 756-5808.

The Bus Boys: SDSU's Backdoor. Saturdio, March 23, 8 and 10:30 p.m., Aztec Center, San Diego State University campus.

The Screamin' Sirens: Spirit, Saturday, March 23, 9 p.m., 1130 Buenos, 276-3993.

Tania Maria: Belly Up Tavern. Sunday: March 24, 9 p.m., 143 South Cedros Avenue. Solana Beach, 481-9022.

Michael W. Smith and Kathy Troccoli: SDSU's Montezuma Hall. Monday, March 25, 7:30 p.m., Aztec Center. San Diego State University campus. 483-6339.

Johnny Winter and Rick Gazlay and His Blue Zoo Review: Bacchanal, Tuesday, March 26, 8 p.m., 8022 Clairemont Mesa Boulevard, 483-6339.

Billy Swann and the Buddy Hollywoods: Belly Up Tavern. Thursday, March 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Billy Vera and the Beaters: Belly Up Tavern, Friday, March 29, 9 p.m., 143 South Cedros Avenuc, Solana Beach, 481-9022.

Tan Gent: MiraCosta College Gym. Saturday, March 30, 8-12 p.m., One Barnard Drive, Oceanside, 757-2121.

Waylon Jennings, Jessi Colter, Byron Berline and the L.A. Fiddle Band, and Bluegrass Etc.: Lakeside Rodeo Arena, Saturday, March 30, 1 p.m.

Raven and Keel: California Theater, Saturday, March 30, 8 p.m., 1122 Fourth Avenue, downtown, 483-6339. Dave Van Ronk: Old Time Café,

Sunday, March 31, 7 and 9 p.m., 1464 North Highway 101, Leucadia 436-4030.

The Yellowjackets: Sherwood Auditorium, Sunday, March 31. 7:30 and 10:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404,

The Neville Brothers: Belly Up Tavern, Sunday, March 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Depeche Mode and the Book of Love: Sports Arena, Monday, April 1, 8 p.m. 483-6339.

The Jeff Lorber Fusion, Audrey Wheeler, and James Robinson: Bacchanal. Tuesday. April 2, 8 p.m.. 8022 Clairemont Mesa Boulevard. 483-6339

R.E.O. Speedwagon and Survivor: Sports Arena, Tuesday, April 2, 8 n.m. 483-6339.

Petra and Randy Stonehill: Golden Hall, Wednesday, April 3, 8 p.m., Community Concourse, downtown, 483-6339.

Lloyd Cole and the Commotions: SDSU's Backdoor, Wednesday, April 10. 8 p.m. Artec Center, San Diego State University campus. 265-6562.

The Replacements: SDSU's Backdoor, Friday, April 12, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

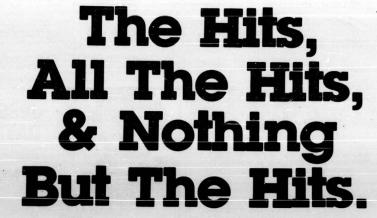
Venom, Slayer, and Bible Black: California Theater, Thursday, April 18, call for time, 1122 Fourth Avenue, downtown, 565-9947.

Madonna: SDSU's Open-Air Theater, Friday and Saturday, April 19 and 20, 8 p.m., San Diego State University campus, 265-6947.

Tito Puente and His Jazz All-Stars and Jose Santana: First Interstate Plaza Building, Friday. May 3, 8 and 10 p.m., 401 B Street, downtown, 284-7012 or 280-0907.

Carl Burnett, Milcho Lieveu, and Bob Magnussen: First Interstate Plaza Building, Friday, May 10. 8 p.m., 401 B Street, downtown. 284-7012 or 280-0907.

UK Subs and Exploited: State Theater, Saturday, May 11, call for



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time, 4712 El Cajon Boulevard, 565-9947.

The Ducilio Cosenza Samba The Duclilo Cosenza Samba Quartet, Peter Sprague's Samba, and Afre Rumba: New Town (Pantoja) Park, Sunday, May 19, 1 p.m., State and G streets, downtown, 284-7012 or 280-0907.

CLUBS

Club listings are compiled by Ron lennings. If you wish to be included, please call 265-9382 before 5:00 p.m. The listing. are free.

North County

Broadway, Vista. 724-0510: Duane Wall and Bobby Allen, country and country rock. Friday and Saturday evening, and 5 p.m., Sunday Belly Up Tavern, 143 South

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Roomful of Blues, blues, rock, and rhythm and blues and Hammer Smith, blues and rhythm and blues, Thursday, the James Harmon Band, rock, blues, and shother, and blues, Edites and

rhythm and blues. Friday and

Saturday with Juke's Blue Flames

blues and rhythm and blues. Friday

and Wild Cards, blues and rhythm and blues, Saturday: Tania Maria. jazz and Brazilian popular music

jazz and Brazilian popular music fusion. Sunday, the Mar Dels, vintage rock, Monday: Talk Back, reggae. Riesday: Rosie and the Screamers, rock, and the O.D. Corral featuring David Bradley: rock, Wednesday. Aftermoon Concerts: the Chicago Six. Disticland jazz, Friday; the Jimmy

Bookworks/Fannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3735; Mark Ingleby, jazz piano, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721 5400: Midnight Delight, contemporary, Tuesday through Saturday; jam session, Sunday

The Bridge, 1103 North Hill Street, Oceanside, 722-1904: Don Tennison, country and contemporary, Monday, Tuesday, Wednesday, and Sunday, and with Cindy, Thursday through Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive. Oceanside. 757-0860: New Country. country. Wednesday through Sunday: Lone Star Count:) country Monday and Tuesday

Distiflery Nightclub, 140 South Sierra Houlevard, Solana Beach, 755-6733: The Londons, rock, Thursday through Saturday: the Beat Club, rock, Sunday through Wednesday.

Hotel Escondido, 2500 South Escondido Boulevard. Escondido. 747-5000: Denny and Kristina Clark contemporary. Tuesday through Saturday: Jim Moore.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Jinnah Williams, contemporary, Thursday through Saturday.

West Valley Parkway, Escondido, 480-0420: Friendship, contemporary, Tuesday through Saturday; Gil Palacios and Linda

Henry's, 264 Elm Street, Carlsbad

729.9244: Tony Soraci and Co. with Judy Ames, contemporary: Tuesday through Saturday: the Road Runners. Fittes and Sixties rock.

Parra, contemporary, Friday through Monday.

Cribb Band, Texas honky-tonk

Bookworks/Pannikin

El Comal, 12845 Poway Road, Poway, 486-1010; Rick Rivas, contemporary, Friday happy hour; Ambition, contemporary, Wednesday through Saturday.

Fanny's, Tamarack and I-5. Carlsbad. 729-4996: Broken English, rock. Friday: Steppin Out. country. Saturday and Sunday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Robyn Banx, rock, Thursday through Saturday. In Colour, rock. Wednesday. contemporary, Sunday and Monday. Piano bar: M.J.B., Monday through Friday happy hours.

Hungry Hunter/Ocea Vista Way, Oceanside, 433-263 Steve Reynolds, comedy and music Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400; Tony Irvine, contomposito Tony Irvine, contemporary, country and oldies, Thursday and Wednesday; the Rondeaux Brothers, contemporary, Friday and

Ir-land's Own, 656 First Street. Encinitas. 944-0233: Sean McVicker, Irish and contemporary Thursday through Saturday, with Paul Dunn, Friday and Saturday

Jerard's, 815 North Hill Street. Oceanside. 722-7668: Doc James and Mr. C and Company, jazz and

Every

Thursday, 8 pm

Friday, 9 pm Saturday, 9 pm

KING

BISCUIT

BLUES

contemporary. Tuesday through Saturday and hosting a jam session 8 p.m., Sunday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, ontemporary. Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117; Mike Stone, adult rock, Wednesday through Saturday.

La Tapatia, 340 West Grand Escondido, 747-8282: Latin Scul Top 40 dance music and Latin music, Friday and Saturday: live music, Sunday, call club for

Leo's Little Bit of Country, 680 West San Marcos Boulevard. San Marcos. 744-4120: Stampede. country, Wednesday through Sunday.

Lu's, 1963 East Valley Parkway, Escondido. 746-7038: Alaska, country, Wednesday through Sunday: Ron Bell, contemporar and country. Monday and Tuesday

McCabe's, 1145 South Tremont Oceanside, 143 South Femont, Oceanside, 439-6646: The Road Runners, Fifties and Sixties rock, Wednesday and Thursday; Back Beat, Top 40 dance music, Friday

Rancho Santa Fe. 756-3085: Juel Nash, piano show tunes Wednesday through Saturday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722 3474: Barker and Orr, comedy and music, Wednesday through Saturday.

Mulvaney's, 340 East Grand

venue, Escondido. 741-0935: The Heaters, rock, Thursday through Saturday: Circles, rock, Wednesday

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Live rock, Tuesday through Saturday, call club for information.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193; Dusty West, country, Friday through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Rick Wells Show, vintage rock, Thursday through Saturday; the Five Careless Lowers, blues and rhythm and blues. Sunday: Fatthurger, jazz and blues, Monday and Tuesday. Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Borracho y Loco, calypso rock. 7:30 p.m., Thursday; Steve Gillette. contemporary folk singer and ongwriter, 7 and 9 p.m., Friday: Betsy Rose, contemporary songstress. 7 and 9 p.m., Saturday; the Louisiana Cajun Tusic, 7:30 p.m., Sunday; Old Time Hoot Night, Tuesday: Joy Eden. folk, 7:30 p.m., Wednesday Sunday brunch concert: Melissa Morgan, harp mose.

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248: Live music, Friday and Saturday, and Sunday brunch, call club for

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880: Live music, Thursday through Saturday, call club for information: Delene, contemporary, 5:30-8 p.m., Monday through



AUTOMATICS

Sunday & Monday March 24 & 25 CIRCLES

Tuesday-Saturday IPSO FACTO

Wednesday is HAPPY HOUR

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755-7955 ust west of I-5 on Via de la Valle in Del Ma

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nphrey's Bogie Hour" Menu CARVED ROAST BEEF SANDWICHES MON. TUES. PEEL YOUR OWN SHRIMP HOMEMADE PIZZA TACO BAR WITH ALL THE FIXIN'S

THE BOTTOMLESS CHILI BOWL (16 oz.) with a (16 oz.) with a Gold Shooter, \$2.50

Gold Shooter, \$2.00 JAZZ UP YOUR SUNDAYS! Humphreys late night Sunday jazz presents the best local entertainers for your enjoyment. Free hors doeuvres and drink specials 6-8





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Two dance floors

Three video big screens with music videos mixed by Lehr's VJs

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Sunday, March 24

NOSTALGIC ROCK T-SHIRT NIGHT T-Shirts included with cover charge while they last talgic rock trivia • 91¢ drafts 'til 9 pm • \$1.91 potato skins featuring

DIRK DEBONAIRE

TUESDAY & WEDNESDAY





Pomerado Club, 12237 Pomerad. Road, Poway 748-1135: The Saver Brothers with Farlay the Fidder.

Quimby's, La Faccha at La Grenada, Rancho Santa Fe, 756-2855: Live music, Thursday through Saturday, call club for

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989; Cat Tracks, rock, Friday through

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Jim Gates and Sound Investment, contemporary, Treesday through Saturday; David Watson and the Gathering, contemporary, Sunday and Monday

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: Dick Tanner and the Skillet Lickers, country and rock, Tuesday through Saturday: Chaser, vintage rock. country rock, and country. Sunday and Monday.

Reuben's, 2515 El Camine Real.

Rogue Stills, 9850 Carmel Mt. Road, Pefiasquitos, 578-2144: Carmen and Carmen featuring Nick Benedict, Top 40 dance music, Tuesday through Saturday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Live music, Friday and Saturday, call club for information.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Drive, Bonsall, 758-3762: The Crescendos, big band dance music, 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday: Bob Long, jazz piano, 7-11. Tuesday through Thursday.

Stage Coach Inn, 1865 Vista Way. Vista. 724-9090: Firecreek. country, Wednesday through Sunday.

Sylks, West of 1-5 on Via de la Valle. Del Mar. 755-7955: J.J. Frank The Coalition Orchestra, jazz and Top 40 variety. Thursday through Saturday and 3-7 p.m., Sunday.

Teepee Room. 1270 Main Street, Ramona. 789-3755: Live music, Friday and Saturday, call club for

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757; X-Cert, rock, Thursday through Saturday; Freewill, rock, Wednesday.

Real, Carlsbad, 434-3171: Brass Tax, jazz, Friday: Bluegrass Etc., new and traditional bluegrass. Saturday.

Them Bones, 221 East Grand, Escondido. 741-9445: Dakota, country rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Red Lane and Ramblin' Fever, country, Friday and Saturda

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road Fallbrook, 728-1998; The Belair Boys, vintage rock, Friday and

Vista Entertainment Center, 425
West Vista Way, Vista, 941-1032.
Jockey Club: In Colour, neck.
Thursday through Sunday, Robyn
Barn, Wednesday, Turt Room: Ive
music, Friday and Saturday, call
club for information. Derby Room:
recorded music, Friday, Saturday,
and Wednesday.

Whiskey Creek, 14240 Poway Whistey Creek, 14240 Poway Road, Poway, 748-7531; Coyote, country, Wednesday through Sunday, live country music, Monday and Tuesday, call club for



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Friday, Mar. 22 CHAOS PRODUCTIONS PRESENTS BEST IN FUNK & NEW WAVE San Diego's latest and greatest d.j.'s MIKE & DAVE Free 12" import giveaways

Saturday, Mar. 23
THE FORGIVEN • MORELOCKS

Sunday, Mar. 24 Hip Hop Funk — Purple Rasta with KOOL T

Tuesday, Mar. 26 Cox Cable's CLUB 33 AUDITION HIGHT

Wednesday, Mar. 27 LADIES' NIGHT

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April 20—AGENT ORANGE
April 27—TUPELO CHAIN SEX

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Sat. - THE WILD CARDS

Sunday, March 24 9 pm



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Saluday, March 39—BLLY YERA & THE BEATERS
Sunday, March 31—THE PROPERTY.
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Sunday, Agel 13—ROBERT CRAY BAND
SEYBALK and THE FENCE
Friday, Agel 19—JOHNATO OTH

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Parkway, Escondido. 745-8640: The Heroes, rock, Thursday through Saturday: the Heaters, rock, Sunday and Monday: Planet, rock. Tuesday and Wednesday.

Wooden Nickel, 13303 Posco

Beaches

Aimee's, Hotel La Jolla, 7766 Fav. Avenue, La Jolla, 454-3001: Mike Lamy, contemporary, Tuesday through Saturday.

Atlantis, 2595 Ingraham Street. sion Bay. 226-3888: Darci Daniels and Niteline, contemporary Thursday through Saturday: Chair Reaction, contemporary, 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.

Rahia Hotel, 998 West Mission Ra Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Mark Meadows, jazz, Tuesday through Saturday: Cheatham's Jazz Quartet. jazz, Sunday Plano bar: Buddy Reed, Tuesday through Saturday: Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Scarlett, rock, Thursday and Wednesday, th Source, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: The Twotones, rock, Wednesday through Saturday: the Starmakers recorded music and video audier participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Missior Boulevard, Mission Beach, 488-1081: Forward Motion, Top 40 dance music, Tuesday through

Prospect Street. La Jolla. 454-5325: Most Valuable Players, jazz Wednesday through Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Eddie Harris, jazz, Tuesday through Saturday: Bob Long, jazz piano. Sunday and Monday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 Sive Lines Up, rock, Thursday through Saturday; the Londons, Sunday and Monday; N-E-1, rock, and the Heroes, rock, Tuesday: the Heroes with Johnny Almond, rock Wednesday.

Hilton Hotel, Carrio Bar. 1775
East Mission Bay Drive, Mission
Bay 276-4010: The People Movers,
contemporary, Wednesday through
Saturday: Triple Play,
contemporary, Sunday through
Thougher.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary. Tuesday through Saturday.

Inrough Saturday.

Islandia Hotel, Supper
Clabil Lounge, 1441 Quivera Road,
Mission Bay, 224-3541: Peter
Robberecht, piano variety, Tuesday
through Thursday happy hours, the
Peter Robberecht Tiro, variety
including classical and Top 40
music, Friday and Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Ipso Facto, rock, Thursday through Saturday, the Jets (featuring Kenny Morill), vintage rock, Sunday and Monday, the Heaters, rock, Tuesday and Wednesday.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob Street, La Jolla. 454-0771: Bob MacLand, piano and vocal variety, early evening Tuesday through Saturday.

HALCYO 4258 W. Point Loma 225-9559

Thursday-Saturday, March 21-23



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Monday-Thursday, 5-7 pm choice of: Fresh Red Snapper, Terlyaki or Hawalian Chicken Soup or Salad. Vegetable Baked Potato or Rice Pilaf "THE BEST KEPT DINING SECRET IN TOWN"

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MARCH 21 1985 2

Ocean Beach, 222-5300: Thrillseeker, rock, Thursday through Saturday: the Blonde Bruce Band, blues and rhythm and blues, Sunday and Monday; Born Crosseyed, music of the Grateful Dead, Tuesday and Wednesday.

Lema Portal (formerly Rodeway Lema Portal (formerly Rodeway Inn), 2910 Smitz Boolesard, Lom Portal 224-3655; Edison Riggs, solo acoustic rock, Thursday, the Rock Review Sixties rock, Friday and Saturday, the Rockaways, contemporary, Tuesday and Wednesday.

McP's,1107 Orange Avenue. Coronado. 435-5280: Double Take.

Convertibles, contemporary: Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Feelin, contemporary, Friday and Saturday, Piano bar: Joey Chess, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Automatics, rock, Thursday through Saturday: Circles, rock Sunday and Monday, Ipso Facto, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue

Coronado, 435-4660; Live music, Friday and Saturday, call club for information; talent night with Kitty Kieffer, Sunday

Mulvaney's, 4230 Mission Mulvaney S, 42.90 Mission Boulevard, Pacific Beach, 483-7383; John Ingram, guitar, vocals, and originals. Thursday through Saturday

926, 926 Turquoise Street, Pacific Beach, 488-7500; Phil Becher, classical guitar, Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Pligger, jazz and blues. Thursday through

Saturday, Fattburger, (azz. Sunday, Toys, re. l. Monday and Tuesday; the Five Careless Lowers, blues and rhythm and blues. Wednesday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 453-1217; The Little Big Band, jazz and Top 40 dance music, seven nights.

Tablao Flamenco Nightclub and Tablao Flamenco Nightchia and Restaurant, 3567 Del Rey Street. Pacific Beach. 483-2703: Live flamenco music and dancing, 730 and 9:30 p.m., Wednesday. Thursday, and Sunday, 730, 9:30, and 11:30 p.m., Friday and The Salmon House, 1970 Quivera Road, Marma Village, 223-2234; Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach: Tom "Cat"

contemporary. Thursday through Saturday and early evening Sunday.

on Boulevard, Pacific Beach

18/2, 7666; Robert Wetzel, classical guitar, Wednesday through Saturday

Spice Rack Restaurant, 4315

ourtney, blues, Thursday: Chuck

Top of the Cove, 1216 Prospec street, La Jolla, 454-7779; Mel oot, jazz piano, early evening Monday and Tuesday

> Upstart Crow and Co., Seacoas, Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: Tom Barkley, classical guitar, Friday evening: David and Francesca Savage, light classical music, Sunday brunch.

> > acation Village Hotel, Bay

Lounge, Vacation Isle, Mission Bay 274-4630: Shine It On, contemporary, Tuesday through Saturday: Laura Springer jazz and contemporary piano and vocals, Sunday and Monday.

Victor's, 1403 Rosecrans Street Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Upstairs: Paul Eastland, Top 40 variety. Friday and Saturday. Downstairs: Gary Cessna and Frankie Ferlin, contemporary, Friday and Saturday.

Windrose, 1935 Quivera Road. Marina Village, Mission Bay Park. 223-2335: The Reflectors, rock, Wednesday through Saturday. San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7831: Jesse Damiels and Bandera, country, Tuesday through Saturday; country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Prophet, rock, Ruesday through Saturday.

Bacchanal, 8022 Charemont Mesa Boulevard, Kenry Mesa, 560-8022. The Beof Farmers, rock, rockabilly, and country nok. Wednesday through Saturday, with True Believers, otherin and blues and rock, Friday, the Electric Sonn, rock, Saturday, and Zewert Kings, Modern Rhythm, blues and rivethm and blues. Wednesday, Franct, rock, and the Brother Young Bond, rock, and rock, Beeddy,

Bacchanal, 8022 Clairemont Mesa

The Blue Bayou Lounge, 2537

Clairemont Drive, Clairemont. 276-0965: Jimmy Nixon and Downhome, country. Friday and Saturday; get your rock soft with Jarrett, Thursday and Sunday

Bogey's, 5353 Mission Valley Center Road, Mission Valley, 297-8361: Ella Ruth Piggee, jazz and

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666 Chaser, vintage rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission

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Saturday, March 23
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Sunday, March 24 COWJAZZ at 5:30 pm plus MILLENNIUM at 9 pm FREE BUFFET

Monday, March 25
EPISODE XI: "Bruce Tells Don's Story at Bedtime"
EVERETT KING'S MODERN RHYTHM
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Mach 30-- D-FENDENTS and THE CHARMS

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Coral McFarland & the Art Resnick Trio

PORTHOLE

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TONIGHT THURSDAY MARCH 21 • 7 PM

SPÉCIAL GUEST D.J. BRIAN JONES WITH LOTS OF STOP MAKING SENSE SURPRISES
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THE FILM STOP MAKING SENSE OPENS FRIDAY MARCH 22 AT THE GUILD THEATRE HILLCREST

Now appearing Tuesday-Saturday Sped Brothers



Hit songs of the '50s-'70s arranged for the '80s

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Ocean Feach, 222, 5800. Phullscoker, rock, Thinsday through Satinday, the Blonde Bruce Band, Blues and dicting and Street, Sanday and Monday, Born Crosscoyd, mass, of the Geateful Dead, Thesday and Wednesday.

Loma Portal (formerly Rodeway

McP's,1107 Orange Avenue Coronado, 435-5280; Double Take, You White Face, contemporary Friday and Saturday, the Convertibles, contemporary Wednesday

Mexican Village, 120 Orange

Mony Mony's, 229, Sports Accurational conditional formation of the Post Automatics, rock, Thursday through Saturday, Cucles, rock, Sunday and Monday, Ipso Facto, rock, Tuesday and Wednesday

Mulvaney's, 1001 Orange Agencie

Old Pacific Beach Cafe, 428

The Salmon House, 1970 Quita Road, Marina Village, 223 (2014)

Spice Rack Restaurant, 4:415

Rusty Pelican, 1330/12/68/a Village on Labella 153/2

Tablao Flamenco Nightelub and many 30 pm. Wednesday, Flurisday, and Su day, 7-30-9-30, and 11-30 pm. Finday and Saturday

Texas Teahouse, 4970 Voltaire Street, Ocean Beach: Tom "Cat" ourtney, blues, Thursday, Chuck off, blues, ballads, and rock, nesday and Sunday

Top of the Cove, 1216 Prospect Street, La Jolla, 154, 7,729, Mel

Upstart Crow and Co., Scacousi Boulevard, Pacific Beach, 272 2000 Tom Barkley classical out a

Vacation Village Hotel, Bay

Lounge, Vacation Isle, Mission Ray 271-4630. Shine It On, confermporary, Tuesday through Saturday, Laura Springer, 1322 and confermporary piano and cocals. Sanday and Monday.

Victor's, 1403 Roscerans Street, Point Loma, 226-1871, Upstans, Paul Eastland, Top 40 variety, Friday and Saturday, Downstans, Cary Cessna and Frankie Ferli contemporary, Friday and Saturday

AKING

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291 7131, Jesse Darnels, and Bandera 7131. Jesse Daniels and Bandera, country. Tuesday through Saturday country dance lessons, Tuesday through Thursday

Windrose, 1935 Quivera Road, Marina Village, Mission Bay Park, 223-2335: The Reflectors, rock, Wednesday through Saturday. The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Prophet, rock, Tuesday through Saturday Bacchanal, 8022 Claimmont Mesa Bordevind, Rearin Mesa, 500-80222 The Bord Farmers, rock rockatolly and country rock, Westnesday Birrough Safurday, with True

tock, Sahirika, and Everett Kings Modern Rhythm, blues and rhythm and blues, Widnesday, Planet, rock, and the Brother Young Band-rock, Sunday, Johnny Winter, blues, thythm and blues, and rock. Incisday.

The Blue Bayou Lounge, 2537

9/ SAN DIEGO'S ROCK ALTERNATIVE

"STOP MAKING SENSE"

TALKING HEADS PARTY

TONIGHT, THURSDAY, MARCH 21 . 7 PM SPECIAL GUEST D.J. BRIAN JONES WITH LOTS OF "STOP MAKING SENSE" SURPRISES AND GIVEAWAYS

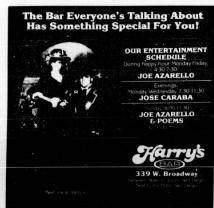
THE MANNIKIN THE ALTERNATIVE NIGHTCLUB

Clairement Drive, Clairement, 276, 1965; Jimmy Nixon and Downbome, country, Fraksy and Saturkay, pgt your rock soft with Larett, Thursday, and Sonday

Bogey's, 5453 Mission Valley Center Road, Mission Valley, 297 8361 Ella Ruth Puggee, jazz and

Bunbury's, 9386 Mari Mesa Boulevard, Mira Mesa, 578-8666 Chaser, vintage rock, Thursday through Saturday

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission







COTTONWOOD with special guests COWJAZZ

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Go public ... flaunt that hidden talent ... you know you're the personification of Bruce Springsteen or Madorna. Every Thursday until March 28th. cash prizes of \$175 will be awarded to Lip Sync contest winners. On April 4th. all weekly winners will be eligible for the Crand finale and a \$750 cash prize.

Bring your own music (cassettes are fine) or choose from our music library.
Original costumes are encouraged.
Sign up by 900 p.m. each Thursday.
Show begins at 11:00 p.m.

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CPIO Law Yealth, imasic and contestamment. Wednesday through Sunday

Islands Lounge, Hanaled Hotel, 2270 Hotel Circle North, Mission John 200 1301, Aug. Conference Phins data through Salurday, L. A., rock, Sonska, and Mondas, Splant, contemporary, Inciden and Wednesday.

La Hacienda Cantina, Missa Valley Inn. 878 Hotel Circle South Mosson Valley 298-8281 Jesse

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 200-2828: Disk Dyborater, rock Plansdar Huongh Sandar, with the Siers Brothers, rock, Friday and Satundar, the Siers Brothers, rock, Biesday and Wednesday

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780 Recorded music with Mr. Goodbye, Wednesday through Sundoy, five music, Saturday through Monday. call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563 (006). The Younger Half, contemporary Wednesday through Saturday. Rapture, contemporary, Monday and Tuesday.

Honterey Whaling Company, 88





CLAIREMONT CHULD VISTA

EL CAJON

Allical Gordens 286 7873. Fro Brightams Preservation Band. Disseland (a.z., swing, and oldie Finday and Saturday

Peter Ds, 5149 Clauemont Mesa floulexard 277 (321). The Dan Connor Band, country and ociginals. Thursday through

1130 Buenos Aee. 276-3993 Food, cocxtails, dancing, air-conditioned — 21 on up

THURSDAY, TONIGHT CURBS with SUBJECT TO CHANGE THE FRESH

FRIDAY, MARCH 22

Camure del Rie South Mission Valley [9] [1838 Steve Hadson council and music Mechaesha Hironal's saturdan the Rebecca Drahe Resiew canefe music and Stage stone Mondan Solly Saxfon conferingencia: The Sax

The Moonelove to Dy Clanemon

91× mesents **URBAN UMBRELLA**

featuring RICH CIRIS and KERRY HATCH from OINGO BOINGO, and Local Heroes with LAWS OF MOTION



SATURDAY, MARCH 23 Those wanton, salacio

SCREAMIN' SIRENS



TUESDAY, MARCH 26 A THIN LINE with UNDER SURVEILANCE and NIMBUS OBI

WEDNESDAY, MARCH 27 GIBURBAN TEMPO formerly THERMAL SHOCK with
GC & THE LAP OF LUXURY and
TIME DRIVER

The section make you true because you fail to be one of Four Shops stage. The section of the time of the little section of the littl

NOW OPEN — LING'S INTERNATIONAL KITCHEN Serving food for the famish 11:00 om-2:30 pm and 8:00 pm to 12 midnight

Seven Seas Lodge, all Horelean, south Mession Valler, 50 Lion Danwington, contemporary beginning early evening, Busslav through Saturday

Smuggler's Inn, 102 Fashio Valley Fashion Valley Fast 280 2120 Terry Brabson, contemporary Finday and Saturday

Finday Saturday and Wednesday

Spirit, 11.30 Buetos Avenue, Bay Park, 276 (399). Subsect to Change, rock, the Curbs, rock, and the Fresh, rock, Tussday, Zuma 2, rock, Urban Tumbrella, rock, and Laws of Motion, rock, Friday. servamin' Sueus, rock Tama, rock the Neat, rock, and Bowling for Larva, rock, Saturday, Nimbus Obj ock, A Thin Line, rock, and Unde 1886, A 1700 Cine, rock, and Under Surveillance, rock, Thesday Thermal Shock, rock, Time Driver, rock, and G.C. and the Lap of Luxury, rock, Wednesday

Stardust Flotei, 950 Hotel Circle Coral Room: The Four of Us, swing and group vocals. Tuesday through



swing, contemporary, and vocals, Standay and Monday Crane Room. Bert Torres, contemporary, Tuesday through Salurday. Tio Leo's/Mira Mesa, 10787 Cammo Rurz, Mira Mesa, 625-1461 L.A., rock, Thursday through

Wrangler's Roost, 0008 Mission

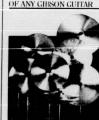
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No payment until June O.A.C.

Island Drive, Harbor Island. 297-1673: Delene. contemporary, Friday and Saturday.

Big Dick's, 3315 Fairmount Avenue, 280-0269; Eckorech, blues and rock, Sunday.

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011: New Men (Ron Bolton and Bruce Dallas), rock, Wednesday through Saturday; M. Stone, adult rock, Sunday through Tuesday.

Bodies, 6149 University Avenue. East San Diego, 583-5700: Cottonwood, country rock, and Cow Jazz, country swing. Thursd Electric Sons, rock, and the Rodies, 6149 University Avenue

Roosters, British invasion rock, Friday; Storm, Latin-jazz fusion, and Laws of Motion, rock, Saturday; Cow Jazz, country swing, 5:30 p.m., and Millennium, rock, 9 p.m., Sunday; Everett King's Modern Rhythm, blues and rhythm and blues, Monday; Rimshots, rock, Tuesday; Serious Guise, rock,

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety. Tuesday through Saturday evening and Sunday afternoon.

Cafe Vienna, 3619 College Avenue 265-1446: Roland Klotz, zither music and German music sing-

along, 6-10 p.m., Friday and The Chocolate Affaire Gourmet

Restaurant, 806 West Washington, Mission Hills. 296-1311: Mimette, Celtic harpist, follssinger and guitarist, Friday and Saturday: Lynn Hall, Latin harp, Sunday: Norel, traditional harpist, Wednesday.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Ken Wilkens, contemporary, Friday through Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, rock and comedy, Tuesday through Saturday:

Bill Brackett, comedy and music. Sunday and Monday; Dining room piano bar: Kevan Melton, Thursday Friday through Sunday, and Tuesday.

Dookies, 4225 El Cajon Boulevard, East San Diego, 283-6581; Piano bar: Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park, 298-8584: San Diego Storytellers, tall tales and folk stories. 7 p.m., Thursday: the Paradise Street Band, Irish music, Friday: Raggle, traditional, jazz, and swing.

The Energy Lounge, 421
University Avenue, Hillerest, 2958282; Judy Dopke and Deborah
Ridce, Jazz, Thuraday; Cottomouth
D'Arcy and the Jazz Vigers
featuring Chris Norris, Jazz. Priday; the
Jaime Moran Tito. Latin Jazz.
Saturday evening and 4-8 pm.
Sunday, Greg Glover, contemporary.
Norris Jazz.
Sunday, Greg Glover, Contemporary.
Outlemporary; Hexday and
Wednesday.

Saturday: Paco Sevilla and Rodrigo.

Saturday: Paco Sevilla and Rodrigo. concert flamenco guitar in solo and duets, Sunday, Old Time Hoot Night, Monday: the Siamsa Gael Ceili Band, Irish music, Tuesday: Cathy Curtis, folk, Wednesday.

The Estade Lounge, 421

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jive,

Holiday Inn/Embarcadero, Port Hole Leunge 1355 North Harbor Drive, downtown, 232-3861: Coral Thuet and the Art Resnick Tho (Art Resnick, Billy Mintz, and Gunnar Biggs), jazz, Tuesday through Saturday

Holly's Inn, 4246 University Avenue. 280-5834: Gary Sherwood, contemporary. Friday and Saturday: sax and piano sing-along. Sunday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harrys Star: John Engren. contemporary. Thursday through Saturday: Joe Azarello and Puems jazz, Sunday; Joe Caraba, contemporary. Monday through Wednesday: Joe Azarello, Jazz. Monday through Friday happy hours.

Imperial House, 505 Kaimia Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Jurk, jazz. Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday: Wayne Jurk and Hank Young, jazz. Priday and Saturday. Benef Gail, jazza and secola. Erida shopes.



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** GENTILEMEN'S NIGHT **

ay 28th, SPECIAL MACHO MAN CONTEST - Ladies you'll be the Machoest man wins 550 cash plus other great prizes for runners-up.

North Harbor Drive, downtown, 298-8066: The Invaders, contemporary music for dancing. Tuesday through Sunday.

Le Malson, 3681 Fifth Avenue. Hillcrest. 298-0119: Lynn Hall, Latin American harp, Friday: Miles Moynier, classical guitar, Saturday.

Mandolin Wind, 308 University Mandolin Wind, 308 University Avenue, Hillicrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday: Full Circle, rhythm and blues and swing, Tuesday and Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street downtown. 234-4893: Guy and Jackie and guests, Italian songs, pop standards, and opera. Saturday

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Joe Marillo Quartet, sazz, Friday and Saturday and hosting a jam session, 5-9 p.m., Sunday

Patrick's II, 428 F Street, downtown, 233-3077; Fro Brigham's Preservation Band, brighams Preservation Gand, Dixieland Jazz, early evening Thursday; Rockola, Seatles music and oldies, Friday and Saturday; Sugar Jazz, Jazz, Taesday; the Sy Rainey Trio, Dixieland Jazz, Wednesday.

Reuben E. Lee's, 880 Harb Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music. Thursday through Saturday.

The Bock Palace, 3465 El Cajon Boulevard, 563-1066: Rawen Mad. rock, Aircraft, rock, and Rival. rock, Thursday, the Wallfowers, rock, the Morelocks, rock, and the Foungiven, rock, Saturday, Generic Q, rock, and the Splatters, rock. Theostay.

The Mar Dels, vintage rock, Tuesday through Saturday; the Ducktail Revue, vintage rock. Friday happy hour.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island. 291-6400; Michael Pritchard, classical piano, Sunday through Wednesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Sacramento Trio, contemporary, Tuesday through Saturday.

Tom Ham's Lighthouse, 2150 . Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa.

contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard. East San Diego. 583-3240: Fattburger, jazz. Thursday through

Trojan Horse, 6179 University Avenue, East San Diego 582-1070: Fastlane, rock, Thursday through Saturday; live rock, Sunday through Tuesday, call club for information the Us band, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Live music, Friday through Sun

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Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island. 291-6700: Piano Bar: Bob Corwin, Tuesday through Saturday

Yukon, 4278 University Avenue. East San Diego. 284-9310: Live music, Thursday through Saturday, call club for information.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442 9827: Lonnic Hutson and Dusty Best, contemporary, Friday and Saturd

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Connolly, Irish music Tuesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mess. 465-3660: Randy Beckher, contemporary, Thursday through Saturday, Bruce Rebbins, contemporary, Sunday and Monday. Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary; Thursday through Saturday; Headband, rock, Wednesday

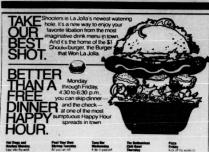
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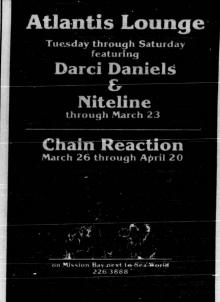
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Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Morin, contemporary, Friday and

Carlton Oaks Country Club, 9200 Inwood Drive, Santee, 448-4242; Darrell Ray, piano variety, Friday and Saturday

Casa Don Diego, 8547 Cuyamaca, Santee, 448-7926; Gary Raynor Top 40, blues, and country, Friday

Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday; Jerry Baze and a Touch of Country, country, Sunday: clogging lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Läkeside, 443-2300: Dale Pearson, piano variety, Friday and Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258, Jerry Burchard, piano variety, Wednesday through Saturday, Carol Crawford Eight at Los Coches, El Cajon, 443-2444: Country Breeze, country, Friday and Saturday.

Sunday and Monday

East Coast, 6205 El Care

Boulevard, 287-7332; Sakura, jazz, Thursday through Saturday.

El Amigo Plaza, 1340 Broadway.

the Gravel Canyon Band, country

Sunday through Wednesday.

Flinn Springs Inn. 15505

Highway 80 El Cajon, 443-9568: Laredo, country, Wednesday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158

Horseshoe Tavern, 7664

El Caion, 442-0537; Luida Rae and

Kentucky Stud, 11377 Woodside Avenue, Santce, 448-3402: Don's West, 5286 Baltimore Drive. Oklahoma Sunshine, country, La Mesa, 462-0533: Southern Comfort, country: Tuesday through Saturday: Country Breeze, country, Thursday through Sunday

Lakeside Hotel, 9940 River Street Lakeside 443-9591: The Shadow Riders, country, Friday and Saturday

> La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640: Jerry Baze and a Touch of Country. ountry Wednesday through Saturday

hosting a ram session, 7.30-11.30 p.m., Sunday.

cLegends, 2754 Alpine Boulevard. Alpine, 445-5545: Live country music, Friday and Saturday, call club for information.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Cottonwood, country, Saturday.

Greg Glover, contemporary, Friday and Saturday. Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday, Fro Brigham's Broadway, Lemon Grove, 469-6344: The Smith Brothers, country and contemporary, Friday, Saturday, and Preservation Band, Dixieland jazz, Sunday and Monday

Magnolia Mulvancy's, 8861 Magnolia Avenue, Santee, 448 8500 Flowed rock, Enday and

Nite Owl East, 667 North Mollison

Avenue, El Cajon, 447-3854: The Baia Strings, Top 40 dance music, Tuesday through Saturday. Sergeant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 8646 Mission

Gorge Road, Santee, 449-6240; Bob Sortillion and Key Largo,

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesdaythrough

Marie Callandev's, 6950 Alvarade Road, La Mesa, 465-1910: Acoustic Music, popular and American folk music, Tuesday. country, Friday and Saturday,

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Caion, 447-4500: Dasty and Gary, country and oldies, Thursday and Wednesday: Lee and Jack, country and oldies. Friday and Saturday: get your rock soft with Jarrett, Sunday and Monday.

rock, Tuesday through Saturday Van Winkle's, 10055 Mission

Gorge Road, Santee, 449-0060: Crossfire, contemporary and

Win Cody's Saloon, 240 West Main

through Saturday evening and early

The Ox Bow Inn, 9816 Campe Road. Spring Valley, 469-9616:

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Neon Vanilla, rock, Tuesday through Saturday; the Risk, rock, Sunday

The Outpost, 652 Grand Avenue. Spring Valley 464-9007: John Ross, country, Thursday and Wednesday: County Line, country, Friday and

nisic, Friday and Saturday, call

South Bay

Bull N' Stick, 608 Palm Assor Imperial Beach. 429-5330: Miss D'Meanor, rock, Tuesday through Saturday.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday. Country Bumpkin, 1862 Palm

Avenue, imperial Beach, 429-116]; Gail Lee and Go for Broke, country, Wednesday through Saturday; the Ducktail Revue, vintage rock, Sunday and Monday. Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: RPM, rock, Tuesday through

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PIGGEE

Saturday: Neon Vanilla, rock Sunday and Monday. Da Vinci's, 626 E Street, Chula Vista, 427-8880: Tito and

Augustine, contemporary, Wednesday through Sunday Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: Live Oak, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue. Imperial Beach, 423-3479: Grand Central Station, country, Friday and Saturday: free country dance lessons, 7 p.m., Saturday

Joey's, 415 Broadway, Chula Vista. 420-4828: Louic and Loose Change, contemporary and oldies. Wednesday through Sunday; J.C. and Company contemporary and

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Four Star Country.

country. Friday and Saturday.

The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Live music Friday and Saturday, call club for information.

Little Las Vegas, 1770 Palm The King's Men, ballroom danc music, Friday.

Marisol, 1680 Broadway at Main Street, Chula Vista, 429-8045; Colour, Latino, Thursday through Saturday with Los Lupes, Mexican cowboy music (nortefio), Thursday Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977; Boulevard Express, country, Friday through Samelay

Old Bonita Store Restaura Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne and Brian Gire and Holaran, contemporary, oldies, country, and comedy, Friday and Saturday.

Zoralia's, 603 Palomar Street.

Chula Vista. 425-1626: The Travelers, Mexican jazz, Thursday

The Beat Farmers: Bacchanal The Belair Boys: Valley Fort

The Blitz Brothers: Navaio In Born Crosseyed: Le Chalet Bowling for Larva: Spirit Broken English: Fanny's Brother Young Band: Bocchanal

Halcyon In Colour: Fireside Lounge, Vista

Entertainment Center Ipso Facto: Jose Murphy's, Mony

Cat Tracks: Ralph and Eddic's

Chaser: Bunbury's Circles: Mulvancy's/Escondido,

The Ducktail Revue: Sheraton

well: Magnolia Mulvaney's

The Fourgiven: Rock Palace Freewill: Tequila Flats

Sive Lines Up: Halcyon

The Fresh: Spirit G.C. and Company: Spirit Graphic: Vista Entertainme

Generic Q: Rock Palace

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NIGHTCLUB MUSIC NOTES .

WEDNESDAY THROUGH SATURDAY



FINIDAY, March 22-TRUE BELIEVERS RANK & FILE SATURDAY, March 23-ELECTRIC SONS WEDNESDAY, March 27—EVERETT KING

TONIGHT, Thursday, March 21 LADIES' HAPPY HOUR

from 5-9 pm and every MONDAY from 6-12 midnight with the 11 greatest "Mr. Good Bests" in Southern California! LADIES, BRING YOUR... office party, birthday party, divorce party, going away party, or bachelorette partiest! For reservations call 550-8099

HAPPY HOUR

UPCOMING CONCERTS DANNY SPANOS JEFF LORBER

BROTHER YOUNG BAND

TUESDAY, March 26
JOHNNY WINTER WEDNESDAY, March 27

NIGHT with

8022 CLAIREMONT MESA (BETWEEN HWY. 163 & 805)

Thursday, March 21 Come SCARLET Outrageous

Friday & Saturday, March 22 & 23

THE SOURCE

Wednesday, March 27
They are SCARLET 1921 Bacon Street (Newport & Ba Ocean Beach • 222-6822

PERFORMERS

Performer listings are compiled i Ran Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5.00 p.m. The listings are

Rock & Roll

Aircraft: Pock Palace Automatics: Mony Mony's The Beat Club: Distillery Nightclub

Tareen Band: Iseli,
Tareen
Headband: Bull and Bear
The Heaters: Jose Murphy's
Whiskey Flats
Multaney SEscondido
The Heroes: Whiskey Flats.

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PETER D'S LOUNGE over Monday Night Jazz Session 7:30 pm-12:30 am Jimmy Corsaro Trio with Susan Mosher, vocalist

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esse Davis: La Hacienda Cantina Delene: Barnacle Bill's, Pva Soup

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Bestaurent

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The Sy Rainey Friot Patrick's II Sakura: East Coast Bill Shreeve Quartet: Cafe in the Valley Festuarant Laura Springer: Vacation Village Hotel

FMME AND TALKIN

MAKING



Storm: Hodies Sugar Jazz: Patrick's II Coral Thuet and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Biggs): Holiday Int Employmentory

Zzajj: Cafe in the Valley Restaurant

Everything Else

Tom Barkley: classical quitar. Upstart Crow and
Company/Pacific Beach
Philip Beeber: classical guitar, 926
Chuck Bolt: blues, ballads, and

Chuck Bolt blus, kallak, and nck. Rexs. Fadusus Borracho Y Loes colpins nck. Old Time Cale Bill Bracketts comedy and mask. Dec. Masters Rey and Lainie Correa with Bert Millers stemp, por, mostalpia, and contemporuny dune mask. The Viellmass. The Willers stemp, por, mostalpia, and contemporuny dune mask. The Viellmass The Willers of the Willers of the Course Courting Cale Course Courting Cale The Reviews cardidy stage, show eith mass.

variety stage show with music Monterey Whaling Company Gary Duncan: banjo and guitar, Plaza Restaurant/Old Town Dusty and Gary: country and oldies, Mr. Bill's Backroom

Ed Ellis and Tapestry: jazz.

contemporary, Sandtrap Lounge Eric Foster classical guitar, Cale in the Valley Restaurant The Four of Use swing and group

vocals, Stardust Hotel
Diana Gilman: country, blues, and
variety pumo. Docks Cocktaile
Patti Glenn: piano bar. Dookies
Paul Gregg: piano bar. Dookies
Guy and Jackie with Gil Warner: variety, pop to opera, Mona Lisa Restaurant Lynn Hall: Latin-American harp, the

Chocolate Affaire Gourmet Restaurant, Le Maison Steve Hudson: comedy and music.

Monterey Whaling Company The King's Men: big band ballroom dance music, Little Las Vegas Roland Klotz: zither music, Cafe

Vienna
Lee and Jack: country and oldies,
Mr. Bill's Backroom Saloon
The Dick Lopez Trio: swing.
The Dick Lopez Trio: swing. contemporary, and rocals, Standust Hotel

Louisiana Cajun Trio: traditional

Maison

Joel Nash: piano show tunes, Mille

Norel: traditional harpist, the Chocolate Affaire Gourmet Restaurant
Oh! Ridge: comedy and music, La

Hacienda Cantina Dale Pearson: piano variety. Coo-Con's Nest

Steve Reynolds: comedy and music. Hungry Hunter/Occanside Betsy Rose: contemporary conserves. Old Time Cafe

David and Francesca Savage: light classical music, Upstart Crow and Co./Pacific Beach Paco Sevilla and Rodrigo: concert flamenco guitar in solo and

duets
The Starmakers: video and music audience participation presentation, Carlos Murphy's Storm: latin-jazz fusion, Bodies The Travelers: Mexican jazz,

Zoralia's

Dale Vernon: piano and guitar
variety. Cafe del Rey Moro
Mike Zoumaras: classes.

ike Zoumaras: classical guitar. Cafe in the Valley Restaurant

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• (UA Glasshouse 6, 3/22 and 23)

MISSION VALLEY

Cinema 21, 1140 Hotel Circle North (291-2121) Sylvester

Valley Circle, Mission Valley Center West

Itate, 4712 El Cajon Blvd. (284 1428) Chingsa movine

EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (659-5128) The Flamingo Kist and France

regon and Runaway, from 3/22

Lero Drive In. 3rd and Broadway. El Cason (444-800) The Last Dragon and D ningo Kid and Vision Quest, from 3/22

Santee Village 8, 9625 Mission Gorge Road (962-7910) Theater 1: Severly Hits Cop

STATE UNIVERSITY

All reviews are by Duncar Shephard.
Priorities are indicated by one to five stars and anipathies by the black spot. Unrate movies are for now unreviewed.

All of Me — Comic Steve Martin and director Carl Reiner hash over roughly the same idea of their previous THE MAN WITH TWO DRAINS. The beautiful body with the ugly beautiful body with the ugly personality remains constant, except that the body in this case is Victoria Tennant's instead of Kathleen Turner's But the beautiful disembodied brain as here become a beautiful disembodied soul — and not entirely disembodied at that. A Tibetan swam disemboding at that, it liberari swart (your standard Eastern holy man carcature) has power over afterlife transmigrations, but the hocus-poout goes haywire and Lily Tomlin's departing soul is misdirected into Steve Martin's body. It's an equal Steve matrins gody it's an equal partership. He still controls his left eid but she now controls his right, which leads to some lively but inconsistent physical comedy, in the Jerry Lewis spastic mode. Even more inconsistent is the verbal comedy. Sometimes the no occupants converse telepathically ometimes she talks telepathically and sometimes she talks telepathically an he talks out lound sometimes he does the talking for the both of them, in his own voce and in a fermaline falsetto - whichever is most convenient for the comedy writers. Clearly the distinction between body and personality has some significance for Mannifikener. Lou illiers is less incernive this time to ask what and My 1984. * (New Valley Drive In, from 3/22)

Amedeus —Through the overlush production and the underlush detection (by Mios Forman), you can sit see the makings of a potent hashorized fiction, potent emough, that hashorized fiction potent emough, that of it is true and to put down protests about how much of it sen't. The mixing between the traditionalist court composer Antonio Salein and the free composer Antonio Salein and the free finally really, with Salein country of the sale for any really with Salein country. and reside with Salient deven by service and reside with Salient deven by service and revision at Deliticial temperament, into the most admired as universely an application is author Peter Shaffer means to have medicary as universely an application is author Deter Shaffer means to have medicary as everywhere and a seek and producting service and out anything better. But the particular of this case tend as openituding with obscure the application and though an easier time defaunct sympathy piets up all the huntily. The bardering plens Salien as easy to other to God in exchange to the resident plens salient and production and the prod to make, date involvable — see, we see to make, date more than as the boats of partygoing that seem to ask up the boat of Mozaris time in between potting down that own to masterpress that come to his head masterpress that come to his head masterpress that come to his head some to of genetic battery prize make than as that no furn distinction of Carlyfek, the transcendent capacity for taking parally also the control of the

Lema, 3150 Rosecrans (224-3344) Severily Hills Cop provide a handy excuse for packing it up whenever work bogs down. (Nothing pushes the conflict further toward oversimptification than the aportinguist of Modart, by Tom Hubbe, as complete with behavioral display.) And it will be easy to forget that Siver-troat his obliging connessions of this own medicority and of the abboute genuits of the rure. I set least as for whose the general run as Modart is above this period and period and other working the set of the period and period period and period and period and period and period and period and period pe

With F. Murray Abraham, Elizabeth Berridge, and Jeffrey Jones. 1984 (Center 3 Cinemas, Cinema Plaza 5, Grossmont Mall, Santiee Village 8, Sports Arena 6, UA Chula Vista 6, University Towne Centre) CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

Baby. . . Secret of the Lost Legend
— An American couple. William Katt
and Sean Young, find prehistoric
creatures in Arrica: directed by B.W.L.
Norton. Norton.
(Carousel Cinema 6; Cinema Plaza 5;
College; Flower Hill Cinemas, Frontier
Drive In: Park vay, Plaza Bonita;
Rancho Bernardo 6; Sports Arena 6;
University Towne Centre; from 3/22)

might the up to is to pass off Eddle Murphy as a black Clint Eastwood The Dirty Harry series comes first to mind, propelled there by the plainclothesman's independent ways his catastrophic results, and his snippiness to his superiors in the that sends hm (on vacation, and against explicit orders) to Beverly Hills against explicit orders) to Beverly Hills — This has and his bastered Chey wardobe of Tathins, sweatishins, nothing with a roller — raises the fai And in point of fact writer-director.

John Hughes (SIXTEEN CANDLES) is well content for the most part to go after the cheap laugh, and on that quest he appropriate the properties. alter fall credit skyp, and on this presome character — the class hoodum — to act as chief catalyst and acters! "Are you a vigin?" and so on With Emilio Estevez, Anthony Michael act and Ally Sheelov, 1989. "(Camno Chema 4: Canousel Cinerna 6: College, Fashion Valley, La Jota Village, Rancho Bernardo 6: Sante Village 8: South Bay Drive In: Sante Village 8: South Bay Drive In: Wegand Plaza 6) L A PD. Murphy finds pierty, of straight men of starks ment to play against. Bit unrike Eathwood as little more like him Coopyan, pertains at liter more like him coopyan, pertains at literation at literation and a make the coopyan at literation at literation, and the coopyan at literation at litera A Clockwork Orange — Arthory, Burgess's vision of the ultra visions found to the ultra visions found to the ultra visions found to the ultra visions are carefully preserved with strongest proxyle becomes, in this from a rindily a provide the more with strongest proxyle becomes, in this from a rindily a provide the rinding or the strongest proxyle discovered to the proxyle or the rinding or the slobbist. But it would be a mistake to credit any artis-norbosim to a man and a move merely replacing one sort of snobbism with another. Judge Renhold Lisa Elibacher, Ronny Cox. directed by Marin Bees. 1984. "Concernan: Fronter Drive Int. La John Wilage, Loma. New Valley Drive Int. Cecaraide 8. Plaza Bonita. Rancho Bernardio 6. Santee Unive In. Santee Wilage 8)

Eddie and the Cruisers — CITIZEN KANE-sh ournalistic investigation into the disappearance liverity years past, of a New Jersey rock and rold singler. But the ready got to the bottom of the new within \$5 Teleny, or dof we put an artist in the ready of the year and within Rimbaud? (Why side was the Miller and within the SE-SEON MILL, and with yellow or the lateful right, was the heard to say. If we can't The Breakfast Club - Improbably he oreaktest crub — improbably heterogeneous group of high school students at an improbable all day (Saturday) detention hall, improbably unsupervised. A detention hall, without all the improbabilities, would not seem to have much chance at drama. But with all the improbabilities

playing music again'?) He has emerged of late as a cult figure, a maker of music proclaimed to be "ahead of its time" and certainly he amead of its time: and certainly he seems to have foreseen (or foreheard the music of Bruce Springsteen. The appreciation of Presley Era rock and-roll does not go much beyond what can be plundered from Springsteen, however. Or at any rate, the repeated use of a very few pop songs gets in the way of any additional development of story or character. The least that can be said for the songs, as in the same movemaker's LORDS OF FLATBUSH. movemaker's LORDS OF FLATBUSH is that they are original. The most that can be said is that they are bearable. With Tom Berenger and Michael Pare directed by Martin Dawidson. 1983.

* (Mira Mesa Cinemas. from 3/22)

of Victorian England, smoke and fame all over the place with Hammer horror director Freddie Francis returning to the cinematographer's seat he used to occupy, and working masterfully in occupy, and working masterfully in black and white as he did in THE INNOCENTS, ROOM AT THE TOP SONS AND LOVERS, and as tew people know how anymore. The factual subject matter of the becomes a surprisingly conventors and sentimental drama, particularly have come from underground drec David (ERASERHEAD) Lynch. The David (ERASERHEAD) Lynch. The appealing things about it are the static elements — the charcoally image, the monster mask w.c.n. by an unrecognizable John Hurt — and not the grinding lessons in humanity. With Anthony Hopkins, John Geligud.

The Elephant Man — Hellish visio

Anne Bancroft, Wendy Hiller 1980 ** (Ken. 3/22)

Entre Nous — As in PEPPERMINT SODA and COCKTAIL MOLOTOV SODA and COCK IAIL MOLOTON.
Diane Kurys takes her subject from
her own life, in this case the friendship
between her mother and another
woman, a friendship that surpasses
and survives each of their marriages.
The apparent benefit of her me apparent benefit of her faithfulness to reality is the freedom from feminist dogma, despite a certain hauteur on the parts of both isabelle Huppert and Miou-Miou. The non-benefit of this approach is the



MOVIE DIRECTORY

Aztec, 665 5th (239-9239) Call theater for program information

Balloos, 4th and E (233.326)
Friday the 13th — A New Beginning and
C.H.U.D. from 3/22 Bijo's, 5th and G (235-6064) The Last Dragon and The New Kids, fry

Casino, 643 5th (232-6878)
Abrity's Revenge and Revenge of the Nords.
from 3/22

Guild, 3827 5th. Hillcrest (295-2000) Stop Making Sense, from 3/22

BEACHES Cove, 7730 Grand, La Jolla (459-5404) Swann in Love

The Gods Must Be Crezy Frontier Drive In, 3601 Midwey Dr. (222-6996)
Theater 1: Friday the 13th — A New Beginning and The New Kids, from 3/22
Theater 2: Baby — Secret of the Lost Leger and Secart, from 3/22
Theater 3: Severity Hills Cop and Missing in Actions

Some Jamps Freder's Inter Sport Sports Avene Bostnewer (279-5333) Freder's Freder the Table Beginning freder's Western Freder's Parketer Treater's American Treater's American Treater's American Treater's Treating Freder Bevery Hills Cop
College, 630 El Cajon Bird. (286-1455)
Theater 1. Baby. Secret of the Lost
Legens, from 3/22
Theater 2. The Breakfast Club
Theater 3. Friday the 12n — A New Beginnin,
from 3/22
Theater 4. The Sure Thing and Into the Niight Ken, 4081 Adams Ave (283-5909) The Seventh Seal and The Wild Strawberries 3/21

Strand, 4950 Newport, Ocean Beach (223-3141) 2010 and Missing in Action 2, from 3/22 322 Ensembled and The Electricit Mar. 3/22 Lemmics of Arabia and Gallipoli. 3/23 The Mar Who Kine Too Much and Topaz. 3/2 Morey Pyton and the ricy Great and. Jacobservocky. 3/25 Robissicking the Soine and The Wind and the Lon, 3/26 Date Nova and One Deadly Summer. 3/27

2010 and Messing in Action 7, tron 3/22

All Glassehouse 4, 3/16 Sports Aren Blod

(22, 344)

The Sacret of the Secret fire Secret, from 3/22

Theater 2 The Sacret of the Secret, from 3/22

Theater 3 The Sacret planger, from 3/22

Theater 3 The Sacret planger, from 3/22

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Theater 5 The

Clairemont, 4140 Clairemont Mesa (274-0901) Theaster 1: The Falcon and the Snowman and Into the Night Theater 2: The Sure Thing and Lust in the Dut Theater 2: The Save Thing and Lust in the Dust La Jolla Village Theaters, 8579 Villa Ls Jolla Onivi (453-783)
Theater 1: Friday the 13th — A New Beginning, from 3/22
Theater 2: Ponly is Revenge, from 3/22
Theater 3: Bennity Holls Cop
Theater 4: The Breakfest Club

Grosemont Mall Theatres, Grossmont St Cerote, La Mess (465-3040) Theater 1. Winness Theater 2 Amadeus Theater 3 Call theater for program in Theses 3 Call theses for program infor Perkinsy Thesens, 1286 Fielcher Parkinsy (487-780). Theses 1 The rolling Fields. Theses 2 Baby Secret of the Lost Legend, from 3/22. Theses 2 Vision Valence and Information. Santee Drive In. 10990 Woodside Ave. Santee (448-7417) Theater I. Paradise Motel and Bevery Hills Cop. Theater 2. Friday the 10th — A New Beginning and The Iven Auts. Irom 3/22

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Theater 2: Finder the 13th — A New Beg from 3/22. Theater 3: The Sure Thing Theater 4: The Breakfast Club Theater 5: Amadeus Theater 6: Witness Theater 7: The Last Dragon, from 3/22 Theater 6: Into the Night Spring Valley, 1057 Election Blvd., Spring (466-6633) Call theater for program information

Car meater for program information

(A Cinemas, interstate 8 at Magnolia, El Cajon
(440-0306)

Theater 1. Rokly's Revenge, from 3/22

Theater 2. A Solder's Story and The River
Theater 3. The Secret of the Second, from 3/22

197:1886)
Theater 1: Amedieus
Theater 2: Porky's Revenge, from 3/22
Theater 3: The Secret of the Sword from 3/22 Sylvester ishion Valley 4, 110 Fashion Valley (291-4404) Theater 1: Into the Alight Theater 2: The Purple Rose of Caro, from 3/72 Theater 3: Wilmess Theater 4: The Breakfast Club

SOUTH BAY lests Tein, 475 5th, Chula Vista (422-5297) Theater 1: The Mean Season and Certain Fury

Theater 2: The Flamingo Kid and Heavi Herbor Drive In, 32nd and D, National City (477-1392) The Last Dragon and Runaway, from 3/22 Dentury Twin, 54th and El Cajon Blvd, 1582-7690; Theaser 1 Mrs. Solfer and The Meen Sesson, from 322 Tementop Kid and Protocol Cinerama, 5889 University Ave. (583-6701). Bevery Hill Clop.

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Freezing (179-508)
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South Bay Drive In, 2170 Coronado, Imperal Beach (423-2727) Theater 1, Friday the 12th — A New Beginning and The New Kids, from 3/22 Theater 2, Paradise Morel and Lust in the Dust Theater 3: The Breakfest Club and Vision Quest Studio 3 Cins.mea, 827 Palm Avenue, Imperial Beach (429-1082) Theater 1 Mooned and Paradose Moon Theater 2 Feer City and Certain Fully Theater 3 The Mean Season and Missing in Action 2

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Smeatwater 6 Theatree, 1920 Sweetwater Rose
National City (24-7948)
Theater 1 Call Peakle for program inform
Theater 2 Call Peakle fand a second feelTreater 3 Massing in Action 2 from 3/22
Theater 4 The Breakles College
Theater 5 Winness
Theater 6 A Reseage to India

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McNular Visita 5, 120 Jir Ave. Chuia Visita (425-1500)
Thesiare 1: The Last Dragon, from 322.
Thesiare 2: Ponky's Revenge, from 322.
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fogue, 226 3rd. Chula Vista (425-1436) Starman and Procentin

Bijou, 509 East Grand Ave. Escondido (747-6636) Spanish movies

Spanish movies
Camino Cinena 4, 2253 El Camino Real.
Oceanistic (233 9143)
Thosaler 1, A Plassage to India, from 3/22
Thosaler 2, Analysis Revenge, from 3/22
Thosaler 3, 7he New Kds
Thosaler 4, The Broadfast Club

Escondido (480-4666)
Theater 1: A Passage to Indie
Theater 2: Porsy's Revenge from 3/22
Theater 3: Friday the 13th — A New Beg
and The Breakfast Club, from 3/22
Theater 4: Reby Secret of the Lost
Legend from 3/22

Theater 6: The Secret of the Sword, from 3/22
Theater 6: The Secret of the Sword, from 3 Theater 6: The Sector of the Sector, from 3: Internal Plaza Theater 5, 2565 & Camino Real Caribbas (24-74-7).

Theater 1 Bisby. Socret of the Lost Legent from 3/22.

Theater 2 Amadows. Theater 5 The Killing Facids Theater 4 into the hight and 2010. Theater 5 Anatoms.

condido Drive In, 722 W Mission, Secondido (745-2331)

Le Paloma, 471 1st St. Enomitae (436-7469) Praces in the Heart and a second feature through 3/26

hrough 3/28.

New Yelley Drive In , 3840 Massion Ave. Oceanside (173-506). The series of the following the series of the series

Oceanide 8, 2017 Visit My, Oceanide (201706)

Committee 8, 2017 Visit My, Oceanide (201706)

Theater 1 Without or fine Survey from 3/22

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Theater 3 Without Owner 2 and Permittee 1000 Visit My of the 1000 Visit My of th

Plaza Twin, 345 N. Escondido Blvd. Escondido (745-5087) Call theater for program information Powey Theater, 128-5 Powey Rd. Powey (748-7150) Call theater for program information

Star, 402 N. Hill. Oceaniside (722-2895) Friday the 13th — A New Beginning and C.M.U.D. from 3/22 Towne, 217 N. Hill, Oceanside (722-2155) Make Them Die Slowly and The Mutlati

Wiegend Plaza 6, 220 Yearth El Camino Real. Encintas (942-5544) Theater 1 Friday the 13th — A New Reginning from 3/22

Theater 3 The Killing Fields Theater 4 Porty's Resemble Theater 4 Porty's Resemble Theater 6 The Sure Theater 12

CURRENT MOVIES

L'Été Meurtrier (One Deadly Summer) — Isabelle Adjani driven by

The Pig Strikes Back!

The Exterminating Angel - Lus

Buffuel in the most crypte moust in-clusive and not clarifications. The in-distribution of the most control of the Mexico City respitormous displant to the living room hard dimerit and, for the living room hard dimerit and, for the living room hard of the most living Buffuel hardly gives basis to the explant of the buffuel hardly gives basis to the buffuel hardly gives basis to the buffuel hardly gives basis to the buffuel hardly gives buffuel to the work of the properties of the high buffuel and problem. He has almost hever had a preventile statemer, and squarements are supported to the control of the properties of the preventiles statemers and squarements are supported to the pro-ting of the properties of the properties. If sterich and osciety and of shadowy

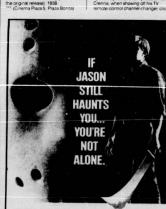
Fantasia - The Disney studio's grand experiment, setting cartoon sequences to a few standards of classeal music doesn to too much for the music (its rather like a creative writing assignment in the 6th grade okay, class, what do you picture in your mind when you listen to this record?) At most, it can be credited

ness of two Mafia-connected sient agents, who both look like Latin pop singers (a couple or operational details are credible, but the on-stage activities are oddly antiquated; a very decorous star stipper, and wildly zealous audiences; One of the talent agents happens to be a former professional boxer bedevilled by flashbacks of a fatal prizelight, and the

The Flamingo Kid — A Into to the record past 1993), as though to a very strange place. And indeed the strange place And indeed the densees, swinsold, dance steps — but also some still irresistic pop songs. Strand by Me. "Just O'ret Look." Da Doo Rosi Ron." One Fine Day. "Host Dee Look." Da be mplicated in the general peekiness is better than usual, as a summer car a perserva a Long Island.

climax and its Aesop-like moral lessor It was just sneaking by as it was (And by the way, it was a funny idea to have Crenna, when showing off his TV remote control channel-changer, click

Heaven Help Us — St. Basil's Catholic Parochial School for Boys Brooklyn. 1965. The photography is so aggressively unattractive, with that fluorescent abrasiveness in which Judeciscont abrasiveness in which you might almost be the throught. So might almost be the throught so might almost be the throught so might almost be the throught. Every chrisacter once incisent note between charged ourself-lipped output put and the through the throught and the progressive press through the Andrew McCarthy. But not metally as the good-guy site makes the processing through the through through the through through the through the through the through the through the through through the through through through the through through the th



MELYIN SIMON PRODUCTIONS and ASTRAL BELLEVOE PAINE INC. Present "PORKY'S REVENSE" STATTING DAN MONAHAM WYATT KINGHT TONY GANGS MAARK HERRIER KAAD HUNTER SCOTT COLUMBY NANCY PARSONS CHOCK MITCHELL Executive Producers MELYTH SIMON and MUSEIN GOLDSTEIN Based on Characters Created by RGR CLARK Writes by FISSY STEMBERS Produced by RIRGET 1 ROSEN R Trans

UA GLASSHOUSE
3156 Sports Arena Bivd. - 223 2546
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STARTS FRIDAY UA CHULA VISTA 6
320 3rd Ave. Between E St. and H St. 220 North El Camino Real PACIFIC'S CENTER CINEMAS CASINO THEATRE

The Falcon and the Snowman

other a drug dealer and user, who se

flashbacks of a fatal prizefight, and the sianer hapports to be a installarist fanatic. Since the police do nothing but think up derogatives for "Italians" a showdown seems inevitable. Rocky Graziano vs. Bruce Lee Any bets? Tom Berenger Billy Dee Williams. Melanie Griffith drected by Abel Ferrara. 1985. • (Studio 3 Cinemas)

immer car parker at a Long Island summer car parier at a Long (stand) beach club, who soon movels up to cabana boy and sees the sky as the limit. Richard Certarn a less surprisingly good as the suamy control of the stand of the stand

FRIDAY THE 13" PART Y beginning

PACIFIC'S LA JOLLA VILLAGE THEATRES AIT CAROUSEL CINEMA 6

MANN SPORTS ARENA SRO COLLEGE FOUR-PLEX

BANTEE DRIVE IN SCUTHEAT DRIVE IN from Hitchcock's SPELLBOUND has been misidentified in the final credits as coming from his NOTORIOUS.) Directed by Garry Marshall. 1984. "(Ace Drive In, from 3/22: Century Twin: Fiesta Twin. from 3/22)

Gallipoli — if BREAKER MORANT is the Australian PATHS OF GLORY, this is its CHARGE OF THE LIGHT BRIGADE. The method of making us feel the loss is the rather uneconomic feel the lass is the stather uneconomic below from the state of surrough state become quite close, one all equiryly and meandering hour and a qualitie to two bright last whose the enabling would also passed to be and feelings of the With the long delighed arrival at the Gallipot between the control of the state of of the stat

The Gods Must Be Crazy — A modest charner from South Africa, written, produced, directed, "filmed" (photographed?), and edited by Jamu Uys. A Coca-Cola bottle, chucked out Uya A Cooa Cole bottle chucked out of a bassing a prisene lands in the midd of ioner Kalahan Burhmen. Causing undreaded enterted month of the total lands of the middle of the cole of the carbon of t

The the Night — It would be possible to feel we were getting more than a controlly when the possible to the week getting more than a controlly white if the could feel we were getting at least that. A simple were getting at least that. A simple cereard simugate and a Good Samatrian astrophysical by a team of Moddle Eastern frem among other white. But a store diversity of the could review a simple could be simple

CURRENT MOVIES

Scanners seem to check out" will help identify the director of SCANNERS, and an "Amy" name tai in the coffee shop waters will help the coffee shop waters will help dentify Amy Heckerling, this remains rather private form of amusement eff Goldblum, Michelle Pfeiffer, 1985 (Cinema Plaza S. Clairemont. College, Fashion Valley, Flower Hill Cinemas, Mira Mesa Cinemas, Santi Village 8, Sweetwater 6, UA Glasshouse 6)

Jabberwocky — An almog - unexportable English comedy, one which takes at bigsaute in the which takes at bigsaute in the second properties of the tarrasuring about the pages conditions of the in the oldendays. Even for vewers who've recovered proper English double in in the under proper English double in in the under proper English double in in the side properties of the properties of amountained and amountained and which are with a pour deep use other the than our the furnish this have to do with a countrylished enrong drappon which countrylished enrong drappon which countrylished enrong drappon whom countrylished enrong drappon countrylished enrong countrylished enrong countrylished countrylished countrylished enrong countrylished countr countryside-terrorizing dragon which has sprung out of a bottom-drawer Japanese monster move. Starring Michael Palin and directed by Terry Gillam, both of the Monty Python group 1977 (Ken. 3/25)

The Milling Fields — The number of commission of a topic promission and the commission of a topic promission and the commission of a topic promise constitution and the search, angiffering a New best from every close by, ordered healthy. But the sunder policy of the commission of the commission of the commission of the controlled of the commission of the controlled of the commission of th

res kill, time fellows, at mar, gives very wide range to unleavened instructional urges, which sometimes (as witness Schanberg's sessions in tront of his TV back home, or his acceptance speech at the Press Club) rather or underly burst the boundaries of atther or underly burst the boundaries of acceptance speech at the Press Culpi that is usually with the boundaries of the extra proper Where the move that the proper will be a seen of the property of the property of the property of the property of the half on the personal bond between the first press which are the property of the half on the personal bond between the property of the property

Lawrence of Arabia - The movie Lewrence of Arabia — The move that introduced sends well the immented gives of Refer O Toole and the moon yet of Dark Sharifs in the moon yets of Orant Sharifs in the moon yets of Orant Sharifs in the moon yets of Orant Sharifs in the moon yets of Strupbuley of Comparison of Strupbuley of Comparison of Strupbuley of Comparison of Strupbuley of Orant Sharifs in the Strupbuley of Orant Sharifs on the Strupbuley of Orant Sharifs on the Product Sharifs of Strupbuley orant on the Product Sharifs or Strupbuley orant of the Product Sharifs or Strupbuley Sharifs or Sharifs

tried in the spaghetti Western. THE STRANGER AND THE GUNFIGHTER. Whether this movie GUNFIGHTER: Whether this move has makinded this one by design or by coincidence. Its aim was very low. And Paul Bartet's wish to be recognized as the mainstream John Waters. a humble goal in self: has reduced him to accepting Divine and lab Hunter as his stars. In smaller roles, Laine Kazan and Henry Silva are more bearable and not only because their roles are smaller 1985. (Clairement: South Bay Drive (n)

Nink STEPs, a couple of other directors have done that, and foolishly.) James Stewart. Doris Day 1956. "" (Ken. 3/24)

becomes the voice of journalistic ethics ("Are you reporting it or participating in it?") as well as the voice of jealousy. The killer soon becomes jealous, too, when the reporter begins to steal the limelignice twist, that, In fact the entire nice twist, that, in fact the entire premise is quite gripping, although the extremes to which the move will go in order to drum up ausparse gively you plenty of soon and reason to squirm loose. Nurf Bussell, Marrel Hemingway, Richard Jordan, directed by Philip Borsos, 1965. "(Century tiwn, how 3/22; Fiesta Tain, from 3/22, Studio 3 Cinemas)

Metropolla — Giorgio Morodei si reconstruction" of First Langs 1926 sol si satre with a 1984 rock soundrack that dispenses fille but clathing rhythms and misplaced emphases — an effect which any viewer could have achieved for himse by attending the movie in a Malkman headaet. You can be a long ways from pursan and stiff not condoned the depraystes of Moroder, which would.

THE PURPLE ROSE

"pure enchantment"

"an event"

...a gem...

"it's a jewel ... perfect."

"it deserves a medal."

"an enduring classic."

"masterpiece" ...funny and charming...

"I love this movie."

"inventive, funny

and magical."

FARROW DAMIELS AIELLO ROLLINS JOFFE HYMAN PEYSER MORSE WILLIS JOFFE

STARTS FRIDAY

AMC FASHION VALLEY
Fashion Valley Center - West of Nordstron

PG were some surre-co

CAIRO

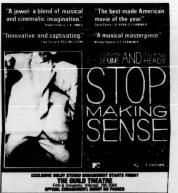
cards to help speed up the tempo. But the prime asset of METROPOLIS compositions — will come through largely unmajared by intrasons of music or alterations of tempo. The only real threat to the visual spendors of the move would be through poet printing quality, and this color-firted in result produced to the produced up to the color firted in the could deere. With Bright Helm and Guitary Frollich.

"(LA Glasshouse 6, 3/22 and 23 midnight)

Mischief — "A long time ago, in a galaxy far, far away — Ohio, 1956. So reads the printed preamble But So reads the printed preamble But things are not as strange there as all that. There are two car accidents in the first five minutes, a bicycle accident fifteen minutes later, another car accident for minutes after that, and a motorcycle accident five minutes after that. There is nothing more of that sort until the big bash-up in the final five minutes, but there are the same old recycled oldres, same old malt shop, same old drive-in restaurant and

fillimmakers to return to this et a seer in-to be to remove the elisiness from the sex. There may even be some genuine nostalgia about that, but the rest of the nostalgia is synthesic. Doug McKeon, too star has crown some single ON. GOLDEN POND, and he looks like he would be periect for the life role in THE LARRY BIRD STORY if he were to grow a mustache and another foot. (And the basies he consistently misses here would then have been good practice). With Catherie Mary Stewart, Kelly Preston, and Chris. Nash, directed by Mel Damski. 1985. • (Studio 3 Cinemas)

Monty Python's skits — sometime funny, always silly illustrations of human stupidity — are strung tog here into a more or less linear human stupidity — are strung together here may amore or less hierar har amore or less hierar har amore specific properties of the structure of





CURRENT MOVIES

Mrs. Soffel — The actual "incident on which this is based occurred in 1901, but the visual style harks back nearer to Rembrand! — and nearer to Rembrand: — and with three centuries of dust, and examined at dusk without the lights on illumination of some sort is sorely needed. Why of some soil is sonly sectional. Why so would the prices naterin wide shape a bardapoin of Christian good works. It is soil to be so factual information as on reticonal magnation. He problem must be shall always a series of the problem must be shall always and the problem must be shall always and the properties of the series of t 984. (Century Twin. from 3/22)



A Passage to India — A judicious puoling pid on E.M. Foster's novel of passage to India — A judicious puoling pid on E.M. Foster's novel of the sold of the judicious has don't remain a passage to sold of the judicious has been as a sold of the sold of the judicious has been as a sold of the sold of the judicious has been as a sold of the sold of the judicious has been as a sold of the sold of the judicious has been as a sold of the sold of the judicious has been as a sold of the sold of the judicious has been as a sold of the judicious has a judicious has a sold of the judicious has a judicious has

dramate persone to datan vervous prespectives on it The individual point of view whole are perhaps the most entirempt and enriching things in the effete move a glance out the train versions as the enkly glastering of the effect move and the entire move and the entire move of leaves on the mosque courtyard, and the appearance of a global handle specific player on the far side of it.—

The entire of the ent Bernardo 6: Sports Arena 6: Sweetwater 6: University Towne Centre)

Pink Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of tootage

occae where a fortund white staver transforms bad liftle broys into sicklasses, and Disney, a stern moralist, leaves you with the impression they got just what they deserve; and finally Monstor, a vide tempered whale who makes Moby Dick look like a minnow — these things give it a strong claim. 1940 "" (Voque). Places in the Heart - The anvious

asure Island amusement park I ISLAND OF DR MOREAU

Places in the Heart — The answay question beforehand was whether or not the alleged autobiographical corpins would produce something a little more firsthand and tree of formula than Robert Benton had given us in the past something a little more detailed and individual, more expansive and at ease. Or to move a sep neare the nuts whether or not the inherent fruthfulless of the material way in lessens that strong material way in less strong material way in lessens that strong material way in less strong material way in lessens that strong material way in less strong material way in lessens that strong material way in less strong material way strong material way strong material way st the inherent handhulkess of the material would sesse that string-pulling uper that has carried as pulling uper that has carried as the session of the sessio The Si Kasi Kian Ib of 6 to 3 soon as to both for each would feet to significant against the personal immary which is supposed to be Bennis stump cadd on other words is supposed und apply the HEAT in the tee And in an apply the HEAT in the tee And in an significant move that are moved and small scale move that are moved and small scale move that are moved on the scale move that are moved on the scale move that are moved on the content to be a story of unal Southern Depression it seems all southern Depression it summed up in the drift from a to the With Salty Field, Lindsay Crouse, Amy Madigan, Ed Harris, Danny Glover

run through more than once. Blood, dangling telephone receivers, pig. faced masks, more blood, vombous animation sequences, frenzied cameriawork and outing, more blood and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World rock star and son of a Second Wor War casualty. Immalunity runs not Wth Bob Geldof, directed by Alan Pirker, 1982. (UA Glasshouse 6, 3/22 and 23 midnight)

Pinocchio — Some say the best of the Derany carroon features; though the story is a line processed and the control of the control of the story is an interest at little modely. The control of the story is a line of the control of th

50% OFF PERMS & COLORING

CURRENT MOVIES

and John Malkovich. 1984. * (La Paloma, firrough 3/26; UA Chula Vista 6)

Protocol — Brassy political salare, stori in unasimality milated rollor by William Fraker A cockfall waiterse fole an assessiration benefit on a Middle Earl to be cocked waiterse fole and the cocked of week. The State Department, Association registrate military visibility on the entry coverage of the protocol coverage for Protocol for a pilor the deplorance corps; She proves to be unapely unasimed to the position. Declarate of his protocol to a pilor the followance of the position. Declared in the position. Declared in the military of the protocol to a pilor the followance of the military of the position. Declared in Protocol - Brassy political satire to her mind. And what comes to her mind rends to sound like a hack comody writer's idea of a laugh-track comody writer's idea of a laugh-track out (The hack correctly write. by name a Buck Henry; Things only get hunny when they get serious. Golde Hawn in sithousted mediation at the Jetherson Memoral or quoting the serious committee. Directed by Herbert Ross. 1884. • (Century Twin)

Purple Rain — Even though this is only to first mover, rock sile Prince is only to first mover, rock sile Prince is only a first mover. The purple of the pu would hardly fill a postcard. This — the bleration from normal verbal plot exposition — might seem more interesting, might almost seem a reversion to the visual narrative technique of the silent cinema, if the individual images were not so numbingly cliched; tog-shrouded stage numbers, candlett (vernativing, motorcycle rides through the countriested files have on the kind. motorcycle rides through the countryside file boot on the kick state, the sunight streaming through theretoes the astimum leaves whirmwif-up on the parement). The message that dimly comes through all his, to do with building a bridge ecross the generation gap is surprisingly and commendately decoret minded. Writen and directed by Albert Magnot. 1994. "(U.K. Glasshouse 6: 3/22 and 23 motorchil.")

The Purple Rose of Cairo — Woody Allen's comedy-fantasy about a 1930s move character who steps down from the screen, with Mia Farrow and Jeff Daniels (but not Woody himself) (Fashion Valley, from 3/22)

The River — Being last in line in 1984 is much remarked "irral trend" must inevitably bring charges of copycatism. As in COUNTRY, we get a storm straightaway, abet a flood rather than torrado. (This permiss director Mark Rydell to do some livetie and more varied water imager) man in ON GOUDEN POND). And we man in ON GOLDEN POND) and we accommove no the auction disrupted by a chart of "No saled" But there seems accusally be more encoderd near than in COUNTRY and PLACES have the man in COUNTRY and PLACES have the propriety and propriety favored the propriety favored the country and the country and the country and the propriety favored the propriety favored the propriety favored to the propriety fa than that "Vs. cannot see through this where Richeset to any genuine leeing underneath. Sissy Spacek strikes the only note of authentically in this highly photogene. Tennessee Valley tarm lamily. Med Gibbon's Ausse staccato, in contrast, refuses to yeld to a Southern drawt. And Scott Glenn's land-grabbing, wife-stealing villain is

straight out of Frank Capra, if not Victorian melodrama. With Barry Primus, Billy Green Bush. * (UA Cinema 3)

Romancing the Stone — The sweaty Western action, for openers, is not overgones mental image of a romance novel." The more suitable, one might think. If so Spcy, Western ca. 1937 (The accompanying strains of Alfred Newman's HOW THE WEST WAS WON awaken a thest for something other than a spoot — not to be staked here; Nor her pains (Talk Katherine Mann)ser is the pain. If talk Katherine Mannier de think that is the control of the state of the sta be alseed help yet or she he pear fra-cessions and of a romance newprost add of a romance newprost add of a romance but she is just the peach of Katheen Luries a just the activist. To be seed wider than Wilder's wilder. Something, but not enough, and nothing at all complicated, it made to the populary of here books in the peach and the "real-fet" absentue. The populary of here books in the peach and the "real-fet" absentue. The populary of here books in the peach and the "real-fet" absentue. The populary of here books in the peach and the sea to the peach and here and a routine, and gets a length both times. With Anched Douglas and Damy De Vito written by Dane Thomas, directed by Robert (Mrs.) 3000.

robotics squad — to arrest and rehabilitate man robotis — and who incidentally has a problem with moderntally, you will not be surprised that the sweaty-palmed cinnal, after a long disance of marketuri, cooper at a long disance of the moderntally and long disance of the moderntally having to reduce his son from a virian (Gene Simono; of the nock group Kass who is trushedy described as meetrs like 2 Web Cythia Rhodes, 1964. Valley Drive In: from 3/22) The Seventh Seal — Widely taken to be the epitione of an Ingmar Bergman film, taken to be such particularly by the parodish. Von Sydow's gloomy kinght returns from the Crusades to his homeland overrun by plague and

Simon of the Desert — A bedtime story for nonbelievers. Luis Bunuel's little 45-minute parable about the 15th-century ascetic. St. Simeon, who lived century assets. St. Simon, who lived adopt a pillar has a cluminy, shop-and-go paping but is related with a grant paper and popular paper. The properties of

pm)

A Sodiar's Story — Problem poture concerned less with interest of soord film interested and soord soord film interested and soord soord film interested and soord film interested the soord film interested and soord film interested the soord film into the soord film into the soord film interested the soord film into soord film into the soord film into the soord film into the soord film into soord film into the soord film into t a reariess bantam cock with the raspiest voice since Lionel Stander and with a mind toward whipping his whole race, not just his immediate platoon, into shape. With Howard E. Rollins, Jr., directed by Norman Jewson. 1984.

* (UA Chula Vista 6; UA Cinema 3)

Spissh — Romance between man and memmad — and the tail of the stallet, which gives way to derivicative. Dar of legs when dry, will de quite noely as a symbol for all the unnamed somethings which one partner in a relationship owners that the other won't tolerate it is a Thome Smith-ian



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CURRENT MOVIES

others but undurately all when the control of the c (Frontier Drive in from 3/22)

Starman — Imagine the shock a young Wisconsin widow, sleeping off an overdose of wine and home. novies, waxes up to find the living from all aglow, and a naked infant on

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from 1 and hall effected is symbolic billion and hall effect and hall a lock of training the firms yield a situation to change of the firms yield a situation to change of the firms of the automaton, can be very funny when parroting the accents and idioms of

(Parkway Vogue)

Stop Making Sense - Taiking

The Sure Thing — Only a poster of THIS IS SPINAL TAP on the domino walls will remind anyone that this move and that one were directed to walls est emmod almone that this street was an emma Rob Rener That other move must nided have been a very second machine of the second and seco

Swann in Lore — It has been well business that Lechnon Viscontin was the leaf to magne that the outcome would have been as and as this Trinry, characterized but they's carpeted instead is moking acketed mustached instead is moking acketed mustached in the leaf to the le

Sylvester — Hand me down horse story about a Texas cow pony named Sylvester Stallone" at an Olympic equestrian event in Lexington, Ky. There is always, of course a new generation of horse lowers who don't see NATIONAL YELVET or else can't see around its datedness. Even the

how natural a leaper, is harder to how natural a Teacer is harder to accept in dressage than in a flat-out hoofrace as in TEE BLACK STALLION. The fibrillance or anyway his relationship to the teenage herous a not characterized very well, and the actual competion lacks a sense of competion. But the herones experies at the outsid? (Thero and a experies at the outsid? (Thero and a experies at the outsid? (Thero and a people some possible to beginn and or people some possible to the control of the people of the people of the people some people to the people of the horder in the world (can't gentler) accorded from possible boredom, as do son-le other rather hard to follow a could some possible boredom, as do son-le other rather hard to follow possible boredom, and the control and the control and the product part of the photography, even out of doors in belief burnight, has dust, reasted belief burnight, has dust, reasted details. Melissa Gilbert and Richard Parrissorth, what you can see of them are very appealing. Directed by Tim ("Climma 2").

(Cinema 21)

The Terminator — Unpretentious and fast-moving science fiction, not all swelled up or slowed down by the Biblical overtones of its plot. A half-human, half-hold assassin (Arnold Schwarzenegger well within his acting range) has been send back through each of the present only unfeatured to the present of th woman destined to give britin to a Coloverier. Who will lead the rebellion of Coloverier who will lead the rebellion of Coloverier. Who will lead the rebellion of the rebellion by James Cameron. 1984. *** (UA Glasshouse 6, 3/22 and 23

Topaz — Alfred Hitchcock's Except when it tries to be romaintic or suspenseful, it's a very sodiate, straightforward treatment of a very sinster, serpentine plot. With Frederick Stafford, John Forsythe, Philippe Novet, and Michael Piccoli. 1969. (Ken, 3/24)

2010 - How strange that Peter

2010 — How strange that Peter Hyman swould be entrusted to do write produce, direct) the sequent cannot have taken heart in the reflection that Hyman had always seemed happers in his moves when someone was chasing someone, and with the second of the control was chasing someone and charge and the control was chasing someone and all thyman takes credit himself for the photography. Lot that seems par for the course in spacethy moves, as the course in spacethy moves, as larger truth is hat the secure doesn't. larger truth is that the sequel doesn't disappoint. Much of the credit. oslapport. Much of the creat, resumbly, source of the American present the second of the American which the first odysser was based then worde the Americation of the first source and now has been pound to the american source source of the american could do it. The Cold War mercrossm set up aboved a port Source American to up aboved and president to up aboved and president to up aboved and president for the president for the president which the president president which the president un over some Central American masses in the heat of tradition a contemporary reality carried to a contemporary carried to a contemporary carried to a contemporary carried to the contemporary carried to carried to

CURRENT MOVIES

Vision Quest — A high school areater hungry for a personal challenge undertakes a debitating training program to shave off twenty too pounds and enable him to face the most feared wrester in the state (who trains to his matchine by running up and down the stadum bleachers with a log on his shoulders). The work has do not his shoulders, the contraction of the stadum bleachers have been plenty of three and moves allong at a decert do fleets. moves along at a decent clip despite the draggy subplot about a tough shick from Trenton who gets stranded in Spokane on her way to San Francisco. The showdown itself is a bit Figuresco The showdown itself is a bit of a disapportment in its fallure to distrate or even to address, the heroid startate or even to address, the heroid strength or speed. Matthew Modine Linda Florentino, Mchaile Schoeffing, and Ronny Cox. directed by Harcid Becker 1985.

(Ace Drive In. from 3/22, Oceanion St. Parwwy, Plaza Borita, South Bay.

Wild Strawberries — An eminent octogenarian, haunted by bad dreams and sad memories, travels through an eventful all-day car ride and a painful review of his life, en route to accepting an award at the day's end. One of (Ken. 3/21)

The Wind and the Lion — Raisult, the Berber chieffan, kidnaps an American widow and heir two children natured Traggers; and Roosevett, the cowboy President, sends the U.S. Marines to the rescue, double-time. The vision of history is something a trend to additional many than the sends and the sen energetically from whistle-stop to target range to sparring session to telepostate the sparring party to a private moment of respective. If the fact on somes, some of the most requested suffer girzylbear; and, in the fact suffer girzylbear; and, in the fact suffer girzylbear; and, in the same suffer girzylbear; and in the same suffer girzylbear; and in the suffer girzylbear; and projected off in the tower perch, doing a long-lock off in the tower perch, doing a long-lock off in the superport, doing a long-lock off in the superport of the supe The vision of history is something a tancful adolescent might have concocted, eyes closed, dozing over his schoolbooks. What dances into view is often just the handlest stereotype: a Moroccan prince folling, stems used, on mounts of follows.

first-floor level). Still in the fleshing out or putting up of the facts of the case writer-director John Milius tries out any

writer-director John Milius tries out an number of appealing and conflicting possibilities (all more or less remote), and the resulting mixture has an interesting elusive overrich taste — it's partly idealization, partly debunking, partly put-on, partly traditional Hollywood technique. The

Americans, whose reputation marches ahead of them in the threatening query. "Have you ever heard of the big stack?" are depicted, even in their noblest moments as trigger happy, the Berber chieften accompanied by Jerry Goldsmith's quasi-Scheherazade music, is thoroughly glamorized striding fall in black dress against the bright desert, or appearing

alone on the crest of a hill and galloping full tilt to the rescue of a damsel in distress with his sword held cartes in determine when share we motionless above its individual for motionless above its individual for an advantage of the properties of the control of t

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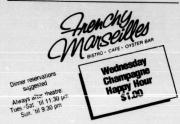
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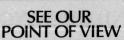
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The Best Italian and Seafood in San Diego

Luncheon buffet Monday-Saturday 11:30-2:30 Lunch menu available 11:30-4:00 Dinner Monday-Thursday 4:00-10:00, Friday and Saturday 4:00-11:00 Cocktail lounge open until 12:00 am

Banquet room available Dine with a beautiful view of the harbor at Fisherman's Wharf in Point Loma 5150 No. Harbor Dr. John wanting 224-3555

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UPSTART CROW and COMPANY

LUNCH & DINNER Prices start at \$3.95 to \$12.95

Upstart Crow and Company is a full service bookstore and restaurant featuring gourmet hamburgers, homemade quiches, sandwiches and soups, fresh fish, pasta and chicken dinners. Also, Sunday Champagne Brunch with

PACIFIC BEACH 272-8990

Seacoast Square - Mission at Garnet Also in University Towne Centre, Solana Beach and Seaport Village

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2 LAWNMCAVERS, push-type, good condition, 125 each 295-5020 k735.

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RESTAURANTS DANG 16 T & CHA. DOING 16 T & CHA. DOING 16 T A CHA.

SOUTHERN HOME COOKING

Coo BOTTLE 'n BEEF Restaurant & Bar 83 University Ave. 283-8213 (Across from Calif. First Bank

NO DINNER OVER \$5.50

CHICKEN

AND SHRIMP

COMBINATION

DINNER

sauce, stir-fried with fresh vegetables and prepared in the old Japanese tradition. Served with steamed rice, salad & our special dressing.

223-2641 462-310 DOWNTOWN 1533 Pacific Highway (across from County Admin. Bldg.) 239-8103



Shish Kabob · Gyros · Dolmas · Baklavah

DINNER SPECIAL \$4.00 OFF DINNER BILL

ood through 3/85 with this coupon llydancer Friday & Saturday evenings 6808 University Ave. 287-8075

Beef or Ham Sandwich Plate \$2.89

Served with choice of two: cole slaw, baked beans macaroni salad or French fries & our famous sauce



1030 Garnet, Pacific Beach 483-2421, 276-6482

Tasty home cooking

Cataring for parties & picnics

Monday-Saturday 10:30 am-10:00 pm

SATURDAY



Prime Rib And Wine ForTwo Each Saturday

Dine with a friend at the beautiful Torrey
Pines Inn. Enjoy an intimate setting inside (weather permitting) Each dinner includes a succulent cut of prime rib, soup and salad bar, baked potato or rice, and piping-hot rolls.
Select bottle of California

La Jolla 453-4420

Dine with a friend at **Only** wine provided per couple.

11480 North Torrey Pines Road

ADMRAL FREEZER, 13 ou ft : excellent condition.

DICTATING MACHINE, Notetico merocassette desa prin portable unit, foct pedal, fuend microphicine à freadeit. All equipment works line. Was \$100.1400 riew.self.\$150.0Mez.24.5297.

AVOCADO FRENCICO, SES cord or best offer

AMERICAN FUTON, queemize mattress frame, pad 5315; self-3150, also failure mattress & best springs, card \$500 self-316; self-3 SAMACINS TWIN box spring & matters with metal forsing densing tube. 520 toys, coming, reason work fire & Feedback. 550 black & writer TV. 12", after \$591564.

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

BEACH CITIES Novaline (& remotived membership about 2 years remaining, valid of Paulic Brach & Sciana Beach Rockless 5226 virtue, yours for \$150 virtue 480-2500

CARPET FOR SALE, 148 Sq. yds. Coupterny air. 3 months off cour. 3 3000 mon. 3 7:0, excellent condition. 292 4862 after April.
CREEN LEATHER La. 2 86y recioner. \$33 - 204 9866.

ore luggage SONY 17: COLOR TV. excellent condition, \$125-124-128

LARCE OBNATE fence size bronze room dissiler, very study & sylvan, custom made. Sacrifice at 975, must self, 482,550 each, 267-9726.

MM TYPEWRITER electric executive with proportional space type Series Bugood old workhorse 595, 278-4996.

BARY STOCKER with hood, newly upholstered, 130 bibly walker, good condoon, 55 263-6515 tall like new 550-072 evening & weekends. IMPORTED ANTIQUE Taces, peads, velvet pieces for appointment to see, March 23 or 30, cai 23 MBL sevenges city 2, 40 pieces torial, 550 235 0810 after 4 pm.

ANTIQUE BRINGS can labor with chairs, 1/30 can demand size books, 50 can size have a second of 1/30 cm and the second of 1

SEWING MACHINE Dressman, zigzag, with but WAICHES Men's Seiko DX quartz gold tone & tontiole maker, see brand new Must sei. \$75 or Croundpaper standers starm 1225 new asking 900 to each 725-6169.

BEFBICERANUS Antenghouse frontiere Nov. 7L 5775, GE frontiere, bottom freezer, 17 cu. ft., 5250. Engelare amond color, 15 ft., 5175. All excellent condition 272-1486.

COLD Big 1770 Windows 200 Cold Cold Big 1770 Windows 200 Cold Big 1770

DYCKWRITE Seath Coronal portable lone Royal ROLLS MANN, J tone gold & durings steen by term option of the Coronal portable 57 each circles and the excellent condition (15.867) rest. 517, 298.718 LCHELL TARKE make displied & Laking. 412 (IAMAND LABRING, D.) could exit. 144. 5750 (Labring Robot in July 401 falls with side sides of the side of th

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-conton-----Pasta or Pizza DUO

12" PIZZA — choice of 2 toppings (sm. stuffed + \$2.00)

8 11.95

with soup or salad

above includes 1/2 carafe of wine or pitcher of beer Early bird discounts — Daily Specials

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Red Snapper, Halibut, Trout, Sword, Sole & Sea Bass \$595

Half of whole Lobster



\$695



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Mexican Combination Dinner \$5.95

Carnitas \$6.25

Prime Rib Dinner For Two \$13.95

Enjoy the music of Paul Eastland at Victor's Deck Live music in the lounge

Victor's Restaurant

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Monday through Friday 5-7 pn Monday—Prime Rib Tuesday—Fried Scallops Wednesday—BBQ Ribs Thursday—Chicken Fried Steak

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All above served with potators & vegetable 2 Happy Hours: 4-7 pm & 10 pm-2 am Lunch & dinner daily - Banquet facilities

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E. Fill DiR1 fence, 25 , 525 firewood, by load, 574-7600 METAL SHELVING used as bookcases, 4 shelves, 6:x6 excellent condition, 530, 276-9337

GARACE SALE. March 23: 24. Ben 12: Tall Oliver Paulis Bech. Serino, sis pariss brass simp, coper serile potting potting pariss, mind more.

on weekends only 48-7887

VAIVUE ROCKER, golden brown Original price
\$100, will sell not \$20, 282-3865

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7 PIECE SOLID WOOD WATERBED set \$1400 new sacrifice 1595 264-8613 20A/N & COUNTRY HOTEL in Hotel Circle deluxe double room for 2 nights, good any time through May 1985 3180 value, assing \$120, 287-9126. CARPET 39 YARDS of russet sixal carpeting, very coarse, in excellent condition on one side priversible; 359 224-7742 evenings, weekends. HUGE MULTI-FAMILY GARAGE SALE starts at Barn. March 23: 4428 Juniand Drive, Clairemore.

2 ATABI ARCADE GAMES, Tempest Both working, good condition Each \$275 or best offer 286-8498

MOVING SALE Sofa recines swiver chair, full bed, chest, desk, night stands, 14 cu. ft. refingerator, di-nette table. You have North Pair area. 234-1313 KINGSIZE BED with Hollywood frame: Very good condition, from mattress: \$100. Daily after 10.30, 583-7648. GAS STOVE, CALORIC, gold color, excellent condi-tion, \$225. Twin and regular size bedspreads, new woven in Water, reversible 587-0764 evenings

1300, self to \$125. Leaving area. 225-1170.

LA JOLLA HOME SEMDOELING sale: Finnish white in SERBOERATOR, MADIC CHEEF, Excellent condition. 1175. Laryleby chair, orange. \$125. Packet TV, Carboer 105, 515. Morroccor rug. \$125. more! loss 55:583-590.

ALUMINUM REWEBBED LOUNCE and lawn chan.
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NVEST LPTO 15000 or visit and network yearly List benefits and a name of appreciated value linear press reclude best still windows Worm MoD. se-returned at an agreeable time 799 0429 after 5 30 grass or visit 1990 0429 after 5 30

WATERBED, SUPER SINGLE, bookuse headboard, solid arial, drawers \$130 Stroller players 130 110 septime players 130 110 septime players 130 septime

BRAND NEW ELECTRIC hot tray, never used, 512 Excellent waffle iron, hardly used, 512, 582-1389 BRANDO MAY Each Tills. Not togs never used. 317.

ARLINE COUPONS I need 2 from TWA - Polarod promotion of non other international liyer. Have said 135 Collector Makes Egiment od cooper. White Promotion of non other international liyer. Have said 135 Collector Makes Egiment od cooper. White Egiment of the Promotion of the International Section 1997.

COUCH BROWN VEX.OUT. 51:78. 150. Naming states created 340.013. Need 1999. KRCY 80 ELECTRIC LETTERNIC macrime, 6 typerasis 10-36 pornol, 2 spare tapes, 1550 282-4954 week-rights 9-31, spare tapes, 1550 282-4954 week-spare 9-31, spare 150, s

28 SPECIALTY

BUY ONE SMALL

SANDWICH & GET ANOTHER OF EQUAL OR

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pleasant surprise waiting at
Dookies ... the waitresses
are efficient and the food is
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ENTERTAINMENT NIGHTLY AT THE PIANO BAR

Dookies

NEW SUPER SHIPL CAMERA and projector, remote phone. Documer six books, work 5 times, size 4 247-3199. OLD CALIFORNIA NEWSPAPERS from 1970s and 1980s, Have large quantity to sell Reasonable Other pid appropriate that the 287 5000. THOUSAND TRAKS Membership Universed: \$5000 or best offer: Evenings after 5 30pm, 235-0979 JANITORIAL EQUIPMENT Pile lifter, buffers, mop-buckets, etc. Reine Pair, 283-0913 DRYER ELECTRIC WHITE, very crean, exceptent condetion, 195 o72-1142

GLASS AND MARBLE driving table, 42" kB2" with matching chairs, 2 contemporary chairs, fabric and chrome. All imported from fally Was \$2400, atkins 5/40, 4647 inchings. NARD SALE Various sems Saturday, March 23, 9am-4cm, 2852 Kalmia Place, North Park-West off 30th

THE FISHER "Philharmonic Series" console. Garrard 4-speed record changer. 2 split-bamboo areique casting rods. 3 Danish Moderne dinning chairs. Na-hogany king-sized headboard. 5de-2187, 296-0226.

MODERN CHROME AND GLASS furniture and light fixtures. Track lights, 150. Naugarlyde char and oc-toman, 1100–273-7757, 454-7756. DISHWASHER, KENMORE For sale or will swap for clothes washer (wringer) 442-5806.

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CODMING ALL Premission inductions also gave by your adjustment furnitures will belond and of control after a summer Sourcey 1 from 19-pp. 887 Servina 207-2394 COLCH. \$25, drawn 207-24778 COUCH, \$25; drsser, s drawer, chest, 2 night stands, and 2 large mirrors, \$90. Antique chair, must see, \$80,280-2821 SOFA AND LOVESEAT, brand new, never used, ele-gant estitutiones, loose custions. Worth 1610, sich fac 1265. Beautiful new queensige sofa steeper un used, 3225. 475-9001.

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ANTIQUE CAR CHARS, 4 with being cushions and very confortable backs with some carving. Not highlights, but look great with old oak tables. \$200 or best offer. 291-4913 DEPRESSION GLASS, various patterns: Platters, cups. salcers, plates, bowls, salt and pepper shakers. Pat 272-7672

SPEED QUEEN ELECTRIC dryer in good mechanical condition. Must sell-quickly. Make offer. Tony. 268-0534.

RUG. 9'x12'. BEIGE. 525. Gas Javenmower, good condition. 575. Hedge content news. 520. Electric transpare conditionation. \$10. Senter 55. 483-2729. DOUBLE BED and box springs (American Beauty). 570, rollaway bed, 550. Both top condition, hardly used 469-8258.

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Jack White of KGTV 10: Back to basical Dookies has family prices . . . the food is good and it's plentiful. If you're hungry and you like good beef this is for you! The piano bar is a big draw and the performers are very good:

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consider trade for washerdayer or 77 5-94-949.

SOCID DAX KING HENRY during soom set, 6 chain, set and AVAPAT (SEET, arropar where dediction set, usatem chains wire, doubtle door 1275 or best offer 224-1278. MAGNAWOX STEREO with AMEM radio & record player, 55° fruitwood traditional cabinet, \$250; vel-veteen windback chairs. burnt nearon with gram-stripe, \$175 pair 465-2788.

LADY KENMORE electric dryer, white, standard size, 195, 287-194

WEDDING GOWN, long & eirgant, as new, & veil, 5275, 224-100 ELECTRIC NLN, perfect condition. Paragon X:14.1
with XX4 collair Runs on 1lbs up to 2000 degree.
14-38° s. 13" heptagon. Will deliver 3200 or best
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DIAMOND JACKET earnings, can be used with any stud earnings, approximately 10 dearnosis in each earning, beaution white quality, 1350 1560-1655 8 COUCH, FLOWERID print, arm covers, excellent Auto Gort. 697-4191 8 COUCH, FLOWERED print, arm covers, excellent condition, 1250, 286-3049

1/23, 75-0/80

BLACK WIPCUCHT BRON glass top Laber, 10°-47°.

UNING ROOM COUCH, 2 matching chairs, 1175. white same 26°+42° with 2 good condition; 276-8883 after 6pm.

REFRIGERATORIFREEZER, 15 cu. ft., frostless, Mora-gomery Ward, excellent condition. First. \$175

SIMMONS FIRM, backguard, twin bed, 1-1/2 years old, excellent condition, includes frame, 580 200-200-200.

REFRIGERATOR, 18 cu. ft., frostfree, 2-door, almond color, excellent condition, \$190; also gas stove. 4-burner, excellent condition, \$125, 283-5210. KINGSIZE WATERBED, 175, 17 cu ft. refrigerator, 1150, 3r4 size guitar, 125, 698-6880 22 CU FT SIDE-BYSIDE self-defrost Amana refriger-ator, green brand new compressor. Will sell for 5575, costs over \$1000 new 270-9237

DISHES, POTS & PANS, silverware, bowls, glasses, cups. Some match, some don't. Placements. Eddy 272-9757 evenings. ANTIQUE DRESSER with mirror & matching chest of drawers, on 8" legs & casters, antiqued cream & frushed brown, dresser \$45 chest \$40,4488.

COLLECTIONS menus, matches, old sheet music, new stamps. LPs & 45s from the '50s, tapes of Nix-on's & Agnew's speeches, 298-2989 after 6pm. MOVING SALE Office equipment, furnishings, plants and moretil Hillcrest Community Centre.

REFRIGERATOR, excellent working condition, will guarantee \$145, can deliver for \$15 more. Phoung 233,5124 and tell her flast says by COLUR "V. PORTABLE, almost new, then 1240, now only \$140, 428-0635.

ROUF IDTRP TICKET anywhere Deta flies in cons-nental U.S. First class upgrade when available, no extracharge 1220 Sue 225 0906.

HOUSEFUL OF ANTIQUE furnished for sale. Mostly oak, good quality and prices. Lawyer's bookcase, former snown sales arround Pass back. etc. 289-7451 net. also White treadle. 375 and 150: 454-6066. QUEENSIZE BED completel includes mattress, box, and frame with wheels. \$50tbest offer, 263-5471 or 86s-1788.

OLD PATTERNS FOR BARBIE Doll clothes 7 outfits to crochet. 53, and 12 outfits to knit, 14 Days 205-1738, evenings 469-3485

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ZENITH 19" COLOR TV needs some work, or use at KING/UZE WATERBED with heater and liner, 560, way stereo speakers, 550. For details 225-0323. SUN REALTY SCHOOL Tape Course. Good tapes an book to learn how to pass the Realtor licensing

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SPEED QUEEN WASHER and General Electric gas dryer, \$250 set, or \$150 each Electric lawn edger, \$35 Seas Sades 3 spred brooke, \$30,274,9348.

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COMPLETE TWINSZE mosteres set Best offer improduceds. 5350 offer areas. 575 with set or consider stude for wisherstayer or 77 569-919s.

SOLID DAK KING HENRY district now

8 COUCH, GOES WITH any decor, excellent condi-tion Best offer 291-7534 DIAMPANA ARRESTED CARGOS OF INC. 103, and 1/2 caret foose diamonds. Will sacrifice Don 235-463 6' COUCH AND MATCHING chair, desks, office chairs and mirrors 284-4097

SCFA, BLACK VINYL, &, with 3 back custions, I seat custion, all revenible, good condition, 145 291-2887 mornings, weekends. OUEEN SOFABED, 1275; full bed, 135; RCA 19" color TV, 1125; recliner, 125; Best offer 296-2284.

AR FARE, sin Diego to Chicagorilluffato on United Arrines, one-way, May 4, 1300, 272-2697.

RUNKERDS SOLD wood with wainst finish, mic condition, with matrieses 1125- 425-3709 after 4 30pm 7-OOL COVER Sizarnest, bubble type, 20400 never-oved, 500 415-2495 days conditions of the condition of the condit

CUTING TABLE 36" high, 9" long, 51" long, on rollers, low assattment for accommodating rolls, 1257-35-3690.

WHEELS MARTE spoke, 4, fairs fits GML 460 set.

Menor Code restronce layer, Barbot, 2 memories, doct-dash memory, 135: 271-4079, 10am-10pm, word in spood conviners in Sar Jean, 793-3821. LAZ-BOY RECLINER, large size, dark brown vinyl. \$100 278-9624

POLAROID. SLIDE & MOVIE cameras, reels, classic clothes 10-12 in wool, silk, poly, poly-cotton, dresses, skets, blouses, suits, shoes 108, traderses 488-132 CASSETTE, 8 TRACK adapter K28, top quality and performance, excellent condition, \$25, 583-0286

WAVELESS WATERBED, QUEENSIZE 12-drawer pedestal, set up for inspection. Best offer Desperate to sell. Excellent condition. 291-7534, leave AMBROPS (LINFRAMED), 42" +68", 42" x74", \$100 both Wood table, 40" x60", \$45, 3 wood chairs, \$75. Colema board, \$50. Bamboo shade 8" x6", \$25, Cash. \$70.8094.

REFRIGERATOR-KECUNATOR, excellent condition, 5200 Acoustic guitar, like new. \$100 Chris. 272-1855.

USED GENERAL ELECTRIC OVEN and range Har-vest gold in excellent condition 1175. Leave mes-sage 270-680.

SUIAPMEETER'S CANOPY, 10'x10', poles, tarp. 2 concrete blocks, complete, 575. Rick 276-7900. WOODWORKERS, MECHANICS 40 lbs. of white washed cotton rags, \$1,25/\$; Ramona 457-8131

BIKE - BOY SIGIRE'S 20" bike with barrania seat, very good condition, \$25. Castle Greyskull with Masters of Universe Figures, like new, \$25. Carol 465-7070 or 861-7815.

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15" COLOR TV 585. Works great! Office chairs 112.00 cm; Switzershall, Field 4561-537 COFFEE TABLE and end sable, Heywood Wakefield, unlid birth, excellent condition, \$250, 224-8673.

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BM PC COAMPATRILE BS computer, 256K, 2 D5-160K driver, graphics card, Annale monitor, 2 serial ports, primer port, IBM seyboard, DOS 2 I, 148-15 Brother daisy: wheel primer, WondStar, 32600/best, 4 months new 695-8112

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ALL YOU CAN EAT SPAGHETTI DINNER

\$2.49 (homemade meat sauce)
Wednesdays 5-9 pm only
One serving of garlic bread & salad included

Country Breakfest
2 eggs, country-style potatoes, honey bran muffin and your choice of ham, bacon, or country-style sausage, only

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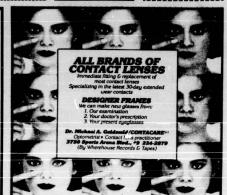
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3 INDIA CENTA CE URAS CENTA CE URAS CENTA CE URAS CENTA CE URAS CENTA SAMB 1977 DMS 99 Excritent condition, surrout, new brakes, Microten radius Must set 452-0422. Inches area unrout, AMAFM steems, 48000 miles, excellent condition, 31000 bets 467.20 09 miles, ex

'71 DATSUN 1200 - very good condition, good mile-age, tires, very dependable, 1975 278-9538

173 MECIDE 1200, exchine condition, 30 mg, office and some description connection according to the control of t

5/200 Kirk 5/7-0394

MGB PARTS: 62 engine and transmission, wire where from an rear suspension 566-6746 with the format rear suspension 566-6746 with the format

1969 VW BUS, engine good, runs good, needs paint, \$1000 or best offer, 428-2761 after 6pm. 4 MAG TYPE WHEELS, 15x7, 5 hole, taken off Chevy Van, good condition, needs cleaning 150 Ray 748-5468 (Poway)

79 DODGE MAXIVAN, ALTC, AC, PSIPE 4 speak-ers, sofa bed, 4 captain's chain, custom windows/ paint 15250, 299-5285.

1971 CHEVROLET STATION WAGON 400, 8 cylinder it runs. Must sell. \$300 or best offer over. Aset-tine School, 296-2135; leave message in evenings.

1990 CHIRTLERS. Windoor Newport havillop, radio, neasts, spinorir, pilos New Sterler sedani, 8 cylini-er, mar sess. In 19350 or less of the 45-2479 services. 19350 of test of test

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WARTER SIMIL disease common and 1554-151 from 100 or owner 261-801 cm. The 250-505 for the 25

1978 WHITE MAZDA GLC, hatchback, 2-door, very good condition, automatic transmission, AMFM ra-dio, folding rear seats, \$1500, 483-4264

The Aux Condition Lands Place Invasion Must all 1200 and 120 a 461-1059 after 6 300m.

DOCK BUMPERS-chrome and painted for leather seas, upgraded engine and susamion numitrucks 460-1224. New tees, batters, korns \$12,000,226-6358.

GAS GREARICE WINCO 4000 sents 8 hone-power Blogs and dozone region feet condoors

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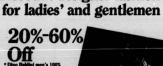
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with vote, walk to Covers Mountain, 1350 plus unless found for grad simple or the covers Mountain, 1350 plus unless found for grad simple or 1350 month, first, and adversify deposit of grad simple or 1350 month, first, and adversify deposit of grad simple or 1350 month, first, and adversify deposit of grad simple or 1350 month, first, and adversify or

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CLAREMONT - SHARE HOUSE. Mature nonsmoker. \$250 plus one-half utilities. 275-5749.

An expension growth pair with temperature of the control of the co

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ROOMMATE NEEDED to share 2 bedroom, 1 bath spartment in North Park. Nonsmoker, must like ani-mals. \$270, plus. 1/2 utilities and deposit. Suzi 290,097.

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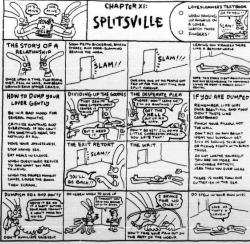
ROOMMATE WANTED to share large two bedroom apartmers in hommel Heights 31% moreh and 1/2 unities 2021/33 faith epin in spacous, unities 2021/33 faith epin in spacous, switter ARRA Large soon with full bath 5275 54VIEE ARRA Large soon with full bath 5275

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FEMALE DOMBATE to rownhouse in Min Mes.

SEMERIFAL, beautiful 3 bedroom 2 bath rown.

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Here your own fV, genee Clean, employed no own buffer good, secured, Livindy Excellents, 1590 a mortin, 1/2 utilities. Available immediately. This 457,4572 days.

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SERRA MESA, responsible working female only over 20, to share 2 bedroom 2 barn route man Sharp's Hospital \$71-0611, leave message A. DULA DIAM surp operation mater tests

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SOUTH MISSION REACH Toommate wanted to share 3 bedroom apartment with 2 females. 1/2 blocks from the ocean. 5267 + 1/3 utilises year-round. Suzanne, 281-1438, leave message.

COURLE NEED FEMALE to share 2 betroom house in Mrs Mesa. Graduate student or working: 5270 month plus 1250 deposit, 695-3974.

PACIFIC BEACH Missifemale, non-smoking, professoral wanted in share nice 2 bedroom, 1-1/2 batt townhouse, 13-00/month + depose and half usilities 27-1-013

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MOCHMATE TO SHARE large Cardiff Londo on bluff with beautiful occurrant view. Z blocks to learn. I bedroom? buth Must see to appreciate Many umenter, Available April 1.325/month + 113 utilizes 451-4122(436-7566. O ONE OF A KIND rentiown Perfect local, 2 can 4 bedrooms available #2871 226-8566 \$385 NORTH PARK house & garage. Ferced yard, large sunic ketchen #2745, 226-8566 1475 RANCHY 3 BEDROOM house, 2 car work-shop, dishwasher, all modern kitchen. #4966

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LARGE I SEDROOM quiet Clairemont condo like new, 1525 includes balcony, heat, drapes, carpet, ample closets, flundry, parking Shopping, moves to misute walk, 433-551.

PACIFIC BEACH 3 new 2 bedroom, 2 bath apart-ments, 1921 Reed Avenue, Each unit has carport, freeplike, distribusher and stoage, and morel \$725 month, awadale April 8, 483-3819.

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5250 OFFICE Private bath and entrance Excellent ugn exposure, 4608 30th St. 466-7555 or 287-7003

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And University, 265-2704

GARAGE IN BRIDROCK Verticle storage only, 160

emonth, 288-1111

And Share 1145-1165, 218-9920.

STUDIO, UNIFURNISHED, welk to Balloa Park. 5310 4355 - EXTRA LANGE 2 bedroom: 1 birth garde-aphtiment, private backory. Carpets, daper, store 200-811, platons teave message: 1 birth street 200-811, platons teave message: 1 birth street 200-811, platons teave message: 1 birth street 2 birth street street store to the street street street storet street street storet store 2 BEDROOM, 2-1/4 bith Crown front luxury condo Great location, microwiwe, garage, securely build-ing, and more \$790, 270-0815.

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WANTED TO REVT -2-3 bedroom house in Mission Pillus McCallette value of the previous groupes and the part of the beach Couple witholder and the processing agreement once for signing 4 summer 13/20 weekend control yet 95-946.

\$100 off

ERNIE POOK'S COMEEK





PRETTY SOOK FABIAN HAD TO GO LIVE SOMEWHERE NOT WITH HIS MOM. HIS MOM STAYED. I ASKED MY MOM HOW COME FABIAN CAN'T LIVE WITH US? SHE SAYS WE HAVE ENOUGH TROUBLES AS

CLAIREMONT 3 BEDROOM 2 bain 2 car gicage BV parking, family room, laundry room, nice. Mt Acara St. Pieter nonsmokers, no pets. 1850. April 1 330-439. 270-4328

† BEDROCM, 1 BATH duplex, \$600 month. Children & pets welcome. Available now \$509 Lauretta Street, Fashion Valley area. 291-7098

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By Don Rubin
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Puzzle will be two free passes to OFURO HOT TUBS in Pacifi

Seach or Reader T-shirts.

2. All entries in the Reader All entries in the Reader
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Puzzle, P.O. Box 80803, San
Diego, CA 92138) by 9:00 a.m.
Wednesday, six days following to

accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).

cligible.

5. In the event of disgutes or ties, decisions of the judges will b final, and arbitrary. We've only g five prizes each week to give awa so if there are more than five

ByomaaH**Enie SERBAAS DOOR**

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2. Russell D. Spencer, Vista
3. William Edwards,

San Diego 4. Edmond F. Brooks, La Mesa
5. Lee Ann d'Artenay,
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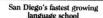
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LA JOLLA CONDO 2 bedroum, 2 bath, post, ja-cuzzi 2 tennis courts, extensive wood paneling, track systems low down payment, move offert \$73,7544 95-5878.

LUXURY UNITS for sale 1/2 block from beach, years old, view, parking \$320,000, 459,3805 THE GOOD LIFE is at the beach. Own this excep-tional condominium on your terms! Equity share or lease your way into paradise! 274-6430. call now!

WEEKEND HIDEAWAY for sale Trailer with addi-tional large room permanently parked near Julian Hugo 466-4464 days 469-5470 evenings

LARGE 1 BEDROOM CONDO, 4444 West Point Loma, 725 square feet, patio, pool, sauna, security bustless Assume to 5% loan, 364,000, 723-5835

NV/ISTORS 2 BEDROOM, I bath condominum Be-lowner 286-324 LOVELY 3 BEDROOM, 1 1/2 bath, fire

NORTH PACIFIC BEACH, private & quet. 2 bed-room. I bith on large lot, 2 car garage. Prime loca-tion, 2 brocks to ocean. Assumable financing \$132,000, by owner 488-6725. Y CM/NER, 3 bedrooms, 2 baths condominum in erra Mesa. Pool and spa. 575,900. 571-8500 after 30pm.

LEMON GROVE, 1/2 acre los, can be spid into 2 lots. \$60,000. Located on west side of 8247 Adams Avenue 1889 140-9899.

TEAST OFTION — FLETCHER HILLS Newer, 3 bed-tooms, 2 butts, Justiny home, breplace, family room-idining soom. 3-car garage, spx. deck. view 5975moorth, 1145,000, 461-7962

REASONABLY PRICED MOBILE HOME by owner. I bedinon: 2 bath, minuted walls, mist condition, se-curity, quiet. One buyer must be 55. Shamger occu-parts OK. Entry. 244-9944 or 233-3629.

SPACIOUS 1-BEDROOM MOBILE home in superior serior park - Expando LR. new roof, new paint, new drapes, designer blinds, excellent condition. 112-500 or ofter 478-5085.

TAHOE TIME SHARE, on lake, 1/4 mile to Heavenly, Jacuzzi, pool, one week high season + \$16 for extra days Sacrifice! Don 235-4162

OWNER ANXIOUS TO RELOCATE Will sicrifice beautiful 3 bedroom, 2 1/2 bath condo minutes from Mission Valley, Many extras including fire-place, bacony, skylight, and canyon view. Reduced \$10,000, only \$115,000, \$84-1685.

YOUNG CHRISTIAN COUPLE with excellent jobs will pay full value for your North County home. Lit tile or no down — your fair terms. Wayne. 757-4528

AFFORDABLE LUXURY: Family-sized townhouse in San Carlos, \$126,750, 3 bedrooms, 2 1/2 baths, library, bonus room, 2-car garage, poor, spa. Owner, 3-c. 3789.

NORTH PARK, until 2 bedroom corner house, cur-rently rented at 1440 per month, 162,000 or best of fer, Agent 284-8000.

LAKE WASSING AREA 20 Wew acres \$27,000 As some his bolince \$8,500 at 8 1/2%. Computer trade inclusioner, car boot 425,40.39. WANTED LOT OR HOUSE in San Diego City, partly trading with Oriental carpets, 231-2682 MISSION BAY CLISTOM HOME: Dicentibay view, 2 bedrooms, 2-1/2 baths, tile, stainglass, deck. 727 Vante Ct. s209,000, 488,0045.

J BEDROOM, 2 BATH brick home on 10 acres with pile, fruit trees, creek turning strough property, boy windows, all electric Story, Arkansas, \$79,500 286-6294 CREPS RANCH CONDO Country seclusion with convenient axiamin, fireplace, air conditioning, trick layting, walk-in closet, refrigerator, dish-waher, sociage, patio, pool, jacuzzi. Owner ans-ious 363,900 e95-2548.

OSEGON COAST - 3 bedroom ocean view perma-nent residence or vacation home. Sellers very anx our. \$55,000 cash or small down with contract 1718 (22-39) or (503) \$47-3715.

TIERRASANTA TOWNHOUSE-2 bedroom, 2-112 buth, 2 car garage, 1400 square feet, upgrades. Ten-rus, pools, spas. 5112,000. Assume 9-3446, 277-4001.

2 BEDROOM LARGE HOUSE in East San Diego on 50x125 R2-A zoned lot, 32x assumable loan at 8.5%, 567,000 Call 284-1247.

ANY CREATIVE DEAL considered. Must sell Pacific Beach condo. 2 bedroo, 2-1/2 bath, 1/31,000 call for mous information, 273-0324

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FACING FORECLOSURE or loss of property? Older retired couple, with limited funds, wants to pur chase your interest in your property. 278-5103.

VEW LOT, Dictionary Hill, 50x125, Leities, 15000 down, flexible payments, 135,000, 273-3542

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HELCREST 2 BEDROOM 2 bath condo. security building, air conditioning \$3,000 down and as sume \$78,000 toan at 12-112%, 272-1635 MISSION HILLS Beautifully restored oms, 2-1/2 baths, survicem and familia KONA-HAWAII, terrific location and concrete steel deluse oceanivew beach condo 1,040 st. ft. of lux-ury and sound of surf. Settleadeterms. 488-3575

BY CNANCER | HEDROCAL 2 1/2 buth; townho Large patio, poor 1,325 kg ft | 5 minutes from 1. Close Plaza Bonna | 429,9272

OFF THE CUFF Is it harder raising kids today?



Manager North Park Right before her birth, we In some ways it's easier, in some ways harder. There's read about a baby being kidnapped from the Kaiser facility in Bellflower. We were some ways harder. There's more for a parent to learn to keep up with them. Kids are exposed to things that accelerate learning and I think they learn faster than when we were kids, but it creates other roblems. They're exposed to going to Kaiser here and it was a little upsetting, but our experience with the hospital was good. You do have to over skill, but it creat conduct problems. They're exposed to so many things all at once. Our social values have changed since we were kids. You want them to have some of the values you were raised with, but you don't want them to be that restricted. When I was young I remember thinking, "I'll never be that way with my kids," and then I bear myself saying the way from the stairs." "Dut't salk to this stranger." "Say away from that dog," I think it's probably still easier to raise a boy. With a girl you have so many more things to worry worry about more loonies running around. It used to be safe to go out trick or treating Now you can't even cat Girl Scout cookies. When we were growing up you had a feeling of foreverness. The world seemed safer. Another thing is that now most couples don't have the financial option of having one parent stay home for a while. We are lucky. Even though there are some trade-offs, we're able to make ends meet In some ways it's easier. More In some ways it's easier. More modern conveniences — no pins in diapers, the swings, all the little baby machines. many more things to worry about.



and kids Spring Fitter Point Loma

Sherry: It is harder. It costs more money, although I think education is better. In kindergarten I played with blocks for games. Today, kids learn to read and write. I think parents know more about kids and it helps — things like a proper diet. There are always going to be some problems but we take them as they come; it's not easy being a parent but I enjoy it. Billy: I think it's difficult to

answer that; how do we know We didn't raise us. In some ways I think it's easier: dads help out more, they get more involved. I do things for my kids that my father never did— giving them baths, for instance, attending activities that are important to them. Raising children is as hard as you want



Operator Escondido Yes. When I was growing up

in the Bay Area my mom could leave the screen door open all night, while she watched TV. My sister and I could go for walks around the block after dark, and nobody worried about it. When I was growing up, drugs weren't a problem Kimberley's only five, but I've had to tell her that if anybody offers you any of these things, you say no. I have to tell her you say no. I have to tell ner things my mom never had to tell me. There's a lot more things to confuse a kid, a lot more input — men wearing skirts, and things like that. You have to help them sort it out. I think the "me society" of the Seventies and Eighties has a lot to do with it. People do what's good for them, which may be liberating in some ways, but a lot more restrictive in others



Bookkeeper City Heights

I was raised in a very strict Italian family back East. Alanna's upbringing is very different. I've been a single parent since she was two onths old. It's been hard months old. It's been hard working, keeping up with friends, and raising her — but I wouldn't give her up for the world. I have a private sitter for her; that's expensive, but it's worth it to me. When she was younger, I could throw her in a stroller and take her everywhere, even happy hours, with me. I can't do that anymore. She's big for two and a half. And she's smart. The hardest part is not having as much time as I'd like to have t spend with her. She's all I had to talk to back when she was born, but now she can talk back. Now we're pals.

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