

This Farm Shortly after dawn on a chilly desert morning. Bill Engler, forty-year-old fish farmer-entrepreneur, and Victor Wade. his forty-five-year-old French-Canadian partner, are standing in their pole-barn fish hatchery trying to figure out how to measure a third of an ounce of a new animal antibiotic on a postal scale calibrated in one-ounce increments. Even though they've both been up long enough to a more work than most people do in a day, and the sun still hasn't come up over the Choolade Mountains behind

Catfish and tilapia may not yet have the appeal of sea bass and halibut, that is about to change.

The whole fish farm is a fly-ty-the-seat-of-your-pants operation. In the true spirit of American entrepreneurship, they are undercapitalized and overly ambitus. The hatchery's dozen or so water tanks consist of everything for such as the sea of the sea

But in spite of the chaos and squalor, the place works. If you peer into the tanks you can see thousands — even millions — of catfish and til tilpai fingerlings flitting back and forth as they feed in perfect unison, as happily as little dollar signs growing into full-grown five-dollar bills.

Just east of the Salton Sea, between the towns of Brawley and Mecca, there's a growing cluster of commercial aquaculturists — though among themselves they prefer to call each (continued on page 10)

By Steve Sorensen



Board Removes Private Parts

Rega Jing Dinah McNichols' story "The Art of Emergence" (March 28), what's this? Rejecting a wagina and hanging a penis? ("... A large portrait of a female

(". . . A large portrait of a femal nude reclining on a rug with a brightly painted, exposed vagina, was found offensive by at least one member of the Athenaeum board of directors, who ordered its removal.") The women's ent will be up in arms over

this.

Why didn't they hang it next to
the large portrait of a male nude
talling from the sky with a brightly
painted. exposed penis?

Elementary, my dear Freud.

Michaela Allen

Loma Portal

LETTERS

The Reader welcomes letters for pub-cation. Address them to Letters to the Editor, P.O. Box 80803, San Diego,

Within Maney's Mind

Manneys Minna
After reading the article "All
That Outdoor Jazz" in the March
21 issue ("Highlights of
Upcoming Events"), I found
several questions and thoughts
recurring within my mind. In
reference to the author's rather
reference to the author's rather
reference to the author's rather
defended to the author's rather rather
defended to the author's rather rather
defended to the author's rather see the credentials of someone who so boldly calls such artists "musical charlatans." As for his comparison of their musical efforts to Pia Zadora's acting, it was comparison of other musical erions be Pair Zadoria seeking, it was a Pair Zadoria seeking, it was a Pair Zadoria seeking, it was a pair zero designation of the z

repercussions.
I would like to call to your attention that Bob James and Chuck Mangione placed in the top ten "favorite jazz artists" in a contest/survey conducted by content/survey conducted by KIPM's "Lights Out" juzz program. If these artists are the "musical charaltanis" (Chuck Rogers purports them to be, one must wonder how Mangione placed tenth and Boot James placed first. Does this mean that every is classified likely the place of the Control of the Control of the Control Control of the Control of the Control Pour's David Sanborns' Many secole who lites to and enjoy Ponty? David Sanborn? Many people who listen to and enjoy contemporary jazz might well take offense from Mr. Rogers's viewpoint. After all, it was they who chose the winners in the survey; but, or course. Mr. Rogers merely considers them to be "parry-hearty, bake-in-the-sun" types, incapable of recognizing what the considers to be "notable performers." Lorelei Maney

Beyond The Boulevard

Reading George Bergmeister's
"Thinking of San Ysidro" (March
21) for the second time. I realize
this is about the best the Reader

has offered to the South Bay. There are just as many yuppies, hippies, welfare recipients, retired folks, and liberals as up north, yet your paper avoids the area. And those who can find your pape; down hore eniow it.

who can find your pape. down here enjoy it.

Anyway, the article in question is a tow blow to the area and your paper. Some people are killed in a interest in the area. The article docen't oweremphasize the issue, but judging from other Reader appears of the South Bay, it is clearly the only "secue" to have clearly the only "secue" to have written the article suggests be't intimately familiar with the area, which he is not. He had driven down the Bouleward a few times, down the Bouleward a few times, and the supposition of the supposition

enough exposure to pose as a

"local."
He says the area is "so congested there is no room for anything else ... "While he was driving south on the Boulevard, or if he had bothered to look up and east of the Chinese restaurant, he would have seen vacant hillsides, empty as far as the eye can see

restaurant, he would have seen vaccant hillsdes, emply as fir as the eye can see. The eye can see, and the eye can see, and the eye can see all other course of the multi be seen when it rains. And how ignorant to think mould in San Yaskion streets, the sand mongation, and the multi forms in the sound in San Yaskion streets, as weather patterns in San Diego County known, may imply season here is in the winter when it is colder, and hence when they are the end of the end

Patrol.

For a paper that seems to be involved in honestly informing the public, this is a story about the South Bay that you should research and print.

Mike Harris Imperial Beach

Scouts Honored

Scouts Honored
After reading Glem Wallace's
excellent article ("Thi Bloody
accellent accellent accellent accellent
both Kit Carson and Li. Beale took
to reach San Diego the night of
reach San Diego the night of
reach San Diego the night of
reach San Diego
the San Carson. They crossed
the creak at Green places and, it is said, received sustenance at the
Rut rancho at the west end of the
reach so the son the son the
son interesting that Karny's trail
to on the north side of the crea
to what is now Lia
Rowert, Gressir's housing
developments there will eradicate
these tracks. I upget all interested
citizens to help us preserve these
Incidentally, Councilman Bill
Incidentally, Councilman Bill

historic trails.
Incidentally, Councilman Bill

Incidentally, Councilman Bill Mitchell has suggested that the theme for this year's Park Day (in April) be "The Battle of San Pasqual". Let's join the councilman there and pay tribute to General Kearny and the Army of the West. John Northrap, Director Friends of Penasquitos, Inc.

And on This Farm They Had Some Fish It can get wet out there in the desert, especially when you're raising tons of fish. By Steve Sorcisen

City Lights A psychic for elephants at the Wild Animal Park, boffs from a traffic court balliff, a downtown bus stop starts arguments, Ef. Hutton speaks on freeway improvements, bettling boulder graffini, and more

Straight from the Hip Matthew Alice explains currency symbols and reveals why dry cleaners rarely lose their shirts.

The Iriaide Story Sea World's sudden plan to scrap a hotel and build a water park raises questions and problems.

By Paul Krueger.

Habanos Once you've smoked a (forbidden) Cuban cigar, anything else is revolting. By Neal Matthews Music A pretty good ol' concert turns Lakeside into Waylon Jennings country. By John D'Agostino Theater Jonathan Saville witnesses an unenlightening production of The Torch-Bearers at the Old Globe . . .

Restaurants Eleanor Widmer's New Orleans dining diary, plus a list of San Diego eateries offering Easter brunch

Movies Talking Heads can be seen as well as heard, in Stop Making Sense. Reviewed by Duncan Shepherd More Theater Stephen Metcalfe's Vikings at the Cassius Carter, reviewed by Jeff Smith Quarter Notes The brothers Paratore with the San Diego Symphony, and local pianist Gustavo Romero in recital.

By Jonathan Saville

Letters ..

0 0 0



Highlights of Upcoming Events A local Laotian New Year's odebration, performance artists play music at UCSD, the twelfth annual San Diego Crew Classic, and the company of Tadashi Suzuki Music Scene Upcoming concerts, clubs, and performers



Index to Specialized Display Advertising Automotive, real estate, restaurants, services, sports and fitness.	•
Life in Hell What we have learned. By Matt Goening	
Ernie Pook's Comeek Your best friend. By Lynda Berry	
The Reader Puzzle Ad nauseum. By Don Rubin	
Off the Cuff If you were transported back to the Fourteenth	96

Current Movies Capsule reviews and complete directory



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VERIFIED

City Lights

I Sense A Dumbo Complex

"Six months ago our relationship went down the tubes," says senior African elephant trainer Lou Biscont Sabu, the twenty-six-year-old matriarch of Bisconti's elephants at the Wild Animal Park, had grown cold toward him. Whenever he entered the elephant yard, Sabu would turn her back to him and walk away. She no longer listened to his commands. Something had gone wrong, very wrong. A month and a half ago Biscont wife suggested that he North County psychic Samantha Jean Khury, a woman widely known in animal-lover circles for her uncanny telepathic ability with animals. Such was Bisconti's According to Khury, Sabu's distress with Sabu that he

decided to give Khury a try.

For the past five years Khury has been counseling pet owners has been counseling pet owners and their pets. "I'm usually the last-ditch effort," she says. "I'm the last thing people will try before taking the animal to the pound." Prior to working with Sabu, the largest animal Khury had counseled had been a wolf; the smallest had been a lizard. A series of five weekly sessions with Sabu and the other African elephants at the park (at thirty dollars an hour) consisted of discussions she carried out with the eleph in a process of sending and receiving mental images to from the animals' minds.

"During our first session, Sabu expressed such rage toward humans for what we had done to her species," Khury says. "She told me that some

elephants had died at the park and that the trainers had taker the sick elephants away before the other elephants could perform their mourning ritual Sabu couldn't understand that

In addition to the elephants interrupted grief process. Khury discovered that Sabu held Bisconti responsible for the terrible pain the elephant endured late last year when she was operated on for vaginal polyps. Sabu felt Bisconti betrayed her. "I had Samantha explain that while I was responsible for the operation, it and the other things she complained about were done with the elephants' best interest in mind," says Bisconti. "I told her, through Samantha, that in many cases I was only carrying out orders given to me by people higher up on the chain of command."

vaginal polyps may well have been caused, in part, by the stress the elephant experienced as the lead cow in the matriarchal herd. Khury says matriarchal herd. Khury says that Sabu would often lie awake until late in the night worrying about the other elephants, their diet, and their collective sorrows. And another cause for sorrows. And another cause for ill feelings was the park practice of taking baby elephants away from their mothers. This concern was echoed by an Asian elephant Khury spoke with after her final session with Sabu. Khury was led to the natik Abu. was led to the park's Asian elephants and was asked to speak to a female who had refused to let a male mount refused to let a male mount her.
After communicating with both
the bull and the cow, Khury
says she uncovered the source
of the problem. "It seems that
the male elephant has a
tremendous headache. It wasn't



clear whether this was caused by an old head injury, σ if he had the headache every time he came into musth. The female, on the other hand, said that she didn't want to get pregnant because, she said, the huma always take the baby elephar away. Not only was this a concern of hers, but of other elephants in the yard as well."
Khury later explained to the elephants that the humans were not simply being mean, but

were trying to take care of the

were trying to take care of the elephants the best way they knew how.

According to Bisconti, Khury's consultations with the elephants were successful. Nor only were the elephants given an opportunity to share their grievances, but he was also able to talk with them about their behavior. One concrete example of Khury's success was her ability to persuade the

orderly fashion at bedtime. She told the elephants that Bisconti wanted them to hold onto each other's tails when being led into the elephant barn at night Before, the process had been almost chaotic, like too many trucks trying to park at once i the same garage. This was no small feat, says Khury, "Sahu had a thing about her tail — she didn't want anyone to touch i But she really wanted to make things go well, so she has worked through that. It was really difficult for her." Also, by Sabu's request, the elephants at the park are now receiving more oranges and tomatoes to increase the mount of vitamin C in their The good news of the Wild

Animal Park's happy elephants has recently reached the San Diego Zoo, and trainers there were in the process of pooling their money to pay Khury for similar conferences with their elephants. Recently the zoo made some changes in the animals' enclosure — new skylights in the elephant barn. new toys for the elephants to play with in the elephant yard they have any complaints or suggestions on how the zoo could serve its elephants bette When asked about the zoo administration's policy regarding such esoteric animal care, zoo public relations representative Jeff Jouett stated that the trainers had canceled that the trainers had canceled their appointment with Khury and had no future plans for soliciting her services. Khury, however, when contacted this Tuesday, stated that she had received no word of the cancellation.

-40

The Bus Stops Where?

The Horton Plaza shopping center juggernaut continues: last week the city transit board voted eight to one in favor of moving the main downtown bus stop away from the plaza itself. If the request — which was brought forth by the bus brought forth by the bus company, the city's traffic engineer, and the Centre City Development Corporation (CCDC) — is ratified by the City of San Diego, by midsummer the bus stop will be shifted one block west to the corner of Third and Broadway.

corner of Third and Broadway.

Of course, the owners of the
Central Federal high-rise on
that corner fought the
proposal. The Koll
Company/La Salle Partners
hired a transportation expert to
demonstrate that a gigantic
mess will be created around the
base of the skyscaper. Right
now, the florton Flaza the stop
(differ Facon Valley)
handling about 5000 bus riders



a day. If, as seems likely, the change is made, the new bus stop will become number one in terms of ridership. This is due to the proposed merger of two bus stops — Horton Plaza

Second avenues on Broacway

— into a single stop at Third.

Koll executives declined to talk about their opposition to the move, but at the transit board meeting their consultant argued that the building just wasn't designed to have hordes of people swarming around it. The glass and steel of the structure comes straight down twenty-two stories to the edge of the sidewalk, whereas at Horton Plaza bus riders have some open space upon which they can fan out. Even though the sidewalk is a little wider it front of the building than it is in front of the plaza, and bus riders will be separated from pedestrians by an as-yet-undetermined handrail or

undetermined handrail or landscaping, one can presume that the congestion will be heavy in the affected block. CCDC planners say the change is necessary in order to make it possible for drivers to make a right-hand turn from castbound Broadway onto make a right-hand turn from castbound Broadway onto provident to the control of provident such as the bases on that corner. CCDC needs that turn because just down Fourth is an entrance to the big parking garage being the provident provident provident provident provident such provident provi the big parking garage being built for the Horton Plaza retail center, set to open in late summer of this year. And it



goes without saying (CCDC people are careful not to) that the plaza itself, which will be the grand entrance to the

sound of roaring diesels, not to mention bus riders who figure to get a load off their feet on transfers. But the more serious transfers to the shopping center's success is the problem of the drifters and panhandlers who formerly populated the plaza and who now populate the sidewalk behind the bus stop during the plaza's remodeling. This issue is being handled gingerly by the bus stop movers. "The bus stop has nothing to do with the street." transfers. But the more serious nothing to do with the stree people, says Roger Snoble, general manager of the bus company. "If they have eighty cents, they sure aren't going to spend it on bus fare." Similarly, CCDC is bobbing and weaving around that one. "There's not a definite link between the street people and the bus stop," says Al Mercer, senior planner with CCDC. "This is strictly a traffic

filled with bus exhaust and the

City Lights



And A Rock Feels No Paint

Jess Wilson is one of 350 maintenance workers employed by the state department of transportation (Caltrans) to take care of the thousands of miles of freeways and highways that run through San Diego County. The maintenance force is divided into crews of five. each responsible for about thirty miles of roads; their normal duties include making repairs whenever needed and keeping their assigned stretches of roadway free of rocks, snow, and other debris But one day each month,

Wilson and his fellow Caltran Wilson and his fellow Caltrans employees turn their attention upward. Armed with buckets of white paint, they drive slowly along their routes, stopping periodically to paint over the growing amount of graffiti that has been cropping up on roadside boulders.

Wilson notes, however, that

in recent years the graffiti battle has escalated, becoming almost unwinnable. "Sometimes the very next day we go by an area we've painted over and somebody's written on it again." Wilson says. "Painting over boulders with one color doesn't seem to work; all we're doing is providing spray-can artists with big blackboards." Wilson is one to know. Included on his route — a twenty-six-mile stretch of Interstate 8 between Crestwood and Ocotillo, about seventy miles east of San Diego

is what Caltrans regards as the most heavily vandalized spot in the county: the Mountain Springs Grade, where the mountains meet the desert and where there is an abundance of rock outcroppings.
So two years ago, Wilson

and fellow crew member Cary Woempner came up with a new approach to eradicate the graffiti problem. Instead of merely painting over graffiti with their three-gallon pump sprayer, they first mix varying shades of white, tan, rose, and rust paint to match the graffiti-scarred boulders. When the proper hue has been obtained, t is sprayed onto the targeted rock; then Wilson flings a shovelful of dirt over the fresh paint "to give it a really natural look," he says. As a result, Wilson adds, the painted rocks appear virtually untainted, and graffiti writers will have to look elsewhere for those inviting patches of white Until recently, Wilson's

solution has remained pretty much a secret, but buoyed by the results — the graffiti problem has decreased significantly along his section of Interstate 8 Wilson claims he mentioned it to Caltrans spokesman Jim Larson a few weeks ago. And after a trip to the affected area. Larson say he was so impressed that he's formally recommending the "mix and match" approach to all Caltrans maintenance crews

terraced minipark. Upper Prospect Street, which now moves autos northbound only. would be widened to carry two way traffic, and the portion of



subterranean hollow he's named Prospect Park. The La Jolla Town Council recently approved Shapery's concept, and he's now presenting the idea to city planning commissioners. One La Jollan who doesn't like Shapery's vision is Nancy Ward, a Town Council trustee who says Prospect Park is "a lot of clutter" that will worsen traffic problems and "bring ir more of the same boutiques and tourist shops we don't need here." But Ward acknowledges that Shapery has found a new way to outwit La Jolla's thirty-foot building height limit. "It you can't build upwards, you build downwards," she says

These Two Supreme Court Justices Walk Into A Bar...

You're fidgeting nervously in your chair at traffic court on Kearry Mesa, and the pimply-face' kid sitting next to you says, "Sir, may I ask you a question?" You notice the computer

printout of unpaid traffic tickets in his hand. "Sure."

"Do you have a strong stomach?"
"Uh, yeah, why?"
"Because this" — he indicates the large room jammed with apprehensive people, the high dais where the judge will sit, and the armed, uniformed bailiff striding in from hidden chambers to address the crowd - "always makes me throw up. Lucky for you Deputy Marshal Hector Olmeda, the bailiff, is known around the courthouse as the Ed

McMahon of traffic court Twice a day, at 8:30 in the morning and one o'clock in the afternoon, Olmeda packs ten minutes of information into a with jokes, sight gags, and

lighthearted repartee. His boss, Sgt. Michele Darrow, has heard the audience appliating after Olimeda's spiel. Darrow explains, "With the mass of people we have going through here [400 to 500 aday], if they can get started on a lighter basis it helps them get through it." Offmeda views his job as part cops and part chaperone. "Traffic court is a pretty important day in the lives of

part cop and part caugerone.

"Traffic count is a pretty of "Traffic count is a pretty of importanged in a pretty of the party of the app... I enally enjoy putting them at case."

By right, Olmoda and his brother form a singing duo called Rico, which plays gigs at local nighticulus. The experience of "feeling the addience" helps him tailor his spiel as deputy marshal in straffic count." On rainy day the crowd the country of the country o skid-row-burn look, no shoes or shirt, or the! Huntington Pier look, totally rad with the sunglasses up on the head. And I don't want to see any John Travoltas, with your shirt unbuttoned to your bellybutton

and the gold chains. The judge doesn't care how many chest hairs you have, and neither do

1 As far as shorts or tube tops

go, if you're dressed indecently I want to be the first to see it. No, really ... we want you to look good. You're representing yourself today."

On procedural matters, Deputy Olmeda got them howling with a rendition of a sample arraignment. "'Mr. Smith, " he intoned, impressoration the ludge.

smith, "he intoned, impersonating the judge, "'you're being charged wit throwing a lighted, handicapped person out the

1

'Okay, that'll be \$20,000 step through that door marked clerk thank you very much next

The Earth

Sandor Shapery's critics may not like what he has planned

for La Jolla's Prospect Street but they've got to applaud his

architectural chutzpah. In that

large triangle of roadway where Prospect splits into two

Avenue winds down to Scripps

one-way streets and Girard

Park, developer Shapery v

build a 20,000-squ

He then asks how many people were cited for driving potted plants, in reference to "fix-it" tickets, which are usually given to people piloting rattletraps. This requires that the miscreams show proof that the whicle has been fixed, and Olmeda explains that the proof (such as receipts from (such as receipts from mechanics) should be held in either hand as the person approaches the bench. He launches into a pantomime of a person who stathed the documents in his shirt front so he wouldn't forget where they were, and then slaps all his pockets looking desperately for the papers when the judge asks too see them," and then you

By the time the judge comes in, each violator is primed for his dollop of justice, and the kid next to you still contains his breakfast. But not everyone thinks traffic court is a laughing matter. A wor recently asked the judge to send her to the one-day driver's

pass out. Believe me, folks, we have a dozen people a year faint up here, that's why I keep smelling salts in the drawer. Be ambidextrous, hold your papers in either your right or left hand."

By the time the judge comes

training school, a common plea that (if the driver qualifies) results in suspension of all fines and immediate release from the courtroom. Her request granted, she stormed out the door and while being processed railed furiously at another deputy. You mean to tell me I sat in there for thirty minutes while that guy tried to be Eddie Murphy, for this?"

> -Paul Krueger, Neal Matthews Thomas K. Arnoid, and Abe Opincal

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: Wiere did the symbols \$ and £ and other currency symbols originate? Chris and Reed

Pacific Beach I'll admit I'm not as interested as you two are in the dollar sign — I care more about the number that follows the sign especially if that total is going into my bank account — but the history of the bank account — but the history of the symbol does spark some interest. And I suppose we should be obliging to the British and explain their £ Just because we've been around the dance floor together a few times. But I draw the line there. Other currency symbols? Who cares that the koruna is symbolized by Ke, or hat the guarani is represented by a G with a slash through it? No, we'll stick to the pound and to the almighty dollar. The only coin of the realm of the first "English" king, William I, was a simple

penny. A penny went a lot farther in those days they were made of silver), and it wasn't until Henry III. in 1216, that the pound" became necessary. As its name implies, the £ was equal to one pound of silver, which happens to equal 240 pen-nies. (Thus the baffling mathematics in-volving twenty shillings to the pound, with each shilling consisting of twelve pence—a system thankfully abandoned by Great Britain in the Sixties.) The sym-bol itself, £, is simply an abbreviation of

bot itself, £, is simply an abbreviation of the Latin word for pound, librara. A more complicated tale involves our own dollar and its familiar symbol, which traces its ancestry to the Spanish peso of the Sixteenth Century. The Spaniards knew what they were doing back then, not only had they laid claim to much of the known world, but their peso was the stan-dard coin even in countries they didn't dard coin even in countries they didn't control. (It was legal tender in this country until 1857, the only foreign coin ever



accorded such recognition.) The peso was ande of pure silver, and my the popular mane "piece of eight." The symbol "silver my be popular mane "piece of eight." The symbol "silver my be popular mane "piece of eight." The symbol "silver my be propular mane "piece of eight and therein lies the birth of our dollar sign. The shorthand symbol for the pees was written 8/4, and it's not too hard to see hostophy handwriting eventually superimposed the lines over the eight and how the stopp with the silver my bear m made of pure silver, and was equal to

share the \$ sign, including Portugal (the escudo), Brazil (cruzeiro), and even the People's Republic of China (yuan). I'd love to hear the Chinese explanation for their yuan sign.

Dear Matthew Alice:
I take my fifty-dallar, one-hundred-percent-coins shirts to the laundry; Il low cotton, but I hate ironing shirts! My question is, how do they know it's my shirt as it goes through the wash with dozens of other people's shirts? How does the shirt falmost always) get back to my closet, and not some stranger's? I can't believe they wash each customer's shirts separately. separately. John Heft Mission Hills

Mission Hills

If you had the slightest perspicacity,
John, you probably could have solved this
mystery yourself. But I suppose a guy
who buys fifty-dollar shirts can't be both-

ered with expending any time or effort if he can just ask me, and I end up doing the dirty work. Okay, so be it. Look inside your shirt collar, John, and you'll likely see a series of small letters or numbers stenciled or written in black ink. The laundry workers use a special ink nean it. laundry workers use a special ink pen to brand your clothing when it comes to them, either with the first few letters of them, either with the first few letters of your name or the number of your ticket. After the shirt is washed, it's simply a natter of matching the numbers to the claim ticket. Unless you wear your shirt inside out, no one ever need know these disfiguring marks are there. Some people are fussy, though, and don't want anyone to write on their shirts.

don't want anyone to write on their shirts. There are two ways to appease these peo-ple. Some laundries use "phantom mark-ing," a sneaky process in which the iden-tifying numbers or letters are written on the collar in special int that can only be seen under ultraviolet light. And since most people don't have the necessary lights (the hippies seem to have taken all he black lights with them, along with their psychedelic posters), these fus-budges need never see the marks inside their collars. But should a customer of-ser even to this harmless practice, a launtheir collars. But should a customer obpict even to this harmless practice, a laundry has another option: simply pin to the
shirttail a tag, upon which is written the
identifying information in indelible ink.
The tag stays with the shirt through the
wash, and both come out clean. And that
way the only damage to your precious
garment is a couple of very tiny little pinholes. If you object to that, why don't you
just have your maid do your shirts?

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

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THE INSIDE STORY

SEA WORLD HAS PLENTY OF ADMIRERS AT San Diego's city hall, but executives of the 120-acre aquatic theme park may be in for some tough bargaining if they want permission to build new facilities at their Mission Bay tourist attraction

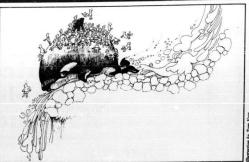
Bay tourist attraction.

The city's property and planning departments have for the past year been reviewing Sea World's request for a new lease on thirty-two additional acres of land and marina distance the existing them. adjoining the existing theme park. Though planners and Sea World executives were still World executives were still debating how to lessen traffic jams and improve pedestrian and bicycle routes, the park's scheduled for debate last month scheduled for debate last month at a city council committee, and would probably have been approved by summer. Then William Jovanovich, chairman of Sea World's parent company Harcourt Brace Jovanovich, swept out much of Sea World's too management and abrutily top management and abruptly withdrew plans for the new hotel. Several days later he told reporters of plans for "Sea World Surf," a twelve-acre, \$15

World Surf," a twelve-acre, \$15
million "water play area."

The move surprised city
planners who had watched Sea
World move laboriously through
the time-consuming and
expensive process of preparing
environmental impact reports
for the hotel, and puzzled

others along the waterfront, boast the county's highest average occupancy rate (eighty percent) and highest average room rates (seventy-three dollars per night). Jovanovich has refused in press interviews to discuss why plans for the hotel were scuttled and last week Sea World San Diego's week Sea World San Diego's new president, George Becker, also declined to give any motive for dumping the hotel plan. "It was, just a business decision," said Becker, who didn't dispute city hall rumors that Sea World was unhappy with Red Lion Hotels, the firm ichoes to meane the bard it chose to manage the hotel. Yet the scenario of a tiff over Yet the scenario of a tiff over business negotiations doesn't satisfy tourism experts, who say that other hotel operators would jump at the chance to replace Red Lion as operator of a new hotel in a popular tourist area that is now built out to area that is now built out to capacity. (When the proposed Ramada Inn east of Sea World near Interstate 5 is completed, only about ten acres of Mission Bay land will still be available for commercial development, says Rose Marie Starns, executive director of the says Rose Marie Starns, executive director of the Mission Bay Lessees Association.) One Sea World executive believes the decision not to build was made not to build was made unilaterally by Jovanovich, who has a reputation for not discussing his reasons with even the company's highest-ranking executives.



Artist's vision of Sea World Sur Jovanovich's underlings at Sea World did tell Councilman Mike Gotch, whose district encompasses Mission Bay, about their desire to build the water play park, but Sea World hasn't released any details on the proposed new addition. The abrupt substitution of the play park for the hotel not only halted negotiations on the new lease for additional acreage, but will require Sea World to but will require Sea World to prepare another environmental impact report and give the city an opportunity to draw more concessions from the company in return for approval of the play park and its salt-water slides, raft and river rides, and artificial wave machine. artificial wave machine.

To sew up its requested fiftyyear lease on the additional
thirty-two acres. Sea World
executives had agreed to
realign the park's eastern and
western boundaries and

tribute some \$75,000 to tern fringe, and the creation rebuild the battered shoreline riprap nearby. But Sea World was balking at city requests that it deed back a strip of of more public areas, such as that which Ramada executives have agreed to build alongside their new hotel. The city's property department might also ask Sea World to expand its leased land along Perez Cove Way for a bike path. The city also wanted guarantees that Sea World Drive and Sea World educational programs, which bring school children to the Way be expanded to handle auto traffic generated by the theme park's expected four theme park for exhibits and lectures on marine life. The current educational program theme park's expected four million annual guests. The company's proposed water park could hinge on its willingness to make these and other, more costly, investments. The city's property department would expect to get a percentage of admissions, but an aide to Councilman Gorch notes. "You want to get more than just money," you want to get compelling the property of the expenditures might include improvements to the new South Shores Park on Sea World's was created after the city council in 1975 gave Sea World amusement section inside the park. Sea World executives appear ready to make the city appear ready to make the city negotiate vigorously for any of these concessions. "I don't know if we'll need to offer anything more [than a percentage of ticket sales]," new Sea World San Diego president Becker said last week.

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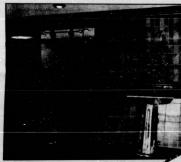
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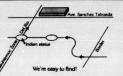
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other simply "fish farmers." At first this rocky, arid, and alkaline stretch of desert might seem like an unlikely place to raise fish, particularly if you consider that the fish are to be shipped to consumers on the coast, which is already saturated with an abundance of seafood. A closer look, though, shows why this area has become one of the major producers of freshwater fish west of the Rocky Mountains. First, most fish grow faster in warm water, and there are more days in the Imperial Valley than anyplace else in the U.S. when a pond three feet deep can reach the optimum growing tem-perature of eighty-four degrees. Second, even though it's a desert, the area has an abundance of water from the Colorado River, by way of the Coa-chella Canal. Third, land is still cheap. And fourth, there are two huge markets — Los Angeles and San Diego — less than three hours away. At the present time there are more than 800 acres of aquaculture ponds in the area, owned by a dozen or so fish farmers, and as aquaculture becomes better understood in this country, as it surely will, there will be

"Come here!" Engler says, with the enthusiasm of a high school biology whiz kid working on his science fair project. "You gotta see this. This is amazing." Behind the hatchery are fifteen acres of freshwater ponds that Engler gouged out of the desert with a bulldozer just two years ago. It's small operation by most aquaculture



standards, but it has a few advantages other farms don't have — the most important being that when Engler sank a well on the property, he hit water that gushed out of the ground at 150 degrees, a delightful accident that allows him to experiment with a species of warmwater fish his competitors aren't able to grow. Behind the hatchery he has a small brood pond filled with these fish — Tidapia mossambica, a perchlike fish native to northern Africa whose reputation ranges from an eco-catastrophe-waiting-to-happen, to the answer to the Third World's humger problems. "See that gray fee

fish intent on a quick meal; but the mother fights them off aggressively, slamming into them with her nose, over and over. "Now comes the really incredible part." Engler says, still excited after witnessing this spectacle a hundred times. After a minute or two the mother swims back to the school of fingerlings, and with an undetectable command she signals the fish back into her mouth. She opens her isws and they funnel in — the whole dark cloud of them — until not a sin-gle fingerling is left in the water. This miracle of nature is one reason why the tilapia is among the most prolific of fish and is rapidly becoming one of the world's most important aquaculture products. Like most people involved in aqua-

culture. Engler's interest in the biological habits of fish is more an obsession. He has been successful at a
variety of enterprises, including construction, real estate, raising
cucalytus seedlings, and sumforting, and he could have saved himself a
to of work and worry by going into an
industry more proven than desert aquaculture. Instead he lives alone, in a
trailer decorated with giveaway
posters from animal feed companies,
on a remote patch of desert, falling
asleep at eight-thirty every night with
a copy of Aquaculture Magazime
spread across his chest. By four
o'clock every morning he's waist-deep
in water, or tinkering with a broken
pump, or hauling leads of fishmeal to
his ponds. He's put his energy, his
money, and his future into growing
fish for profit — something which just
three years ago he knew almost nothing about.

If the financially ailing Imperial Valley needs anything, it is new indus-(continued on page 12)







try. As one of Engler's fish-farming neighbors says, "A half dozen families in this valley own most of the agricultural land, and they're prosper ricultural land, and they re prosper-ing; everybody else is scratching just to get by." Very little of the farm wealth filters down to the gritty little towns of Niland and Calipatria, which look like dust bowl disasters well on their way to becoming ghost towns. The only other industry in the area is tourism, which consists mostly of re-tired snowbirds from Canada and Washington who migrate down High-way 395 each year to park their RVs in the desert sun and sit out the two or three coldest months of winter dozing over a hand of bridge. They are noto-riously frugal, and very little of their modest social security checks ever finds its way into the local economy. If aquaculture can offer hope for the mpoverished countries of Africa, South America, and Southeast Asia. perhaps it can also do something for the Imperial Valley, where the unemployment rate is generally around

At 10:00 a.m., Ed. one of Bill Engler's hired hands, shows up for work. Ed lives on the front seat of a borrowed pickup truck he parks in the borrowed pickup truck he parks in the nearby community of Bombay Beach, an indescribably bizarre little town on the putrid shores of the Salton Sea. Engler once offered Ed the use of a vacant trailer on the fish farm, hoping that would enable Ed to get to work on time; but Ed politely declined. "I like lights is the bank is fell." he had to living in the truck just fine," he said. When I wake up in the morning, "When I wake up in the morning, everything I need is right there: my stove, my food, my clothes." He's a good hand, Ed is, and a hard worker, and if he's suspicious of tricky entanglements like excessive luxury, Engler tries to understand. A lot of desert people are like Ed.

Engler and Victor Wade have an or-



der to deliver 300 pounds of live catfish, 150 pounds of live tilapia, and fifty pounds of live bass to Woo Chee Chong - a chain of Oriental markets in San Diego. The order is to be deliv-ered on Friday morning by nine o'clock, which means that today, Thursday, they must drag their number-one catfish pond and sort out the biggest fish for market. The job is accomplished with a seine net - 150 feet long and four feet wide - which is pulled through the pond by hand. The net has leaded weights on one side to keep it on the bottom of the pond, and cork floats on the upper side. With a man on both ends of the net, they begin the backbreaking task of pulling the net the 300-foot length of the pond, keeping up a constant chatter of talk the whole time. "One chatter of talk the whole time. "One thing about pulling ponds," Wade says in his energetic French-Canadian accent, "is that faster is not better. No sir, you gotta go slow." "Someday we'll be doing this job with tractors, the way the big boys do it" Fingles solo."

it," Engler says.
"You get a better pull by hand,"

Wade ins "Maybe a mule is what we need,"



Engler thinks aloud.

"Ah, the net's getting heavy now, Bill!" Wade says, his voice building suspense like a circus barker. "I gotta feeling there's some big ones in

"The trouble with these catfish is that they feed on the bottom," Engley

that they feed on the bottom," Engler says. "If they're doing good you never see them. You never know how many you've got, or how big they are, until you pull the ponds."

They gradually haul most of the net onto the bank until only a squirming mass of fish — perhaps a half ton — remains in the pond. Ed runs up to the hatchery and comes back with four plastic garbage cans perfortanted on the plastic garbage cans perforated on the sides with two-inch holes. Using hand nets, they begin dipping into the seine net and pulling out twenty-pound loads of catfish, tilapia, and bass, which they patiently sort into separate garbage cans placed in the pond. "It's a good haul, Bill," Wade says,

continuing the work chatter. "Oh, I like to see this! There's some real monsters in there!" Since they only need 500 pounds of fish, they throw back anything under a pound and a half — really a rather large fish. Some



of the catfish, though, are as big as five pounds, and almost impossible to hold with one hand. "There's a trick

nold with one hand. "There's a trick to holding those big caffish," Engler says, grabbing a five-pounder. "What you do is take them by the tail and turn them upside down, like this..." Suddenly the fish stops squirming. "It kind of stuns them, I guess." He stands there covered in sund holding the fish like a grouf fish. mud, holding the fish like a proud fa-ther holding his newborn baby by the

E channel catfish is probably the ugliest animal God put on the North American continent. Pugnosed and slimy, with creepy tendrils dangling from its jaw to feel its way through the murky gook where it spends its life scavenging for anything resembling food, the catfish looks like resembling tood, the catrish looks like it was designed to be a club, a bowling pin—anything but a fish. Along the dorsal and pectoral fins are needlelike spines which, if you aren't careful, prick your hands and leave painful welts. While a real fish, like the trout, is decorated with colors of red and gold that flash and sparkle as it races through the water to attack its lively



prey, the somber-colored catfish lum-bers obesely through the sludge, face down, sucking up whatever dead mor-

sels might have sunk to the bottom. But enough of that. Besides being one of God's ugliest creatures, the catfish is also one of man's most maligned. And its biggest problem, re-ally, at least from a marketing standpoint, is not that it's so ugly - skinned and filleted, it looks as good as any other meat. Neither is it that as any other meat. Nettner is it that the fish tastes bad, since pond-grown caffish can be quite good. The ani-mal's real problem is that throughout American history it has been the food of the lower class. For 300 years the Southern aristocracy derogatorily has been calling it "nigger food," free to anybody with a bamboo pole and the anybody with a bamboo pole and the time to fritter away trying to catch it. The catfish's poor public image is nothing but an extension of racism, and anyone trying it with an open mind would have to conclude, as did Mark Twain, that "the catfish is elected as count for anybody."

plenty good enough for anybody."

After the mud-splattered fish farmers have sorted their marketable fish into three separate garbage cans, they fasten the lids with rubber hose

and push the cans out into the pond, where the makeshift cages will spend the night. Five hundred pounds of fish, at \$1.65 per pound live weight, equals \$825. Not bad for a morning's work, and Wade, who has been at this for less than a year, stops for a mo-ment to relish the satisfaction of it. "I spent twenty years in Montreal selling irplanes. It was real high-pressure stuff," he says, "and I'm never going back to that rat race again. I'm gonna be a fish farmer now." He drags himself out of the pond and stands on the bank, shivering. He is covered from head to foot with a black, sulphurous muck he amusedly calls "detritus" a word he got from the aquaculture magazines. "Back in New York they'd charge you twenty dollars to get a fa-cial with this stuff. Here we get a whole body pack every day - for free! Yessir, gonna be a fish farmer

Though aquaculture was practiced by the Chinese at least 4000 years ago, commercial aquaculture of any significant scale in this country scarcely goes back twenty-five years. In 1960, for example, there were fewer than 400 acres of catfish ponds in the U.S. Today there are more than 100,000 acres, producing more than 200 million pounds of catfish per year. In recent years there has been a great deal of research on aquaculture coming out of the universities; this, coupled with the pragmatism of men like Bill Engler, has created a flourishing new industry — not just in this country, but in Mexico, Brazil, the Philippines, Taiwan, and many other countries. The Peace Corps is actively promoting aquaculture as a remedy for the low-protein diets of many Afrifor the low-protein diets of many Afri-can nations, and several of the people working in aquaculture in the Impe-rial Valley first learned their skills in the Peace Corps. Aquaculture has proven itself to be more efficient than raising livestock. Catfish, for example, can increase their body weight at twice the rate of cattle or sheep. Since the body density of fish is about the same as water, they don't have to ex-











feonimacel from page 13)
pend energy supporting their weight;
and since they are cold-blooded they
don't have to regulate their body tem
perature and therefore can then
fore energy to body any
more concept to body
more control to body
more control
maturity in just six months; just a
one-acre pond can produce 10,000
pounds of tilapai in one year. Though
the feed-to-body-weight conversion
ratio for fish is about the same as land
animals — three or four to one — fish
feed is much cheaper than most animal feed; the mixture Engler uses,
which consists of fishmeal, soy,
wheat, corn, and vitamins, costs only
welve cents per pound.

Though many fish farmers are beginning to say that italia will become the fish of the future, Engler is one of only three fish farmers in the U.S. growing them new (the other two re in Islaho and Florida). Tilapia bave been raised in China and Southeast Control of the Control

and in California none are allowed north of the Figion Pass, midway between Los Angeles and Bakersfield. Because the fish are so hardy and reproduce so rapidly, state fish and game biologists are afraid they will dominate any ecosystem they are placed in Engler once thought about selling tilapia fingerlings as live bait to ocean fishermen, but when he called the Department of Fish and Game for their opinion, they told him, "If the world were destroyed by nuclear war, the only survivors would be cockroaches and tilapia," and the department quickly wrote a regulation prohibiting their use as ocean bait.

One strain of tilapia = Tilapia zilli

one strain of inapia — Inapia and — is used by irrigation districts in Southern California to control weeds, and Engler has a contract to deliver 30,000 of them this summer for that purpose. But in spite of their tough reputation, tilapia are a semitropical fish, and can't tolerate water temperatures below sixty degrees. The irrigation districts have to replace them every year, which, of course, delights Engler. "I have to make a living off this," he says.

this," he says.

Not long ago Engler paid \$300 for a breeding family of five tilapia from a breeding family of five tilapia from a fish breeder in Idaho. By breeding them with the tilapia he already has, he hopes to develop a strain of fish uniquely adapted to the warm, alkaline water of his own ponds. "Don't tell anybody how much I paid for them." he asks self-consciously. "Some of these old guys around here might think I'm crazy." By "old guys" he means some of the more established fish farmers in the area, like George Widman, who has 200 acres of catfish ponds and who, in spite of his own success, advises anyone wants to go into the fish farming busi-

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ness to "save your money and buy good bozze"; or George and Fern Ray, who live down the road a ways and are the biggest producers of catfish west of the Rocky Mountains, delivering more than half a million dollary, worth of them half a million dol-

livering more than half a million dollars worth of them every year.

An the fish are ready to go to market on Friday, Engler decides to pay the Rays a visit. There are at least two reasons for this visit. First, the Rays's farm is a very sophisticated operation, and Engler loves to snoop around there picking up bits on snoop around there picking up bits or information from one of the best outfits in the bussiness. And second, for the past few months Engler has been dating Fern Ray. "For the longest time I thought George and Fern were married." he says, driving his pickup along the ratted road leading up to their place. "I guess most people in his valley still think they're married. When I found out she was his sister and not his wife, well." He justs

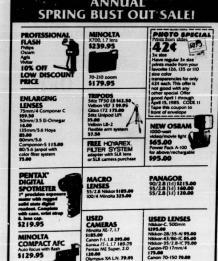
When Engler first started seeing Fern Ruy, they each tended to protect the secrets of their respective farms—breeding experiments, hatchery operations, and such — but, as Engler says. "There isn't much to do out here except talk about fish and fish farming, so we don't have as many secrets as we used to." That's a cozy little development which benefits Engler a lot more than it does the Rays, since their farm, compared to his, is like Disney-land compared to a ten-cent pony ride. The Rays have more than 400 acres in ponds, including several impressive ponds more than a mile in length. Each week they deliver between 10,000 and 15,000 pounds of fish, mostly to Los Angeles, but also to San Diego. While Engler makes his

deliveries in a homemade plywood tank on the back of a pickup, the Rays make their deliveries with a custommade flatbed truck that holds ten 250gallon stainless steel tanks. While Engler gets his technical advice from the industry magazines, the Rays employ a biologist. And so on

George Ray doesn't look much like the self-made millionaire he is. Me tools more like he should be sitting are tools more like he should be sitting are tools more like he should be sitting as the solid store in some hardware start on a wood store in some hardware start on a wood store in some hardware start on a wood store in some hardware start of the solid solid

(continued on page 16)





WE TAKE IN TRADES!



icontinued from page 153 Engler smilles nervously — George has acknowledged him as a legitimate competitor, which is a compliment in a way. But he's still the new kid on the block, and unsure to what degree George accepts his presence. When Fern arrives and siently leads Engler off on a stroll around the farm, George watches them go, shrewdty guarding any opinion he might have about their new alliance. "Things have really broken open for the eatfish market this year," he says, returning to the subject at hand. "The biggest cause for excitement right now is the news that the nationwide Church's

rants in San Diego County] has signed a contract to buy \$55 million worth of catfish over a fifteen-month period. That represents about twenty percent of the catfish produced in the U.S., and it probably means there! Ib e a catfish shorther for a few years now."

In recent years the phobia Americans have about cholesterol has caused them to cat less beef and more fish, which has forced the price of beef down and the price of fish up; at the same time, the cost of commercial occan fishing has gone up, while the cost of aquaculture has remained steady. "The catfish market is expanding about twenty percent a year," George Ray says. "A lot of fast-food chains are adding fish to their menus, but they have a dilemma: if they want to sell fish, what kind should it be? McDonald's uses Atlantic cod, and right now they're taking virtually all

of that market. If a large chain wants to sell fish, catfish is the only real alternative."

When Engler and Fern return from their stroll, the subject of the conversation changes to tilapia. When pressed for his opinion of them, George shrugs and says somewhat reasively, "Bill knows a lot more about them than I do. I de know they're a trickly fish to grow, though," Most caffish farmers have a prejudice against. tilapia, simply because they're new to American aquaculture. But George Ray is far too astute not to know what Engler knows: that the potential for tilapia as an aquaculture product for Southern California could very well be greater than that for caffish; they grow faster, they reach matrity quicker, they're a better-tasting fish — as clean and sweet as trout—and they aren't burdened by the cul-

tural biases against catfish

Later, at dusk, as Engler leaves the Rays' farm, he takes a circuitous route, sneaking a tour of some of the Rays' ponds he's never seen before. "I'm almost positive they 're thinking about growing tilapia," he says suspiciously. "I'm almost positive."

The next morning Engler is up again at four. He has to have his fish delivered to the Woo Chee Chong market, on Sixteenth between Market and G Sirect, by nine, so he and Victy Wade load the delivery tank onto the back of the truck. Their gasoline-powered pump blew up while draining a pond the day before, so they begin the tedious job of filling the 300-gallon tank by hand with plastic buckets. "We may be small, but we're efficient," Engler says, trying to boost Wade's morale as Wade hoists the thritteth bucket up to him. "This

must be how they do it in the Third World," Wade replies. After the tank is full, they drag the garbage cans full of fish out of the pond, drop them in the delivery tank, and Engler sets off on the three-hour drive.

which delivery lank, and engire rese to on the three-hour drive to San Diego.

Making down the asise of Woo Core Chong's Oriental supermarket, of the Core Chong's Oriental supermarket, of the Core Chong's Oriental supermarket, and will engine the master deap supermarket, and will engine the master deap supermarket, and the core of the core

Chong's sold at a street market, you would think, well, East is East. But to see them sold here, in an American-style supermarket, with the fluorescent lights, the sparkling linoleum floors, and the revolving checkout

counter, is just too strange execution to the counter, is just too strange or counter, is just too strange or counter, is just too strange or warehouse foreman, with clipboard in hand, comes out to trade a few insults, so that the counter of the

fifty-five miles an hour.'

He hauls out the garbage cans, driping with fishy water, and sets them on the loading dock; then he pours the fish into the market's sited tubs so they can be weighed. The foreman turns his eyes from the scale, to show he trusts Engler to give the honest weights, and jots down the numbers Engler calls out to him. The fish are still active as ever, and as Engler drags them off to the tanks where they will be kept alive, some of them leap out onto the floor — five-pound carish flopping around among the cases of cottonseed oil, canned oysters. Dags of rice, bean sprouts, and red on-ions. The workmen running dollies back and forth laugh heartily as they

When all the fish are in their proper tanks, the foreman brings his clipboard over for Engler to sign, proving he's selling game fish acquired from a licensed fish farm. "The fish and game warden likes to see those receipts," the foreman says. "Sometimes the Victnamese come in here trying to sell every kind of fish you can imagine — legal, illegal, they don't care. Hook at what they got and tell them, 'You get outa here! I don't wanna do business with you!' wanna do business with you!

The foreman is ready to write Engler a check, but Engler waves him off. "TII settle with you next time." He climbs into his truck, smilling wearily. His week's work is done. "There's something about this fish farming, I don't know exactly what it is," he says, thinking aloud. "You grow something from onthing, take it to market, and not only do they pay you for it, but they're happy to get it, too. I guess I've never done anything quite so satisfying."



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Okay, so I've smuggled a few items across the border out of Mexico: the odd bottle of tequila before the liquor embargo was lifted in 1978, the New Year's cache of firecrackers and pop bottle rockets now and again (best stuffed into a bag of dirty laundry), a mango or two. Maybe three. But until a recent evening I never felt like a real smuggler, illegally transporting

booty worth its weight in ducats. It was about 10:00 p.m., and all that earlier practice came in handy as my car rolled toward a bored customs inspector standing under the fluorescent lights. I knew he'd be looking for darting eyes, so I stared deeply into his colorless face; his search for a telltale pulse in my neck was parried by a conscious effort to slow my racing heart; I answered his questions slowly, deliberately, and honestly, except for the final one. Yes sir, American. Just down for a few hours for dinner and jai alai. No sir, bringing nothing back that was purchased in Mexico. I felt no norse as he waved me through and I pulled open my jacket to check the contraband: two beautiful Cuban cigars, Montecristos, resting comfortably over my breast

I blame F. for turning me into an international cigar trafficker. A colleague and I had dropped by his beachfront home one day last month, and the earthy aroma of his cigar had nearly intoxicated me. He said it was Cuban, an H Upmann, and he showed us some of the dozens of boxes of them he has

hidden away. But ever since 1961 when the United States and Cuba formally broke relations, the importation into the U.S. of Cuban cigars has been illegal. Ergo, F. was technically a smuggler. When we asked him how he was able to stockpile such contraband, he waved off the question with an elegant ampersand of eigar smoke, and answered enigmatically. "Someone sends them to me." He did tell us a

story, though.
"I was once coming across Canada, which freely imports Cuban cigars, and I was smoking and smoking, it was like being in a candy store. I got to the border and had three cigars left. I knew it was illegal, so I told them. I said it was only three cigars, I'm not some big time smuggler. The customs inspector said I still had to give them You know that a lot of those guys keep them for themselves to smoke so I took them out and broke them in front of him, one by one." I, who was a confirmed cigar lover but still uninitiated into tobacco's highest realm, must have groaned too sincerely. F. took pity on me and handed over one of his Upmanns.

It is a sad lesson to learn, but as our taste for excellence grows our options diminish. Who can return to Cribari after a single swallow of '68 Heitz Martha's Vineyard Cabernet? I had hoarded that Upmann in my humidor for a few days, periodically taking it out just to hold it and sniff it. I had then carried it to Tijuana to smoke it at the jai alai palace, which

to me is the single best place to enjoy the tandem vices of gambling and cigars, and nearly had a religious experience. There, in the reserved seats near floor level at the rear wall among the game's true devotees and ember-eyed groupies, I dispensed with the fondling and the smelling of my little bonus, and quickly lit it up. Ah, the universe suddenly clicked into perfect syncopation. The pelota cracked and echoed against the granite, the players moved with utter grace and fluidity, the scoreboard numbers pulsed and danced, the groupies parted their scarlet lips in encouragement, and a wonderful scent filled my nostrils. Where Brazilian Redondos had been bitter. the Upmann was smooth; where Cubanolas scoured the throat, the Upmann caressed; where Macanudos jackhammered the tongue with a taste that was good but overstated (and lasted into the following morning), the Upmann crept up on the taste buds and smacked of tropical winds, rich black earth, and centuries of refinement. Columbus's discovery of cigars in the New World was a wonderful surprise, and the Upmani was a similar revelation to me, but also an indictment of what I'd been smoking before. Columbus kept coming back; I resolved never to

So I set out to acquire some Cuban cigars (known as Habanos to the cognoscenti). Obviously, this is a well-traveled path by now, as

exemplified two years ago by the auction of 200,000 pre-Castro Habanos held in New York City The brand was Flor de Farach, which was never considered to be of the same exquisite quality as Montecristo, Romeo y Julieta, or Punch. But people came from all over the nation to bid on them, and one lot sold for eighty-four dollars per cigar. "There's magic in the Cuban name," says a clerk in the Max Von Nikolaus tobacco shop in Seaport Village. "We get people in all the time asking for them. Something that's in short supply, people magnify it in their minds. Most cigar sellers, including this one in Seaport Village, will now tell you that Cuban cigars are overrated. And yet, walk into their humidors and take a look at what they're offering. The first thing you see upon entering the humidor at Von Nikolaus's shop is rows of open boxes bearing the brand name "Cuban" in large letters. One day there was even a hand-printed sign taped to the shelf beneath these boxes on which was scrawled the magic word: "Cubans." Alas. magic word: "Cubans: Alas, weakened by my new craving, I fell for this cunning ploy, but ended up throwing the goddarm thing away shortly after lighting up. A close look at the seal on the box reveals that there is the control of the seal of the box reveals. that these "Cubans" were actually made in Veracruz, Mexico.

Deeper in the humidor at Von

Nikolaus's shop, one comes across various hand-rolled brands advertising

By Neal Matthews

themselves as "Cuban seed." There are Cubanolas, formerly my own favorite brand. from Honduras. And Partagas, a popular pre-Castro Habano that is still made in Cuba, but whose original owners now roll in exile in the Dominican Republic. And at the far end of the humidor is a brand named Valencia, manufactured in Nicaragua, "Valencia! The ultimate in handmade cigars," reads a message printed inside the box lid.
"A secret blend of prime handissorted imported tobaccos, superior in quality to those of the former famous Cuban wrappers and fillers. Former famous! I bought one, for \$1.70, just to prove what a ridiculous statement that was. (Actually it turned out to be a superb cigar, the next legendary smoke if, as seems mevitable. President Reagan succeeds in embargoing Nicaraguan

tobacco.) The cigar business made a severe mistake years ago," the clerk (who didn't want his name printed) tells me as I buy the Nicaraguan. "They put cigars in every gas station, every drug store, on every counter top. And the cigars dried out so fast, people started getting their shirts ash just fell right off." These 'cigars" - Roi Tans, Hav-atampas, Santa Fe Fairmounts - are still being made, but have suffered huge losses in sales over the last twenty years. And deservedly so. Cheap eigars, which use chopped obacco instead of the whole-leaf filler of "premium" cigars, stink. Fine cigars have the aromatic depth plexity of fine wines; cheap

igars smell like the refuse they are Perhaps this is why American cigar manufacturers, who produce machine-made "cigars" by the billions like so many Big Macs, have watched helplessly as the number of cigars smoked by American men has plummeted to an average of less than fifty apiece per year, down from 165 apiece in 1964, and way down from 269 each in 1920. (These figures come from the Cigar Association of America. as published in the Wall Street Journal.) America's eight million eigar smokers are a dwindling breed, thanks mainly to Yankee manufacturing genius.

Though many fine cigars are available in local tobacco shops almost none are made in the USA. In the humidor at the Tinder Box in Fashion Valley there are the usual rows of "Habana Blends" and "Grown from Cuban Seeds," all from Caribbean climes, as well as the few expatriate Habanos: the products of Cuban cigar makers who left when Fidel Castro took over, such as H. Upmann av. Partagas, now in the Domini av Republic, and Punch, in Hondaras. Tom Rykowski, a store clerk at the Tinder Box and a cigar smoker who says he can't tell the difference between a Montecristo and some of the legal imports, graciously gives me a Dominican H. Upmann. (One of the joys of cigars is the custom of freely giving them away.) "People come in asking for Cubans constantly," explains Rykowski.
"Where've they been for twenty-five years? I ask them if they ever heard of the Cuban embargo. Many people don't know." He scowls in disbelief.

I thank him for the cigar, endeavoring to test it against its exact counterpart, which is rolled in Cuba and packed in the same handsome cigar-shaped can with the little screw top, available in Tijuana. Mexico has trade relations with

Cuba, so Habanos are just thirty minutes away. Friends who know the town well said that Habanos could be found at Fiesta Liquors, the huge liquor store near the race track on Agua Caliente Boulevard. Not so The manager said he hasn't carried them for about a year, because nobody was buying them. Next I checked the lobby of the Hotel Caesar, on Revolución. Nada. But the salesgirl assured me that the premium Mexican cigars she carried were just as good as Cubans. (As it turns out, the Mexican-made Habanero she sold me was an excellent cigar.) Finally I stumbled upon two of the numerous places that do sell authentic Habanas: Licores El Sureño and Curios, and Levva's Liquor, both in the block just north of the jai alai palace and directly across the street from the Bambi Club and Sans Souci (later investigation turned up Habanos in three Calimax grocery stores: in the La Mesa neighborhood, on Agua Caliente Boulevard near the racetrack, and in the Rio district on Cuauhtemoc Boulevard.)

The larger selection was in a glass case at Leyva's. I bought the H.
Upmann in the cigar-shaped can, for \$5.25. At this point price was no object; I figured that with my season pass giving me free entrance to the jai alai games, and the elimination of a couple of bets, the purchase price

of the eigar was justifiable. Besides the Upmann was almost a bargain compared to the Romeo v Julieta. which sold for \$6.75. Leyva's also offered Montecristo, Punch. Partagas, Bolivar, Chateau Haut Brion, and Darvidoff, ranging from \$2.70 on up. I placed the Upmann in my jacket, alongside the two Montecristos I'd already purchased at Licores El Sureño, and headed for the jai alai games

Of course the Upmann was every bit as good as the one F. had given me before, and well worth the \$5.25 So yes, Habanos are readily available if you can justify the cost and are willing to risk bringing them across the border. But there are other ways to get them, as F. explained one day. "I was in Australia one time and I bought seven boxes, and wanted the lady a the cigar store to ship them back to S. About two months later I got a letter from customs, saving they had a package for me, Cuban cigars, which violated the law. They wanted me to sign a release so they could destroy them. I wrote back a nice letter, asking them to cite the law I was breaking. They wrote back and said. No, we don't have time, go ask an attorney what law you're breaking. So I got indignant, played the righteous fool, and wrote that if they decided to destroy them, please tell me the time and place and I'll be there to witness it. A few days later I go into my office and my secretary says a package has arrived for me, and there are seven boxes of Cuban cigars sitting on my desk. It was like found gold. That's how crazy it

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Waylon Afternoon



Every once in a while one attends a concert that is so well organized, so pro-fessionally run, and so obviously tailored to provide the best possible listening ex-perience that one wonders why they can't all be like that. Last Saturday afternoon I was one of a few thousand fans lucky enough to attend a nearly flawless presen tation when Luckenbach Productions and tation when Luckenbach Productions and radio station KSON brought Waylon Jen nings to town for an outdoor gig at the Lakeside Rodeo Arena. With minor exceptions it was a program that disproved the notion that concerts, especially out-door concerts, must by their nature be plagued by traffic and parking problems. ong lines, feloniously overpriced concession items, obnoxious and unruly fans, inadequate or repulsive restroom facilities. interminable delays, lousy sound systems

FEATURE UPDATE. .

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and wretched opening acts. From begin ning to end this was a smooth, classy pro duction that one wanted to encase in plas tic wrap and preserve for use at some future date when a bad concert experience has left one with a case of live-music

In truth, the promoters and talent re sponsible for Saturday's show can't claim all the credit for its success. A big round of applause has to go to that lovely and talented Great Weatherguy in the Sky. who bestowed on Jennings's legion of fans who restored on remangs region of rans a perfect day for an outdoor concert. When the gates to the rodeo grounds opened at one o'clock, this day already had been entered in the books as a good'un — clear, blue skies, air that was warm but not hot, a pleasant breeze. So, too, did the grounds themselves figure in the event. The Lakeside Rodeo Arena is nestled in a natural amphitheater at the foot of rolling, rock-studded, green-and-brown hills, a couple of miles north of In-

terstate 8 and a long spit from Highway 67. There is traffic nearby but one never hears it. What one does hear is quiet, the sort of peaceful silence that when combined with the bucelic surroundings makes this little patch of East County seem borrowed from the set of *Little House on the Prairie*. But this was no Hollywood back lot and these fans weren't hired extras made up to look ru-ral. Signs posted around the arena warned patrons against tying their horses to the perimeter fence. For men and women alike the uniform of the day consisted of cowboy boots, cowboy hats, and faded blue jeans, but of the cattle drive and not the Rodeo Drive variety. These weren't Rhinestone Cowboys and Cowgirls all gussied up in department-store country chic; these were the real deal, people who ordinarily dress this way, who like their beer cold and their country music lean and well done. They would find the day's events much to their liking. A sure-fire reminder that country con-

erts are a bit different from rock concerts came when the masters of ceremonies took the stage to greet the throng and introduce the opening act. At rock concerts, local radio personalities are routinely bored, jeered, and generally made to feel about as welcome as salmonella. But two of KSON's DJs were given a friendly ovation symptomatic of the bond that exists among all country music fans regardless of their position on the supplier/consumer flow chart. An even warmer reception was accorded the opening act. John Moore and Bluegrass Etc., a local band currently performing at Sea World. They provided some of the afternoon's most sparkling instrumental workouts, with Moore fancy-pickin on both guitar and mandolin and his banjo player rattling off lick after complex lick with an almost jazzlike linear fluidity. Those who may have heard Moore's performances at the annual Julian Banjo and Fiddle Contest may not have been surprised by his skills, but to someone unfamiliar with either Moore or his band, Bluegrass Etc. sounded like a real find. After a well-

received set, Bluegrass Etc. surrendered the stage to champion fiddler Byron Berline and the L.A. Fiddle Band. Berline and the L.A. Fiddle Band. Berline, a three-time winner of the Na-tional Fiddle Championships held in Weiser, Idaho, had crack musicians with him and did nothing to damage his reputa-tion as a major force in contemporary bluegrass, even if the group did more vo-spection, the contemporary processing the contemporary of the contemporary of the contemporary of the contemporary bluegrass, even if the group did more vo-spections then one would expect from a calizing than one would expect from a team of virtuoso pickers. At the end of Berline's set he and the L.A. Fiddle Band were joined onstage by Bluegrass Etc. for the obligatory but always fun jam on "Or-ange Blossom Special."

Preceding Jennings's part of the show

was his very attractive wife. Jessi Colter, herself a solo artist who over the years has almost completely subordinated her ca-reer to that of her husband. Colter's set was brief but stylistically varied and en was brief but stylistically varied and en-gaging, and the singer showed that her high, creek-clear voice has lost none of its poignant power. Colter's appearance was marred only by the electric guitar "solos" of Jerry Bridges, who actually is the bass-ist in Jennings's band and who should be instructed to stick with that instrument Bridges's guitar tone sounded lifted from an old Guess Who album and his hack-neyed leads made one flinch. Save for that one clunker. Colter's performance served one clunker. Coller's performance served as a perfect warm-up for Jennings, who took the stage to a turnultuous welcome from a crowd that seemed to have swollen in size with the appearance of each act.

Ironia a robod una section of each action in size with the apparament of each action in size with that is difficult to describe. It must be said, for one thing, that, the majes for just a side, for one thing, that, the majes for just in the vanequard of the majes for just in the vanequard of the most property of the property of the most property of the most property of the most property of the most property of the property of

to its rugged, authentic, Everyman roots. In a rewrite of the usual script, in which he rebel is either consumed by his own acal or killed off by his more powerful en-ermies. Jennings has weathered both the "outlaw" phenomenon and its demise as page-one story, as well as a long bout with alcohol and drug dependency. So to his reputation as a rebel and an iconoclast must be added a survival factor that give Jennings an almost heroic stature. It's not enough simply to say that Jennings is pop-ular with his fans; there is very nearly a quasi-religious fervor to their regard for him. Everywhere one looked on Saturday there were belt buckles, car decals, Tshirts, caps, plastic drinking cups, jack-ets, even watch bands adorned with the ingle-name logo: "Waylon." In between others' sets, whenever Jennings's songs were played over the public address sys-tem, people in the audience would form ad hoc duos and trios and sing along. They all knew the lyries by heart. So after ouple of hours of waiting for the mair after a few beers, a lot of sun, and constant reminders by the M.C.'s of what was in store, the announcement of Jenngs's imminent arrival onstage elicited

angs's imminent arrival onstage elicited more than polite applause. For all the hoopla that precedes him, Jennings in person has a calm, good-natured, avuncular mien. Despite the rav-ages of excess visible in his facial features and coloring (someone sitting near me opined that the rat'er wan Jennings makes the Rolling Stones' Keith Richard

look like the picture of robust health). Jennings seems to have emerged from his battle with chemicals and booze in reasonably good shape. He would allude to that fact at several points during the concert, beginning with his opening remarks.
"Hey. I think this is the first time I've rey, I think this is the first time I've ever played here,' he said, looking around the arena. "That is, it's the first time I've been here that I wasn't all screwed up on somethin." With that, Jennings launched into his newst single, "America." a song that could be considered an answer to Merle Hageard's 1909 or others." Merle Haggard's 1969 redneck anthem. "Okie from Muskogee." In "America," Jennings not only professes brotherhood with all races and creeds, but goes so far as to recommend amnesty for those who dodged the draft during the Vietnam War. That's not a sentiment guaranteed to win support in many honky tonks, but Jen-nings delivers it with a persuasive conviction, and his reputation as a staunch indi-vidualist is further enhanced.

Jennings's band was the same one that

has supported him on recent albums, and they're exceptional, especially the veteran pedal steel guitar player, Ralph Mooney, and the keyboardist, Floyd Domino, Jenand the keyboardist, Floyd Domino, Jen-nings is no slouch as a rhythm guitarist, either, and his trademark gritty, chording and picking gave the hand its knuckten as they punched their way through such clas-ied Jennings tunces as "The Germis Song (When I'm Bad, I'm Bad)," "Amanda," "Luckenbach, Feasa (Back to the Basis-of Lowe)," "Mammas, Don't Let Your Ba-

bies Grow Up to Be Cowboys," "Only Daddy That'il Walk the Line," "Rainy Day Woman," and Rodney Croweil's "I Ain't Livin' Long Like This." Jennine has been known to give uneven and occa-sionally disappointing performances, but this was neither. His voice was strong and assured, and he was in excellent humor, needling his band, the audience, and him-self, and generally having a terrific time. To "Bob Wills Is Still the King," Jen-10 Bob Wills is Still the King." Jen-nings's tribute to the country-swing leg-end, he added a topical line: "It don't matter who's in England/Boy George is still the queen." And during "I Can Get Off on You," a song from the best-selling Waylon and Willie album, Jennings shook his head and smiled knowingly during the lines. "Take book the metable heads to lines, "Take back the weed/take back the

When Jennings brought our Colter for a couple of ducts, the first thing he did was embarrass her. "Goddamn, woman, yet lookin good" he said, giving her the once-over." I got but two ideas for us and one of "em anit 'singin". To this seem ingly impromptu outburst, the audience responded with hoots and whistles, but Colter's off-microphone reprimand was more to the point. "She just told me to shut up and sing," said Jennings to thousands of co-conspirators before turning back to his wife. "Baby, this is the first time in my life I've ever been in control of time in my life I've ever been in control of anything," he said in reference to his de-toxified self. "Let me enjoy it." After duets on "Storms Never Last" and "Suspi-cious Minds," Colter left the stage to Jennings, who pushed his band through several more sones and one encore before retiring for the day.

It was then, with people filing out in all

directions, that it occurred to me what a scamless operation this had been The show had started on time at 2:60 p.m.. and four different acts had performed and yet it was only five o'clock. Despite the size of the crowd, the lines had been negligible both at the portable restrooms and at concession stands, and the highest priced item at the latter was a one-dollar burrito. Early in the day there had been one short-lived fistfight, but otherwise the audience had been well behaved and responsive. The sound system had been excellent, especially for an outdoor pres-entation, and all four acts had given tight. energetic, quality performances. As I waited in the line of cars steadily exiting the grounds. I glanced back toward the stage area, beyond which I could see the hills and the scrub brush of rural Lakeside. I thought to myself that this must be what it's like to attend a country concert in a place such as Texas, Arizona, or Oklahoma. Then I realized that there were a number of people still dancing in front of the stage to music coming over the public address system. I strained to hear what was prodding these local cow-pokes into their two-steps. It was a Pointer Sisters song. This was, after all, Southern



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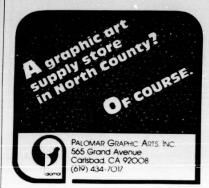
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Doused



IONATHAN SAVILLE

George Keily's The Torch-Bearers, which is being staged by Jack O Brien at the Old Globe, is part of what appears to be a current renascence of this American playwright's work. Only a few months ago, Cost Meesa's South Coast Repersory, and the stage of the Stage of the Cost Meesa's South Coast Repersory, and Cost Meesa's Complex George Meesa's George Kelly's The Torch-Bearers.

more damaging.

The play is ostensibly a satire on the fad for amateur acting by the idle rich. Under the direction of the flamboyant, preten-tious, and inept Mrs. J. Duro Pampinelli, tious, and inept Mrs. J. Duro Pampinelli, various talentiles upper-class men and women are engaged in a production of a sogy dómestic darnas titled The Torch-Bearers. We see them in rehearsal at the home of the leading lady. Paula Ritter, home of the deading lady. Paula Ritter, ance. The "actors" forget their hines, trip-over doorframes, abundon their concentration to wave at a friend, forget props and cues, recite in singsong voices, and make stagey mechanical gestures. All this is amussing, in a rather childibil way, and make stagey mechanical gestures. All this is amusing, in a rather childish way, and so is the absurd lack of self-knowledge on the part of Mrs. Pampinelli and her actors, some of whom actually appear to be

under the illusion that they are doing a action of the play.
good job. Their gross inadequacies are, Not justified, that is, if the an good job. Their gross inadequacies are, however, pointed out by their foil, the one practical-minded realist in the play. Mrs. Ritter's sardonic husband; virtually the ratter's sardone musband; virtually the entire third act is given over to his dis-dainful critique of the performance we have witnessed in act two. He scorns their amateurishness, laughs harshly at their mistakes, brands their director an idiot, and insists upon the utter worthlessness of the entire enterprise.

the entire enterprise.

On first sight, this may seem to be the theme of the play — and a pretty silly theme it is, too. The theatrical inadequacies of this bunch of untrained amateurs cies of this bunch of untrained amateurs are mildly funny, but why the relentlessly savage attack on them voiced by Mr. Rit-ter. evidently the playwright's spokes-man? His angry soorn, his devastating rhetoric, his blazing contempt — these have as much relevance to the object of his attack as the MX missile would to a his attack as the MX missile would to a termite infestation. His wife and her co-horts are foolish and shallow, yet this critic treats them as though they were vi-cious and dangerous, at once morally cul-pable and a dire threat to the American theater. The peculiar inappropriateness of the play's commentary on its own material is mirrored by the diseaseseble, marking. is mirrored by the disagreeably repetitive structure of acts two and three. Having seen with our own eyes the flaws of the amateur actors in act two, what is the use amaticur actors in act two, what is the use
— in purely structural terms — of having
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ater is in fact the subject of The Torch Bearers. Actually, there is a lot of evidence in the play to indicate that Kelly's thematic interest lay elsewhere. Mr. Ritter's nastiness constitutes not only an attack on the amateur theater but also an at-tack on his wife. Mrs. Ritter, according to him, is a fluff-headed female of no theathim, is a fluff-headed female of no theat-rical talent whatever, who is debuding her-self (and being defuded by the equally fluff-headed Mrs. Pampinelli) into think-ing that she might have a professional stage career. The chief danger of such a career is that it would deprive Mr. Ritter of a wife to make a home for him and to provide a comfortable background for his own career in the insurance business. Let no women's liberationist assume that Kelly is scoring points here against self-centered husbands who do not respect their wives as human beines. On the con-

milieu.

These qualities, which Kelly was to use skillfally (but with a fatal hesitation before ultimately committing himself to them; in The Showoff, are not at all to be found in The Torch-Beurers. The characters are mere caricatures, without past, without soul, without meaning: creatures of farce. If Mr. and Mrs. Ritter had been of farce if Mr. and Mrs. Ritter had been of farce. If Mr. and Mrs. Ritter had been anything more than that, if they had been anything like real people. Mr. Ritter's savage contempt for his wife would have had to provoke a humanly plausible reaction on her part, like the reactions of Nora in A Doll's House. But when it comes to human truth, to the real consequences of characters and attitude, as they imprise human truth, to the real consequences of characters and attitude, as they impinge on each other in the real world, George Kelly invariably pulls back, perpends, compromises, fudges. As in the "happy ending" he altowed to be imposed on The Showoff, he attempts to please the audi-nation resolve themselves cheerfully and undisturbingly, whatever the cost to

give her a divorce. It is one more detail ndicating that the real theme of The Torch-Bearers is not "the little theater movement" but marriage. Its point of view – unequivocally antagonistic to the independence of wives – makes it a vehement and sour satire on the attitudes of such a play as A Doll's House. No wonder Mr. Ritter is so angry: he is afraid his 'Nora" is about to desert him for a life of There is certainly nothing wrong with

George Kelly's writing an antifeminist play, or with the Old Globe's reviving it. Practically every drama about marriage nowadays tells us that women are bright, strong, independent, and "manly," so that simply for the sake of variety it is engag-ing to encounter a play that still adheres to the old oppressive Victorian values. What is wrong with *The Torch-Bearers* is that

— as in *The Showoff* — Kelly has been
unable to reconcile his contradictory aims as a dramatist, and his consequent comas a dramatist, and his consequent com-promises have made him untrue to his ma-terial. Was he writing an amusing popular satire about rich ladies pretending to be actresses? Yes, indeed — and for such a play he created flat, vivid, farcical characters, with no psychological complexity or moral substance, made only to be poked fun at. But wasn't he also writing a serious play about marriage, about the proper relationship between husbands and wives, about the fundamental nature of women and men? It certainly seems so, for the theme is pervasively brought out in action and dialogue (especially Mr. Ritter's harangues and Mrs. Pampinelli's inanities). Yet for an Ibsenian — or anti-Ibsenian — play about marriage, what he needed was rounded characters, with an inner life, a history, and an intimate connection with a carefully observed social

consistency of character or emotional truth. Mrs. Ritter weeps a bit, but she evinces no anger at the venomously nasty things her husband has said about her. Briskly reversing the feelings she has expressed throughout the play, she tells him pressed throughout the play, she tells him she never really wanted to go on the stage anyway — and there is no suggestion that she is faking this unmotivated change of heart. By the curtain of the last act, the heart. By the curvain or the last act, the Ritters are kissing and caressing each other as though nothing had happened; all the issues proposed by the play have evap-orated; and it is as if the emotional en-sion generated by the wife's ambition and ston generated by the wife's ambition and the husband's rage had never existed. Back from comedy of character and ideas into farce, where any situation is easily resolvable because the characters are such

The Torch-Bearers is deeply flawed as a play, and any stage production of it is bound to reflect its equivocations. Conbound to reflect its equivocations. Con-fronted with a script that it part satrical farce and part a serious in imagualed) reatment of human relations tor O Brien has oped for farcs. With they, personable cast (including the fa-niliar Katherine McGrath, Tom Lacy, Kandis Chappell, Mitchell Edmonds, and Jonathan McMurtry, the Old Globe's rel-able "stable"), he has encouraged his ac-tors to ham things up, to play large, to un-derline excentricity, and to govern their characterizations by the search for laught. The Ritters, played by George Deley and television's Beth Howland, give us more

main characters possessing more depth, weight, or seriousness of intent than the nboyant caricatures who surrounce hamboyant caricatures who surround them. As a compendium of farcical char-acterizations, the Globe production is de-lightful — who can resist fir. Lacy's mugging or Miss Chappell's creeching laugh? Whether a more varied, manced, realistic, and emotional approach to char-lation of the composition of the play more absorbing as a human experience. acterization would have made the play more absorbing as a human experience, or whether such an approach would have run aground on the script's compromises, hesitations, and equivocations, is a problem one may speculate on. Certainly, South Coast Rep's *The Showoff* displayed a far richer acting style than these glittering vaudeville turns at the Globe then The Showoff is a considerably better play than The Torch-Bearers. In any case, having decided to go for farce and to use this play as a showcase for the comic tal ents of some of his favorite actors, Mr. O'Brien has gone all the way, and so have his collaborators. Robert Blackman's costumes, in particular, display the gorgeous preposterousness the characterizations tumes, in particular, display the gorgeous preposterousness the characterizations deserve: such extravaganzas as the cloak, hat, and gown of Mrs. Pampinelli, mixing royalty, art nouveau, and the circus in equal measure, are among the most delectable comic creations to grace the Globe stage in years.

of the same, with little sense of these

stage in years.

But neither comic acting nor comic costuming can quite compensate for what may be the play's most damaging flaw, far

beyond its graceless mixture of genres, its uncertainty of thematic focus, and its fail-ure of truth. If *The Torch-Bearers* is to be played as farce, it must have the speed played as farce, it must have the speed, energy, and situational intensity of farce. Mr. O'Brien, in his program note, refers to the British farce Noises Off as an offshoot of The Torch-Bearers and suggests. The the transplayer of the policy of the polic that the two plays are comparable in merit. The second acts of both plays do ndeed show us a bad performance of a abad play-within-the-play, focusing on the abaurd experiences of the actors back-stage. But I would contend that in all categories - truth of character, consis of focus, comic invention, balance, tempo, and sheer funniness — Noises Off is the more successful farce, and by a long shot. It is not only that the author of the British play sticks to his farcical last and does not introduce or suggest any issues or meanings that would dilute the energy of the form (or ones which, as is the case in *The Torch-Bearers*, he would not be able to deal with honestly). More impor-tantly, Michael Frayn's lightness of touch and swiftness of pacing contrast radically with George Kelly's habitual heavy-handedness. There are some funny bits of business in *The Torch-Bearers*, above all in that second act, but their density is rel-atively low, the author tends to repeat his effects, there are long stretches where the comic temperature drops precipitately, and instead of lightly glancing off a comic situation and veering away to the next one, in the style of all good writers of

farce, Kelly works the incident over, extending it, showing it, talking about it, exploring it, until it (and the audience's laughter) are quite dead. Mr. O'Brien has done his best to keep things moving, but he has to deal with a script that insistently gets bogged down in tedium, and the result is a far higher proportion of static weariness among the wit and slapstick than a farce has any right to exhibit.

In one of the authentically witty mo-

ments in this play, the playwright makes Mrs. Pampinelli declare that "the func-tion of art is to be pretty." Just the sort of thing a Mrs. Pampinelli would say (and at the Globe Katherine McGrath pronounces these imbecilic words with just the proper tone of self-inflating, empty-headed fer-vor). Kelly means us to understand that this vapid artistic poseur is wrong about the function of art, and that George Kelly himself, unlike a bunch of chattering fenale amateurs, knows (and shows) what the true function of art is. It is hard to see from *The Torch-Bearers* what this superior aesthetic may be. The history of good theater shows us two legitimate attitudes toward the theatrical art: the theater as a way to an understanding of the world and ourselves, and the theater as a formal arrangement of elements consistent with their own laws. A serious drama about marriage would have to be judged primar-ily by the first criterion, a zany farce primarily by the second. The Torch-Rec does not hold up very well from either







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centered husbands who do not respect their wives as human beings. On the con-trary — in the context of the play's charac-terization and action, Mr. Ritter is right! The theme is reiterated and reinforced by Mrs. Pampinelli's grandiose-pathetic oec-laration that she herself had renounced what would have been a splendid acting career, in deference to her husband's

needs and wishes. But we have seen both Mrs. Pampinelli and Mrs. Ritter in action, and we know that neither of them has or has ever had any theatrical talent or

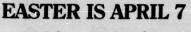
any possibility of a theatrical career.

These are nothing but self-serving fantasies of women who refuse to acce; the God-given truth that their place is in the home — or so The Torch-Bearers tells us.

The subject of the bombastic, cliché-ridden play these silly ladies are performriden play these silly ladies are perform-ing is not fortuitous: an independent wife, demanding that her philandering husband

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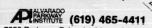
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Kate Chonin had lived and worked Tak-

knows, no longer exists!), we got off at the Hotel Ponchartrain and began walking toward 1415 Louisiana Street, past de-cayed mansions, past ones that had been

cayed massions, past ones that had been restored, past a swanky girl's school where a security guard sat on a wide lawn while young students read under wide-spread trees hundreds of years old.

After what seemed like miles of walking, we found Louisiana Avenue and Kate Chopin's hosse. Once a single dwelling unit, it had been divided in two with two separate entrances. Though it was in fine shape and occupied, its high, tall windows were shattered. We rang the belis to both of the units, but got no reply. Still, we were able to gaze up at the windows on the second floor and to speculate that one of these had been Kate's bedroom which looked onto a wide, handsome street overhung with the leaves of massive

street overhung with the leaves of massive trees. The day was humid and overcast: a contemporary compact car was parked at the side of the house. The grandeur of the

FLEANOR WIDMER

On our last day in New Orleans, my friend and I set out to find the house of the turn-of-the-century writer Kate Chopin, whose novel The Anukening created a fu-tror in 1890. Chopin's heroine, caught in the highly-stratified society of nineteenth-century New Orleans, could find no solu-tion to the awakening of her sexual pas-sions save usicie by drowning in Lake Powchartrain, Scarcely in the same league in terms of reputation as Tennessee Wil-liams, whose play A Streetcar Named De-sire takes place in the French Quarter, or Lilliam Hellman who resided there for come time. Kate Chonic lived out her life friend and I set out to find the house of th some time. Kate Chopin lived out her life in New Orleans. Two of her books which were sketches of Creole life, Bayou Folk (1884) and A Night in Acadie (1897), seemed to vanish without a trace until Chopin was rediscovered by the feminists

Since we had been given her address by

enue had not diminished and one could easily imagine horse-drawn carriages transporting their owners to tea when Chopin lived there. A sign on the porch next door read Save Louisiana Avenue. We had hoped for a sign or a plaque that would mark the house where this highly non-Victorian writer had lived, but none existed.
On our return, walking back past large

On our return, waiking back past large houses with their corn-patterned iron fences, we suddenly discovered one of those old cemeteries for which New Orleans is famous. The remains of the deceased are placed on shelves stacked one on top of another and buried into walls that bear the family names and inscrip-tions. There was even a series of shelves for orphans who had died in the late

1800s.

Because we had been walking for several hours, first to Kate Chopin's house and then inside the cemetery, we decided to rest and were amazed to realize that we were directly across the street from the beautiful restaurant Commander's Palace, which has been in business since 1883. In which has been in business since 1863. In other cities, and especially at night, the location of a restaurant directly across the street from a cemetery might turn people away, but in New Orleans the cemetery is part of the landscape and merely adds to

the cachet.

Commander's Palace is housed in a magnificently restored Victorian mansion and its elegance made us wonder whether we could be seated without a reservation and in our walking clothes. But Dottie Brennan could not have been more cordial

and we were seated immediately.

The family that operates Commander's Palace is named Brennan (they are an-Palace is named Brennan (they are another branch of the family that runs Brennan's restaurant on Royal Street, most famous for its breakfasts). This side of the Brennans (Ella, Dick, John, and Dottie) tions in New Orleans. Commander's Pat-ace is beautifully appointed, especially the Garden Room upstains which makes you feel as if you're sitting in a tree house, or its various lower-level rooms attended by a staff the likes of which I've never en-countered in San Diego. Two hundred and fifty people are employed there, including nine chefs who have all come from presti-gious cooking schools. By non every waiter is in black suit and white shirt, the service is swift, the menu extensive, and waiter is in black suit and white shirt; the service is swift, the menu extensive, and the specialty is haute Creole cuisine— cooking which is New Orleans in origin and fuses French, Spanish, Italian, and American Indian influences. For Junch, for example, you may have a creole shring and spinach souffle (33), 50), an-gel hair pasta with crawfah (\$10.50), an-fle troat with rousted pecans. which is pan-sauted in batter and topped with pe-can butter and rousted pecans (nine dol-

lars). Would you believe that I bypassed this trout dish for a salad and a Creole bread pudding souffle? My friend had the old leek and notato soup and grilled spiced lamb with goat cheese (\$8.50 for both). The lunch was very nouvelle cuisine and could have come directly from Chez Panisse, except that the gravy on the lamb was much too salty. And the only time we had decent butter during our stay was at Commander's Palace, where sweet butter is served in crocks. As for the bread pudding souffle (four dollars), it was worth its calories in gold, especially when accompanied by an extraordinary whisky sauce which was added at our

table.

The owners graciously allowed me to tour the kitchen and to watch the chefs at work. Most of them wielded heavy pans in which they sautéed or panéed fish, seafood, and we all. Every lunch was prepared to order, and I marveled that over a hundred needs had congressed at lunch. dred people had congregated at lunch-time all elegantly dressed. Some of the diners live in the neighborhood, some drive in from other parts of town, and a handful are tourists. I certainly would go to Commander's Palace for dinner, though one would have to drive or take a

taxi from downtown or the French Quarter.

As it developed, we had had dinner at another Brennan-owned restaurant (little-ment of the property of the property of the light), a place called Mr. B's on Royal Street in the French Quarter. Fortunately it is not as yet frequented by the mobs of Courists who pack into Antoine's, Andrew Jackson, or Broussard's. Mr. B's, an inti-nate white-clothed establishment with lots of etched-glass windows and doors, serves Croole. Cajun, and continental specialties — every restaurant we went to strong on past dishes. An entre which should not be missed at Mr. B's (all items la carte) is the fetuccine and crawfish (nineteen dollars) which proved to be su-perior to the crawfish etcuffee at K-Paul's. Since I had heard so much about ar-houlfle assasse (abs-call-on-close); I sampled thoulfle assasse (abs-call-on-close); I sampled Since I had heard so much about arbnulle sausege (ahn-doo-e), I sampled the jumbo shrimp en brochette with arbnulle sausege (sh-doo-e), I sampled the jumbo shrimp en brochette with arbnulle grilled over pecan and hickory flames (\$19.50). And of course the hickory-grilled redfish served with new potatoes was beautifully achieved (four-ten dollars). We also had redfish beignets, small pieces of redfish fried in batter and covered with musard sauce (\$33.75). These mustard-sauce dishes would be a great his in San Dieso. As for (\$3.75). These mustard-sauce dishes would be a great hit in San Diego. As for the bread pudding at Mr. B's, it was the best I had anywhere in New Orleans and vied only with the beignets at Café du Monde for my attention. Our waiter gave me the recipe and I mean to try to prepare this bread pudding in my own kitchen

We were quite charmed by the personal We were quite charmed by the personal attention we received both at Com-mander's Palace and at Mr. B's; and again we were given quite extraordinary treatwe were given quite extraorumary treat-ment at a restaurant little known to tour-ists called Tony Angello's, which is at the outskirts of New Orleans, in Jefferson Parish. Rick, our waiter at Mr. B's, recommended it and advised us to say, "Tony, feed us." When we got into the "Tony, feed us." When we got into the taxi and told the driver where we taxi and told the driver where we taxi and told the driver where we taxing, he repeated, "Just say, "Tony, feed us." We did exactly that. Tony, and the owner, decided what we were going to the owner, decided what we were going to exact and it was no of the best meals I've had anywhere in a moderately priced restaurant. What also impressed in was the detailed knowledge the waiters had of the menu and how ably they could comment on all of the dishes.

I bean with grogeously observed from

on all of the dishes.

I began with gorgeously prepared frog legs and my friend had stuffed shrimp. This was followed by angel hair pasta with a fresh crab sauce that was marvelwith a fresh crab sauce that was marvelous. We then shared a spinach salad and
with reluctance merely tasted the superb
artichoke soup. The bread, which consisted of almost all crust, was our sorest
temptation, but we still had to save room
for several other courses, of which the
ceptlant Time was outstanding.

rin several other courses, of which the eggplant Tina was outstanding.

Prepared by Tony's sister, the wafernin eggplant slices are plunged into icy
salted water, dried, dipped into batter,
sautéed, then baked with a homemade fresh tomato sauce. What can I tell you? The eggplant dish is one we will not read-

The eggplan does it was can a lettly your . The eggplan does it was a can a ca

dishes are not individually priced; you're

orders are not individually priced; you're charged for the meal as a whole).

As we left, Tony kissed us good-bye and said to our waiter in a courtly style, "See these ladies into their cab." The cab fare back to our hotel, the Monteleone in the Observed. the Quarter, was about eight dollars, but the meal was worth this added expense

and effort.

We didn't sleep at all the night before
we left. My friend had to catch a 6:00
a.m. bus and Ind an early flight back to
San Diego. We actually debated whether
we should, for the last time in the waning
night, so out to the Cafe du Monde (it's night, go out to the Café du Monde (it's night, go out to the Café du Monde (its open teem)-four bours a day), a sind dhis kongation. On our least profit-sitted this kongation. On our least profit-sitted this kongation on our least profit-sitted this kongation of our precious time, a woman on the bus had asked whether we had had "big-nets" (beignets) whether we had had "big-nets" (beignets) whether we had had "big-nets" (beignets) which we had had "big-nets" (beignets) which we would so make the wear of the wear with sundi day with the we would soon return for "big-nets" and we would soon return for "big-nets" and we would soon return for "big-nets" and café du Monde and to est at K-Paul's, Commander's Palace, Mr. B's, Tony Angello's, and

Tony Angello Ristorante. 6262 Fleur de Lis, Dale Messina (Jefferson Parish). (504) 488-0888.

Commander's Palace, 1403 Washington Avenue, Garden District, (504) 899-8221

K-Paul's Louisiana Kitchen, 416 Chartres Street, French Quarter, (504) 524-7394.

ter, (504) 523-2078.

Easter Brunche

For those of you who are planning to dine out for brunch on Easter Sunday, the following list may prove helpful. It is lim-ited to all-you-can-eat buffets only. The

restaurants are arranged geographically, beginning with the South Bay and ending with San Marcos. In all of these restaurants it's best if possible to avoid the noon hour when there's sure to be a wait. My own experience has led me to arrive eith when the doors open or late in the

South Bay

The Old Bonita Store, 4014 Bonita Road, Bonita (479-3557); 9:00 a.m. to 3:00 p.m.; adults, \$10.95, children, \$5.95. At least twenty-five different dishes will be offered; these include ham, lamb, must beef sea lamb, roast beef, seafood, eggs, salads, desserts. No reservations accepted.

Coronado

Hotel del Coronado, 500 Orange Ave-nue, Coronado (435-6611); 9:00 a.m. to 2:00 p.m., adults, 541-75, children, 212-50 (this price includes stan and tip). This brunch includes such gournet items as rack of lamb suffee with spinach and berbs, wild rice, chicken Marengo, grilled cod, eggs Benedict, quiche, platés, and dozens of pastries baked on the premises. dozens of pastries baked on the premises.
Reservations are available for parties of eight or more. Both the Crown Room and the Ballroom will be used for seating.

the Ballroom will be used for seating.

San Diego
Hotel Inter-Continental, Las Cascades
Room and Molly's Pub (level one in the
hotel itself) will serve brunch, 333 West
Harbor Drive (234-5555), 9:00 a.m. to

Harbor Drive (234-555), 0-f00 a m. vs. 5:00 p.m.; adults, 516.95, children, half price. At least twenty-five items and seven tot entries will be offered, among them harn, roast beef, chicken, as well as saids, eggs, desserts. All the champagne you can drink. No reservations accepted. Little America Westgate Hotel. Le Fondanche and Comparable of the Com

sirion ocer, sarians, desserts. Easter bunny will be passing out treats. Reserva-tions for ten or more only. Sheraton Harbor Island Hotel, Café del Sol, 1380 Harbor Island Drive (291-2900); 9:00 a.m. to 3:00 p.m.; adults,

\$14.50, children, \$8.00. Omelets to or der, at least eight hot entrées including roast beef and ham, salads, pasta, desserts. All the champagne you can drink

Free parking. Humphrey's, 2241 Shelter Island Drive, Humphrey's, 2241 Shelter Island Drive, Shelter Island (224-3577), 10:000 a.m. to 5:00 p.m.; adults, \$14.95, children, \$7.95, under six, free. International buffet includes American, Chinese, Mexican, Italian cuisine, plus omelets, roast beef, ham. Large parties will be served on the lawn. Easter bunny and Easter egg hunt.

hunt. Islandia Hyatt House, Islandia Restau Islandia Hyatt House, Islandia Restau-rant, 1440 Quivira Road, Mission Bay (224-554); 10:00 a.m. to 3:00 pm; adults, 541-95, children, 510-95, Belgian waffes, eggs Benedict, pasta station, baron of beef, ham, turkey, lands, sea-food, desserts. All the champagne you can drink. Reservations for six or more. Two dining rooms will be open. Easter hunnies.

La Jolla Summer House Inn, Elario's Restau-rant, 7955 La Jolla Shores Drive (459-0541); 9:00 a.m. to 3:00 p.m.; adult, \$13.95, children, \$7.25. Omelets, eggs Benedict, roast beef, ham, cheeses, pates, salads, desserts. Two glasses of cham-pagne. Reservations accepted. La Valencia Hotel, Il32 Prospect Street (454.0721). Seldem:

(454-0771). Sold out

(434-0771). Sold out.

Rancho Bernardo

Rancho Bernardo Inn, 17550 Bernardo

Oaks Drive (277-2146, 487-1611); 10:00

Oaks Drive (277-2164, 487-30-871-1000
a.m. to 8:00 pm; adult 958 00, thickers, 10.50 pm; adult 958 pm; adult 958 pm; adult 958 pm; adult 959 pm; a

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For the Record

DUNCAN SHEPHERD

Jonathan Demme's Stop Making Sense is a concert movie and nothing more, and narrowly focussed a one as ever was as narrowly focussed a one as ever was, little of the live audience, nothing of the backstage, only the on-stage. This needs to be said, and often, in order finally to drown out the continued grumbles about its exclusion from the Documentary Fea-ture category of the Academy Awards. The movie is, to be sure, a documen-

tary in the rudimentary sense that it is a filmed record of the concert in question; but that sense is just a hop, skip, and jump from the nonsense, put forward from time to time with differing degrees of serious-ness, that the very nature of the medium is documentary, and that every movie is a

self. Thus, Greta Garbo's Camille will not just be seen as the famous fictional courtesan as interpreted by the famous Swed-ish actress, but as a factual record of that interpretation. And one does not have to project oneself further into the future in order to see a time when the main point of interest will be not so much Garbo's Camille as, if you will, Camille's Garbo. (One can perhaps project oneself far enough into the future to see where that will no longer be so.)

will no longer be so.)
But to return to the matter at hand: Stop
Making Sense (currently at the Guild)
certainly will exercise an appeal beyond
simply the avowed and avid fans of Talking Heads, all the way to those who have merely been curious what all the fuss was about but who would not want to fork over for actual concert tickets, nor to rub

not seem as solidly wedded to the image not seem as solidly wedded to the image as it might, but rather to run around on it promiscuously. One might then go on to say that the modus operandi of the movie

say that the modus operands of the movie of shooting four different, tightly-scripted concerts, each from another vantage point, and then patching together from a wide range of editing choices—makes the concert format remarkably unconstricting. And one could throw in a configuration of flow much less constricted. Constricting recollection of how much less constricted Martin Scorsese's *The Last Waltz* seemed in the couple of numbers shot in the studio than in those at the one-time-only

But one will soon have to move on to But one will soon have to move on the say something, perhaps, about the staging strategy of bringing out individuel band members and their musical equipment in installments, about how clever this and other devices seem vis-a-vis the standard smoke-and-colored-lights arrangement. But one will then be talking about the oncert, not the movie. And the man re sponsible for staging the former, as well as for writing the songs and singing the lead vocals, is David Byrne, who, with the grim gaunt faraway look of a street-corner Messiah, clearly comes across on stage as the Brains-of-the-Operation. while the rest of the ensemble, including prominently a couple of very decorative and traditional black female back-up sing

ers, is left in charge of the Fun-and-Games aspects of rock-and-roll.

Byrne's changeable façades, his com-mand of more moods than just narcissism and sexual come-on, his inimitable imita-tions of a spastic marionette or a shorting-out robot (the C-3PO model), are more out robot (the C-SPO model), are more intriguing and ingratisting than most of what I see on MTV. And of course I thought the oversized suit was funny. I thought the oversized suit was funny in Revenge of the Pink Punther too, but I didn't see the need to anoint Peter Sellers (or Blake Edwards) a surrealistic genius

(or Blake Edwards) a surrealistic genuis on account of it. And in any event, this sort of thing remains an accompaniment to the music, not vice versa. In the long run, neither the staging of the concert nor the filming of it, nor both those efforts put together, is inventive

enough or distracting enough to take center-stage from the music. And it did indeed seem to me a very long run, with much of the music stuck in the ger area of dental-drill-punctuated-by-indecipherable-cries-from-the-patient. To say that enjoyment of the Talking Heads' say that enjoyment of the faithing rreads music will be a help to enjoyment of their movie would be to understate comically. To say a strict prerequisite would perhaps nearer the case.

I suppose it is possible that the music, through its availability to a new and broader audience, will win converts in much the same way that Amadeus is said to have done, or to have wanted to do, for Mozart. But I would judge that prospect as probable nor (if it were) as de sirable. In either case — Flute and Harp Concerto in C, K. 299, or "Burnin' down House" - the matter seems to me utside the brief of the movie critic. And I am not willing to argue it further with any Talking Heads afficionado until such a one onceded the possibility that a better

movie than this one might be made about. say. Van Halen or Def Leppard or whom-ever the aficionado makes a point of avoiding like the plague. I underscore possibility, and I double-underscore

The La Jolla Museum is following up The La Jolla Museum is following up its gratifying series of nineteen Mexican films by Luis Bufuel, less one film that didn't make it through the malis, with seven films by Erich von Stroheim (Wednesday nights till mid-May) and then six by Chantal Akerman (Wednesdays through June). In short, it continues its auteurist, orientation. This "Wolleards" auteurist orientation. This "collected works" approach goes far beyond the scope of "the essential" or "the best of" as offered regularly by the Ken repertory, or even by that theater's occasional "fest val" or "retrospective" (cf. the current Hitchcock one). It undoubtedly goes far beyond the needs of most moviegoers as well. But the concentrated educations opportunity it affords is too rare to be

I regrettably can have less to say about these movies as they come up than I did about the Buñuels. But on the other hand, where there were no great revelations for me among the Buñuels (only a small one or two, and plenty of reaffirmations), there is, in a sense, more chance of that among the von Stroheims and the Aker-

It is hard for me to remember, for ex-ample, what I thought of von Stroheim when I used to think of him at all, and hard even to remember when that was. I could, at the least, cast a conformist vote for Greed. But the rest always seemed to me, or it seems now as if they always seemed, too leaden even to fulfill their huge potential as Camp. But I would (and will) have to see them again before inch-ing any further out on any limbs. Chantal Akerman's work I have never gotten to know in the first place, apart from that cornerstone of contemporary feminist film, albeit an endurance test for even the staunchest feminist: Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles. And I am glad for a second chance to sit all the way through Les Rendezvous d'Anno (maybe this time I will be able), and a first chance to sit through the four others.

Yes, I bothered to watch the Oscar tele-cast (most of it); and no, I have nothing printable to say about it, except perhaps to applaud Sally Field's "you like me" acceptance speech as a welcome setback to the persistent thesis that these awards are something more than a popularity con-

Due to unfortunate schedule conflicts and stupid mi-calculation. I am afraid I saw Desperately Seeking Susan too near my deadline to be able to collect my thoughts about it for the present column. But I can at any rate offer assurances that will very much resemble a bouquet.



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ple who would. The movie will thus be a

ple who would. The more with under con-relatively painless and trouble-free method to acquire the desired informa-tion, and one might well wish for a simi-

lar easy entrée to, say, Bruce Springsteen or Michael Jackson or other notable fuss-

Whatever can be said about its proper ties as a movie, however, and there is surely more to say about those than in most concert movies, it will always re-

main more concert than movie: it has not

main more concert than individe a mass tas-been transferred from one venue to an-other, to the extent of, for example, Carlos Saura's *Blood Wedding*. One could

carios Sauras Bioda recaude. One coasay, for a start, that the image (by top cinematographer Jordan Cronenweth) is unusually bright and clear, and that the sound (in Dolby stereo) is in a different sense bright and clear — though it does

relieved a bad hemorrhoid condition I have had for years.

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Board and Nail



JEFF SMITH

The Vikings were a bunch of illmannered drunks who, like Hell's Angels, would blast into a coastal village and ran-sack the place on a whim. But to Stephen Metcalle, whose Vikings is currently playing at the Cassius Carter Centre Stage, these way dares of yow over more than horned helmets, halberds, and long ships listing after fresh bosty. They were the stuff of which Kirk Douglas movies en made, grid swooded, dearloss times behavior than the companion of t mannered drunks who like Hell's Angels

Vikings takes place not on an icy fjord

but in the sturdily built home of the Lar-

sens, where three generations of Danish-American carpenters scrap, love, and learn to adjust to loss. Yens Larsen has yet learn to adjust to loss. Yens. Larsen has yet to recover from the death of his wife, nor has his son, Gunnar Yens guzzles cold beers. becomes skittish at the prospect of romantic involvement, and urges Gunnar not to follow in his footsteps as a cargenter and, by inference, as a man. But young Gunnar is determined to continue the family's tradition — of building homes (not 'houses') — and he sides with his grandfather, Peter Larsen, who is dying of cancer. The plus isolates a brief period when the three men live together. It traces the shifting attitudes of the generations and, like Metcalfe's Strange Snow, is a

endings to new beginnings, a process that begins with the shedding of old psycho-logical cocoons.

Like the figure of Agamemnon lurking dimly, an intrepid graduate student might say in a seminar) in the background of T.S. Eliot's poem "Sweeney Among the Nightingales," the ancient Vikings function in the play both as a reminder of a more hardy past and as a measure of how precipitously the mighty have tumbled into the Twentieth Century. Peter Larsen is quick to conjure up the heritage of his progeny with many a pep talk. Compared to Peter's verbal tapestries of Norsemen plowing through strange seas and cities, the problems of the Larsen clan appear, at first, to be minuscule. But one of the strengths of the play is its nonepic treat-ment of its characters. The Larsens are unspectacular people. And yet their lives, though hardly saga material, are nonethe-less filled with pain and groping, with lat-eral slides away from the mark and a final resolution based on the ordinary courage essential for coping in an unheroic age. As Peter Larsen sagely observes early in the play. "The times haven't changed —

Vikings is Stephen Metcalfe's first fulllength play And even though he has re-vised it since it was produced initially in 1979, the script has an annoying quality typical of a playwright's first effort. Met-calfe really wants us to *love* his characters. They have edges, but only in relation to each other and with few exceptions they usually appear in a warm, glowing light. Except for the unforgivable fact that he voted for Nixon (twice!), grandfather Larsen must rank, for example, as one of the most completely adjusted, hip-pest, and humane creatures on the face of the earth. Only rarely does the character reveal the crotchety side one would expect from a man whose family is in turmoil and whose body is slowly being conand whose body is slowly being con-sumed by cancer. Instead, Peter is an old man seen through the idealizing eyes of a young one. Borrowing a device from *The*

expectations have."

Flephant Man. John Merrick's model eathedral, Metcalfe has Peter build a wooden bird cage, an unnecessary symbo that cloys more than it convinces us of the man's obvious sensitivities. In these and other ways Vikings at times demonstrates an earnestness to the point of overkill. Its characters would actually be more accessible, and likable, if the playwright had backed off, given them a few unsightly dimensions, and thus made them more be-

But even though it tends toward wordi ness and sentimentality — habits Metcalfo kicked by the time he wrote Strange Snow

 Vikings still has the power to charm and move audiences with its humble tale of growth. Much of this ability comes not from Peter's references to Odin hanging from a tree to learn the meaning of suffer ing, or from the blind Norns and the like, but in comparison to contemporary the ater's jargon-laced treatment of the concerns of the day. The Larsens don't have cerns of the day. The Larsens don't have the benefit of gurus, group therapy, or faddish, best-selling solutions. They're on their own. They have a stable code of values accusing them of personal slip-page, and they work out their troubles by means of interconnecting friction, and (the play's real strength) with humor. In Vikings, the humor serves as both an analgesic and an analytical tool. Metcalfe has a genuine knack for identifying the deeper residues of the Larsens' grief, of expressing them, and, through the dual-natured use of his abundant humor, of do-

ing both in uplifting ways.

Except for some cornball music that opens and closes the show — a watery piopens and closes the show — a watery pi-ano and giddy cellos better suited to Lit-tle House on the Prairie — the Old Globe Theatre's production of Vikings is first rate. It's so good, in fact, that it appears the play was intended to be staged in-the-round from the start. Warner Shook, who directed Strange Snow last spring, has an obvious affinity for Metcalle's work. His direction of Vikings, in many ways a much more theatrically elaborate and dif-ficult work than Snow, is most impressive. Shook has tempered the play's eagerness to please, whenever possible. He has handled its complex narrative form—scenes, soilloquies, and multiple storytellings—with skill. And he has crafted a tender, caring production, at the heart of which is the fundamental decency of the

Shook's cast creates the impression that Shook's cast creates the impression that they have been together not for a few weeks of rehearsals but for years. Like the generations of a nuclear family, the actors seem to know each other's habits instinctively— which buttons to push, when to steer clear, and when diving into a fray, capardless of the temporary hurry it may cause, is essential. And even if one medies too much, or provokes anger, these instances occur within a larger context of good intentions, an ingrained sense of degood intentions, an ingrained sense of de-cency, and a deep understanding of each other's paths and dreams. In short, the cast is splendid. Although his character would qualify easily for the

job of a vatic prophet, should one appear, Michael McGuire nonetheless leavens Yens's too Greent agaesty with a crawly, engaging foromance, one that subtly mocks the clifformance, the state of the sta ther. And Charles Hallahan is terrific as Peter, a man for whom life delayed the confusions of youth until he was middle aged. When he first appears, Hallahan looks as though he'd be more comfortable in a blue collar, replenishing the lost flu-ids of the workday, than on a stage. His performance, part teddy and part Kodiak bear, however, is blue chip all the way.

As is the technical work at the Cassius Carter. Fred M. Duer's set looks as though it was constructed by real Larsens. A living room, kitchen, and bedroom, the set evokes the pride and tradition of the set evoxes the pride and tradition of the family. Every time. from the hardwood floor to the wooden furnishings, appears to have been handcrafted with an eye toward quality—and, if one looks closely, which are got coward a slightly miniature with the second of the control of the carter's small stage. And control to several the carea into smaller space, and event comes a family miniature scalent. It parts to the stage with the carea into smaller space, and event of the shall lowing the carea into the stage with the carea into the stage of the show or maning clipped.

At first glance, Sally Cleveland's continues appear passable enough. No big deal, just work clothes like the ones the carpenters probably wore when they built the set. The costumes are quite good, however, and they never betray one of the family. Every item, from the hardwood

ironic facts of her task: often the most dif-ficult characters to clothe appropriately are modern ones. Putting a wig or lace on an eighteenth-century aristocrat is one thing. Dressing a contemporary character — in ways that illustrate that person's tastes, nature, and sense (or lack) of self tastes, nature, and sense (or lack) of sem-worth in clothes seen every day — is an-other. And this is Cleveland's achieve-ment. In what appears to be merely a surface of sweat shirts and rolled-up flan-

surface of sweat shirts and rolled-up flan-nel sleeves, she has artfully expressed the "character" of the characters in clothes that ring absolutely true for each. Stephen Metcalfe was at the opening-night performance of Vikings, and he must have been moved by the Old Globe's thoughtfully detailed treatment of his play, not to mention its enthusiastic recepion among first-nighters. He must have been moved. No playwright could ask for more sympathetic productions than Met-calfe's Vikings and Strange Snow have had at the Globe



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PARATORES WITH SAN DIEGO SYMPHONY

the San Diego Symphony last week in a program dominated - indeed inundated - by pianos. Duo pianists Anthony and Joseph Paratore performed the Poulenc Concerto for Two Pianos and Orchestra, and after the intermission they were joined by Maestro Atherton himself, as pianist and conductor at once, in the Mozart Concerto for Three Pianos and Orchestra. Tastes differ on the matter of multiple pianos. Unlike other nstruments, the piano is instruments, the piano is capable of playing melodies and their accompaniments at the same time, along with widely spaced, many-pitched chords, and numerous other combinations of sounds. A piano does not need another piano to fill in harmonies or to piano to fill in harmonies or to enrich its tonal palette. Mu for more than one piano, in fact, often creates a monotony of color, as well as an



OUARTER NOTES

unpleasant preponderance of dense, heavy textures. There are undoubtedly some masterpieces using this combination of instruments (notably by Schubert and Brahms), but successful piece for multiple pianos must overcome the disadvantages of such scoring by excelling in

The Poulenc Double masterpiece, principally because the composer's style, combining the music hall and Mozart, relishes the playfulness of the two equal keyboard instruments striving with and against each other. Poulenc's characteristic melodic inventiveness is much in evidence, as is his mastery of orchestral timbres; the music is alternately exquisitely touching and ebullient fun. I did not find the performance at the Civic Theatre fully satisfactory in bringing out

satisfactory in bringing out

not: the Paratore brothers seemed to approach this modest, playful score as though it were the though it were the Hammerklavier Sonata. They played too loudly, too heavily, too grimly. The result was that the work took on an undeserved coloration of portentousness and pretentiousness, both qualities completely alien to the composer in general and to this work in particular.

The Mozart performance

these qualities. The conducting

was equally unsatisfactory, though for different reasons. The playing here, by all three pianists, was idiomatic, and the interplay of the three instruments exhibited instruments exhibited Mozartean vigor and delicacy. But — dare we say it, in this year of Academy Award-pumped Mozart adoration? — this concert is a rather dull work. It is little more than a social entertainment, devised for two of use ye ung composer's poyalis and their mother, and its level of inspiration is not high. Of course, there is no work by Mozart that is inpently most on thigh. Of course, there is no work by





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that lacks moments of lovely nvention, but surely the chief reason for performing this work at the concert last week was the fun of having Maestre Atherton join the Paratores. That fun was there, but one's final judgment of the performance might well have been, "Too many pianos, too little music."

The program also included a shapely performance of Haydn's magnificently quirky Symphony No. 86.

GUSTAVO ROMERO

Gustavo Romero gave a benefit recital last Sunday rnoon at Southwestern College; it was under the uspices of the San Diego Symphony's Auxiliary Council, South Shore chapter. For years, Gustavo has been San Diego's piano prodigy, a child of incredible talent, whom the generous spirits of the community have bastened support with affection and with financial aid. Now, however, he spends most of his time in New York, studying at

Juilliard; he has made a Carnegie Hall debut, where his performance was applauded by Isaac Stern, Itzhak Perlman, and Vladimir Horowitz; and he is almost twenty. It is time to stop treating him like a child stop treating him like a child prodigy — and time to stop calling him Gustavo. Let it be said, then, that Mr. Romero has grown into an astounding artist, a worthy heir to the great tradition of pianism. His concert at Southwestern was unqualifiedly magnificans unqualifiedly magnificent.
One heard the qualities of

mastery and authority everywhere in this program including the choice of the program itself. Mr. Romero seems drawn particularly to works of large scope, grand works of large scope, grand musical experiences within which his mind and fingers can explore a wide variety of adventures. Hence his program: the Bach Toccata in C Minor, the Liszt Sonata, and C Minor, the Liszt Sonata, an several large-scale works by Chopin (the F Minor Ballade, the Nocturne On 67 No. 1, the Mazurka, Op. 50, No. 3, and the Barcarolle), to which were added the shallower but we cating Prokofiev Seventh Sonata and a brilliantly



nistic performance of a ata by Scarlatti. What characterized these works aside from Mr. Romero's

powerful techni (tremendous agility, sustained line, blooming tone in spite of the harsh clangor of the

Baldwin he played), was the sense that the music was developing spontaneously from within, that the pianist was engaged in a process of personal discovery as he entered into the complex architecture of each piece. Another salient characteristic, especially welcome after the uilliard (he is now fortunately — studying with Leon Fleisher), was the pianist's continual self-location right in the center of the interpretive range, with an assured, vital flexibility of phrasing and dynamics, so that the music seemed constantly to be generating itself, yet without eccentricities that might make us more aware of Romero than of Liszt or Chopin. Indeed, it is the greatest tribute to Mr.
Romero's musical maturity that one's attention during this on the astonishing young man making a great career for himself but on the minds of the composers whose works he was bringing so passionately

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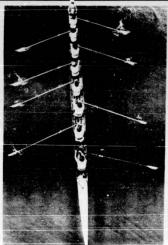
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A Dipping Of Oars

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Two Nights Of Imagination



READER'S GUIDE

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Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla. 454-5191.

Internation... Folk Dancing is conducted each Friday, 8 p.m., in the Women's Gym at SDSU. No partners or experience are necessary. For information phone 582-6514 after 5 p.m.

live music with caller Joseph Taulane will be held tonight, Thursday, April 4, 8 p.m., United Commercial Travelers Hall, 4569 Thirtieth Street, North Park, 481-1974.

"Dance Jam." create your own dance style in an evening of freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-4713. More Scottish Country Dancing, a two-hour workshop will be held, sponsored by the Royal Scottish Country Dance Society, Saturday, April 6, at 10 a.m., in the Balboa Park Club, Balboa Park, For information phone 276-7064 or 488-2617.

Ethnic Folk Dances will be performed by the Village Folk Dancers this Saturday, April 6, 1 and 2:30 pm., in the Fast Plaza of Scaport Village, downtown. Free. 235-4014.

"Political Film Series," Luis Valder's musical drama. Zoor Sur, based on the 1942 Lus Angeles Sleepy Lagoon muder case and the "zoor suri" riots that followed, will be presented Friday, April 5, 7 p.m., norm 107. Third Lectury Hall, U.S.D. Free, 452-2016 or 452-4550. Circle Dancing, meditative "Sufi-dancing" is conducted weekly. Mondays, 7:15 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677. Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community

Center, 4126 Executive Drive, La Jolla, 457-3030.

Film

Museum Films, the bour-long film, The Making of the Continent, featuring geological formations of the Colorado Plateau, will be screened Satunday, April 6 and Sunday, April 7, 1 and 2-30 p.m., Natural History Museum, Balbou Park, 232-3821. International Folk Dancing is held every Thursday, 7:30 p.m., Balboa Park Club, Balboa Park, For details phone 449-4631 during business hours.

"Monday Night Film Series" continues with its nun of comedy classics from the Seria Film Center. The second program in the series features My Man Godfrey, starring William Puwell and Canole Lomband, Monday, April 8, 7 p.m., thind floor auditorium, San Diego Public Libury, 820 E Street, downtown. Frey. 216-5849.

"Latin American Film Series," longe Sanjines directed this film, which was banned in his native Bolivia, about U.S. sterilization

Dance







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TO LOCAL EVENTS

programs imposed upon the Quenchua indians without their Anowledge or consent. The film, shown with English subtiles, will screen Tuesday, April 9, 7:30 p.m., room 130, Hepner Hall, SDSU, Free, 265-6685.

"The Films of Erich Von Strobeim," the La Jolla Museum's film series continues with the 1933 silent movie Hello Siter, at 1833 story starting James Dunn, ZaSii Pitts, and Boots Mallow, The film will be shown next Wednesda, April 10, 7:30 p.m., Sherwood

Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

In Person

Local Poet Nancy Smithwick and folk-dulcimerist Jeanne Carney are featured rought. Thursday, April 4, 8 pm., Coffee-by-the-Sea, 1953 San Elito Avenue, Cardiff. Free, 436-1231.

New York Comic J.J. Wall New York Comie J.J. Wall presents his cast of characters, which range from a stinging cowboy to a happy Hindu, rought, Thursday, April 4, 8380 p.m., Friday, April 5, and Saturdoy, April 6, 8 and 10 50 p.m., and Stunday, April 7, 8-30 p.m., The Improv, 832 Garnet Avenue, Pacific Beach, 483-4512.

"Woody Guthrie," a one-person tribute to the late folk heno, developed from his writings and songs, will be presented by the San Diego Rep, Friday, April 5, 8 p.m.,

at The BookWorks, Flower Hill Center, 2670 Via de la Valle, Del Mat. Free. 755-3735.

"The Trojan Women," the Suzuki "The Trojan Women," the Sunski Company of Egog, Japan, will offer two performances of its acclaimed presentation, which swept the reviewers off their feet during the Clympic Arts Festival in Los Angeles. The Trojan Women, an opkated versuo of the Europides Palm, is performed in Japanese, a will be provided. The Friday, April 5 and Saturday, April 6, 8 p.m., Mandell Wess Center for the Performing Arts, UCSD. For ticket information phone 452-4574.

Play Reading, Jose Rivera's play, The Dollmaker, will be read in the next "Play Discovery Program," Monday, April 8, 8 pm., Cassius Carter Center Stage, Sumon Eduson Center for the Performing Arts, Ballson Brak, Extremely limited seating, 234-1941.

Amateur Comedians are invited on stage every Monday night, 8

MAADIRO

The San Diego Laff-Off

. the search is on for San Diego's funniest person

Celebrity emcees: April 7
Charile O'Nell & Sonry West, air
personalities on KCBQ-April 8
Mark Zegan, air personality on KIFM 98
Grand Prize: \$1,000

Competition: 8:00 every Monday and Tuesd Admission: \$3.00 • All-You-Can Eat Bullet: \$5.9 from 6:30-8:00 pm

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In just there months, Somette the doubtey has become one of the star attractions at the San Deep Zao. She's one of only O'French Distrate dankeys left in the world and the only one in the U.S.

When Somette first came to the U.S. from France, she made headlines. She nearly was keep out of the courtly became her health was questioned. Her dama has caused a re-commution of health tests for derikeys.

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See Souther before the say spatishby. In the Children's Zoo.

The San Diego Zoo







SPECIAL EFX
Thursday, April 18, 8:30 pm
1 show only,
Auditorium, La Jolia Museum of Contempo
700 Prospect Street, La Jolia

Tickets available at all TELES A outlets or call seems \$9.50 advance, \$11.50 door, general sealing. Presented by Rob Hagey in association with the San Diego Jazz Festival

READER'S GUIDE

m. The Comedy Store, 916 Pearl teet, La Jolla. For information what it takes, phone 454-9176.

"San Diego Latt-Off," since April has been designated National Humor Month (Bantam Books says so answay), on Monday and ss amwar), on Monday and Tuesday exemings, 8 pm., throughout the month, local comics will compete for the title of San Diego's formiese person. The competition is sponsored by The Impros, 832 Gainter Averue, in Pacific Beach, For details on how

You Should Hear Us Now!

No. 3 David Atherton, Conductor - Gregory Allen, Piono

Bertior: Roman Carnival Overture
Densey: Riapsocie for Saxophone
Saxophone
Berti: Concerting of carmer Saxophone
Elgar: Sympton So. 2
David Atherton. Conductor - John Harle, Saxophone

y - P.O. Box 12743 - San Diago. GA 92101 - 699-4200

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ORCHESTRA

DAVID ATHERTON

Ligeti: Ramifications Dvořák: Serenade in d minor Rachmaninov: Piano Concerto No. 3

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

Two Boets, Normajean MacLeod and Saicha Garson, will read from their respective works, Monday, April 8, 8 p.m., D.G. Wills Books, 7527 La Jolla Builevard, La Jolla, Free 436-4862.

GOOD SEATS STILL AVAILABLE
TICKETS 1115 1/9 30
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Informal Conversations with Artists in the La Jolla Museum's current show, "A San Dreas Exhibition Forty two Emeging Artists," will be held every Wednesday throughout April, in the various galleries, La Jolla Museum of Contemposary Art, 76V Prospect Street, La Jolla, Free, 454-5541.

Performance Artists Edwin Harkins and Philip Larson, who form the duo THE, incorporate film, humor, choreography, and

Music Symphony, Gregory Allen, who won the 1980 Artur Rubenstein

Competition, guests with the San Diego Symphony; the program als leatures Dvořák's Serenade in D Minor and Ligeti's Ramifications, tonight, Thursday, April 4, 7 p.m., Civic Theatre, 202 C Street, phone 699-4200 or any TeleSear outlet.

Classical Guitarist Fred Benedetti and cellist Jeffrey McFarland-Johnson will perform chamber works and jazz standards, tonight, Thursday, April 4, 8 p.m., Drowsy Maggie's Cate, 1089 University Avenue, North Park, For

"A Choral Meditation on the Passion," the composition by Lant Smith will be performed by the combined choics of Mission San Diego de Alcala and St. Michael's Church, Fridad, April 5, 730 p.m., at St. Michael's Church, 15346 Pomerado Rod, Powa, For information phone 283-7319.

unformation plane 283/319.
Symphony, the Iox Angeles
Philharmoria, under the direction
of guest conductor Herbert
Blomstedr of the San Francisco
Symphony and sub-goest cellus
Kirchard Straum's Alpine Symphony
and Anton Dovals's Cello
Concerts, Sartunlay, April 6, 8
pm., Civice Theorie, 202 C Street,
downtown. For teket information
phone 271-8110.

Folk Singer and Musician Sam Hinton performs Saturday, April 6, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest, 298.

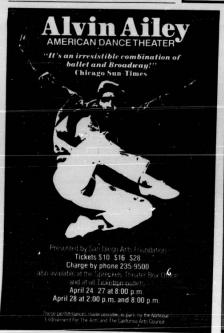
Park Concert, the Gentol Philharmonic will perform Sunday, April 7, 2 p.m., on the patio near the international cottages in Balboa Park. Free So what, it's outdoors in the park.





Join us for the premiere shows and reception for the artist Thursday, April 4 7-10 pm The original watercolor painting will be on displa for this evening only.







TO LOCAL EVENTS

Robert Plimpton will perform works of Bach, Vierne, Widor, and others, Sunday, April 7, 2 p.m., Spreckels Organ Pavilion, Balbon Park, Free.

Park. Free.
Miniconcert, the Schuster
Barcque Ensemble, featuring Earl
Schusster, obse and reconder,
Lorraine Lewis, bassoon; Charles
Schweiger, recorder, jun Lewis,
Schweiger, Lorraine, and Jean
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Monday, April 8, noon, at the
Attennaeum Munis and Arrs
Librari, 1028 Wall Street, La Jolla
Box. 454-5672.

Chamber Concert, the Monteverdi Chamber Orchestra, with conductor Leonard Ingrande, will perform works by Haydon, Mozart, and Rossiri, Monday, April 8.8 pm., in the Old Globe Theatre, Balboa Park. 283-SEAT.

Dance Rhythms of Africa and the Caribbean highlight the concert Caribbean highlight the concert featuring the enzemble Afro Rumba, Tiesday, April 9, 8 pm, City College, Iocated at Fourteenth Avenue and C Street, downtown. The concert will be broadcar live over KSDS-FM (88-3). Free For concert information phone 230-2481 or 234-1062.

Sports

Padres Fans, three exhibition games are scheduled before the first game (played in San Francisco): on Friday, April 5, at 7.25 p.m., the prostake on the SDSU Agree batters; on Saturda

April 6, also at 7:05 p.m., and on Sunday, April 7, 1:05 p.m., the

Special

Laotians celebrate the Year of the Ox, in their annual New Year's festivities, held this Saturday, April 6, from 9 a.m. until 2 p.m. Events include Lao dances, sports Padres play Minnesota. All games will be held in the San Diego Stadium. For ticket information phone 283-4494 or 283-SEAT. demonstrations, lots of food and crafts booths. Look for the crowd in the Organ Pavilion, Balboa Park, Free, 262-8626.

Horse Show, more than 200 Morgan horses will compace in such divisions as Westerm, Harness, Halter, and Park, in the Diamond Jubilee Horse Show, benefiting the Humane Society, Friday, April 5, Satunday, April 6, and Sunday, April 7, all day, at the Del Mar Fangnounds, Del Mar.

Free admission; for more details ph. ne 755-1161.

Nature Walks in the northern Tijuana Rivet estuary are conducted every Saturday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association, neet at the south end of Fifth Avenue, Imperial Beach, 237-6768.

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 Famosa Slough every Satunday, 1:30 pm; meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more

information phone 272-8622 after

The Art of Easter Egg Decorating (the batik form of wax-resistant deconation) will be demonstrated by Edward Yacher, this Sarunday, April 6, 1-30 p.m., on the outdoor patro of the Polish Cortage, near the House of Pacific Relations,

Soccer, the Sockets, heading into the Indoor League Western Division Championship, face off against Tacoma, Friday, April 5, 7,35 p.m., San Diego Sports Arena. 280-0280.

Cow Classic, it's the welfth time amount for the convergence of a more than 1800 otheres upon Table 1800 others and Dogo's Musson Bay. The first muser regards of the cene accing the held Standar, April 1800 other than 1800

Auto Racing, El Cajon Speedway Auto Racing, El Cajon Speedway opens its gates for the teams-fifth season with an open house previous. You'll be able to watch final turning and practice laps. Saturday, April 6, from 1 to 4 pm. The speedway is located near Gillespie Airport; take the Bradley off-ramp, for more information phone 448-8900.

Skate Party, this event ben the Cystic Fibrosis Associat camping fund, and will take place tonight. Thursday, April 4, 730 p.m., at RollerSkateLand, 9365 Mission Goge Road, Santee, For more information phone 264 3352.

Lao New Year, San Dionris 10,000

Balboa Park. For details phone 582-9531.

Night Hike, UCSD's Scripps Institution of Oceanography will sponsor a three-hour night hike along the La Jolla beach at high along the La Jolta beach at high tide to observe the courtship of grunion, Saturday, April 6, 9:30 p.m.; the hike, preceded by a lecture, will depart from the Scripps Aquarium classroom, located at 8602 La Jolla Shores Drive, in La Jolla. For reservations phone 452-4578.

Nature Tours through the od Wildlife Sa offered by the San Diego Audubo Society every Sunday; the sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half miles east of Lakeside on Wildcat Canyon Road. For details or informati on group tours call 443-2998.

Fourteenth Annual American Indian Pow Wow, SDSU's department of American Indian studies sponsors this event, whic features the Sported Eagle Drum



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READER'S GUIDE

For Kids

hown Friday, April 5, 3:30 p.m..

reate their own artworks in an sour-long workshop, sponsored by fallmark, Inc., held Saturday, April 6, at 9, 10, and 11 a.m., and

WORDS & MUSIC SAM HINTON Folk songs sung and escribed as the threads hai connect us all. Als



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BALBOA PARK

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NAVAL STATION CHULA VISTA COLLEGE GROVE

Bonita Shopping Center, Bonita Free, For information phone The San Diego Children's Museum, which is coordination of workshops, at 450-0767.

Puppet Show, the McKay Puppets present Tales of Mother Goose. present Tales of Mother Goose. Friday, April 5, Saturday, April 6, and Sunday, April 7, 11 a.m., 1 and 2:30 p.m., sponsored by the San Diego Pupper Guild, Pupper Theater, Presidents Way, Balboa Park, 466-7128.

Baseball, bas and girls ages eight to rhirteen are invited to compete in the Tri-Star Baseball Contest, sponsored by the University City Optimist Club, players will be judged in hatting, base running, and throwing. The contest will be

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TV, Duffy Duck's Easter Show and Puff and the Incredible Mister Nobody are featured in an hour of children's pecials, Saturday, April 6, 8 p.m., KFMB, Channel 8. "Kazoo's Kids," a mime, puppers, songs, and special guests entertain USD Cultural Arts

NATIONAL BALLET COMPANY SAT., APR. 13 * 7:30 PM Camino Theatre University of San Diego Students \$4, general \$5 Info. 260-4714 or

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BILL GAMBLES

LICORICE PIZZA

I-8 & JACKSON

GAMBLES STORE STOR

OTBROOM *

Steve Kowit's POETRY WRITING WORKSHOP ednesday evenin 6:30 pm Begins April 10

held Sarurdin, April 6, 10 a.m Standley Park baseball field number one (near the tennis-courts), University City, For information phone 455-6123.

Music, in a program titled "A a program titled "A Cybration of Spring," tortes at songs of the season, Easter, and Possower are performed for children, sponsored by the Grass Roots Gultrual Center, Saturday, April 6, noon, at the center, 1947 Thritteth Steer, Golden Hill. 232-5009.

Midway Adult School For more information 442-2178 • 230-2529

"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,"
photographer Edith Kodmur,
watercolorist Calvan frortbook,
and painter Netter Worthington,
who traveled for six agels in the
time Sellowships, will exhibit their
works through April 2, in the
works through April 2, in the
center, 479 First duark Streer,
East San Diego. 583-3832.

Lithographs and Mixed-Media Works by Lagama Beach artist Paul Darnay continue to hang on the walls until April 13, Multicultural Arts and Humaniries Center, 425 Market Street, downware, 235.

"Unchained Masters," imagination and vision are what counts for the exhibition that incorporates "chaine and spontaneity." The show continue through April 13. Pink & Pearl Gallery, 711 Eighth Avidowntown, 236-0284.

every Sunday, 1 p.m., near the Shop in Seaport Village, downtown, Free, 235-6569.

More TV, it's the first time ever that the traditional Disney Easter Parade will be telecast; Mickie and Minnie, the world's largest Easter egg, Mr. and Mrs. Bunny, and more than 600 entertainers and Disney characters are featured, Sunday, April 7, 7 p.m., KGTV, Channel 10.

More Films, including Miss Nelson Is Missing, Golden Fish, Hug Me, and Butterfly Ball, will be shown for children next Thursday, April II, at 3 p.m., Connado Public Library, 640 Crange Avenue, Connado Free. 522-7390.

Artist Guild Open Juried Exhibition, works by sixty-three area artists, including Studa House. Christine Catman, Martha Chatelain, Michael Pfulls, Edward Pietres, and others were selected from more than 150 aubmissions for this exhibition, which continues through Sturding, April continues through Sturding, April Catman Charagh C

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

New Bronze Sculpture by Wade Saunders and new works by Robin Bright continue on view through April 27, Quint Gallery, 664

Darrow continue to hang on the walls until April 13, Multicultural

Arts and Humanities Center, 425 Market Street, downtown, 235-

Paintings by Malcolm Nichols may be seen through April 19, at the Mesa College Art Gallery, Mesa College, 7250 Mesa College Drive, Kearny Mesa, 230-6895.

Paintings by Malcolm Nichols may be seen through April 19, at the Mesa College Art Gallery, Mesa College, 7250 Mesa College Drive, Kearny Mesa. 230-6895.

"Developing Time-Drawing Time," an exhibit of photographs and was drawings by German artist jungen Olbrich depiets scenes of downtown San Diego; it continues through April 27, Sushi Gallery, 532 Fifth Avenue, downtown, 235-8466.

"More Is Mone" ten beal artists.

Tom Drescoll, Ellen Ivene,
Karly Marshall, Marjarie
Nochman, Avira Rohman, Gail
Roberts, Brent Riggs, Scott
Schafet, sann Schuette, and Ron
Williams— are meladed in a show,
which new suntil Agril 27,
eyists sed by the Arbenacum
Music and Arts Library in La Jola. The
exhibits will be held on the
Story, Issaed and 1000 Williams
Story, Salacent to the
Story, Salacent on the Street, adjacent to the Athenaeum, 454-5872.

An Exhibition of Contemporary Ceramics, featuring eight artists whose works emphasize color, continues through April 27, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

"A San Diego Exhibition Forty-two Emerging Artists," this exhibition, the first of its scope and steen the city, features such artists as Maris Lara, Wick Alexander, Glon Ginder, Ernest Silva, and many, many more. The exhibition also includes a schedul-of performance art presentations,

LASERIUM



NOW SHOWING

SPACE Theater and Science Center - Balton Park 238-1233
Also, still showing Pink Floyd's 'Dark Side of the Moon TICKETRON"

TO LOCAL EVENTS

designs, and more; it continues until April 27, in all exhibition rooms of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Lectures

"Balboa Lecture Series," the museum-sponsored series continues with Rosamond Bernier, editor-at-large for House and Carden magazine, tonight, Thursday, April 4, 8 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, For reservations phone 232-7931.

"Applied Anthropology among Pueblo Indians," Sonni Ceoper, founder and president of the Northwestern Association on Indian Affairs, will speak in the next "Brun-Bag Lecture Series" program, Monday, April 8, noon, Hewert Hall, San Diego Museum of Man, Balbos Park, 239-2001.

of Man. Ballsva Park. 239-2001.
"Central America: Another Vietnam?" Robert Caldavell, editorial writer for the Union, will address the issue in a talk sponsored by the Women's Philharmonic Committee for the Los Angeles Philharmonic Orchestra, Monday, April 8, 1 pm., in the House of Hospitality, Ballsva Park. For reservations plance 282-2668.

Nobel Laureate Linus Pauling will speak on "Science's Responsibility toward World Peace," and the Monday, April 8, 3 p.m., in Monteruma Hall, Aztec Center, SDSU, Free, 265-5595.

"The Plants of Baja California," author and naturalist Norman Roberts will present a slide-illustrated lecture on the natural history of Baja California, sponsored by the local chapter of the Sieras Club, Monday, April 8, 7:30 p.m., at the County Community Center, 131 Pacific Avenue, Solana Beach. 481-7240.

"Inside Architecture," the slide-illustrated lecture will cover such illustrated lecture will cover such topics as furniture design, architectural spaces, and our perceptions of both; speakers include Michael Dunstond, John Nalevanlo, Steve Lombarks, Kettur, Nalemura, Gino Cooma Terrance Glossman, Tiuselaw, April 9 oppm., at the New School of Architecture, 2252 Main Street, Chula Vista, 429 GeW.

Baha'i Faith

World in

Transition

Global Transformation: Prospects for Lasting Peace in our Time Robert Phillips holds a master's degree in Comparative Political Systems and International Relations from Stanford University, and has extensis teaching experience

teaching experience in that field. Saturday, April 6 8:00 pm

San Diego

Baha'i Center

"The Social and Ethical Aspects of Genetic Screening," this lectu is the first of three that probe ssues of genetic selection and disorders, sponsored by the UCSD School of Medicine. It will be held Tuesday, April 9, 7 p.m., in the Leonard Garren Auditorium, at the medical school, UCSD Free. For further information phone 452-3714.

"Bureaucratic Power and Feminist Resistance," political science professor Kathy Ferguson (from Stenna College, New York) will speak in the next "New Views of Women" series lecture, Wednesday, April 10, 3 p.m., noom 221, Heppner Hall, SDSU, Free. 265-6524.

"The Case for J. David Dominelli? Bull Lindle, Fritz Sonds, John Hamilton, and Dennis Thompson lead a Dennis Thompson lead a Dennis Thompson lead a Comment of the Control of the Control

"Computer-Based Communication and Space

Development," releccomputer entrepreneur Jim Bowery will speak, sponsored by San Diego L-5, an international space advocacy organization, Wednesday, April 10, 7:30 p.m., Grayson L. Boehm Lecture Hall, Reuben H. Fleet

Space Theater and Science Center, Balboa Park, Free, 566-0842.

Radio/TV

"The Dove," Joseph Bottoms and Deborah Raffin star in the romanticized solo circumnavigation attempt by sixteen-year-old, Saturday, April 6, 1 p.m., KGTV, Channel 10.

NBA Basketball, New York and NBA Basketball, New Yark and Boston meet on the court, followed by a match between Portland and Los Angeles, Sunday, April 7, Deginning at 10 a.m., KFMB, Channel 8.

The December Performance of the La Jolla Civic University Symphony and Chorus, under the direction of David Chase, of J.S. Bach's celebrated B Minor Mass. will be aired Sunday, April 7, 1:30 p.m., KPBS-TV, Channel 15. The program will be simulcast over KFSD-FM (94.1).

Radio, a former member of the Huler Youth and a woman who survived Auschwitz are featured on the hour-long call-in program, hosted by Ed Bremer, Tuesday, April 9, 11:06 a.m., KPBS-FM (89.3).

"Crisis in Central America," a "Crisis in Central America," a four-part Fandline series examines the history that has led to the current turnoul in Central America. Part one, "The Yankee (wm. tones U.S. involvement in the region from the building of the Parama Canal to the 1954 CL connection in Guatemala. The program are fusedin, April 9, 9 p.m., KPBS-TV, Channel 15.

p.m., KFDS-17, Channel LT.

"Toxic Chemicals: Information Is
the Best Defense," the California
League of Women Weeps produced
this hour-long documentary on the
problem and possible solutions. It
airs Tuesday, April 9, 10 p.m.,
KPBS-TV, Channel 15.

Pee Mai!

(continued from page 1) enactment of choreographed rituals held annually in the early summer as propitiation for rair Other dances include popular

Lao folk steps, performed by

groups or couples.

And there will be Lao food, the likes of which is hard to find in San Diego; specialties will include sim savm ("Heaven beet"), mieng phanh (stuffed egg rolls), khua mii (fried noodles), khau poon (rice noodles), and saikok (sausage). Arrive early if you're particularly interested in tasting these dishes; the food went far too quickly last year. Lao crafts will also be on display in their homeland Laotians will pour lustral waters on statues of the Buddha in the temples and drench each other with water out in the streets. This display of merriment hasn't yet been witnessed in the organ pavilion, but lunar year 2528 may set a precedent. The public is, of course, invited to join in the dancing and other festivities.

On Saturday evening, from 7:00 p.m. until midnight, a Lao New Year's dance will be held at the El Cortez Hotel, located at 702 Ash Street dwartrawn The dance (American-style) will have as one of its highlights the selection of Miss Lao New Year. chosen from a number of



(619) 223-8061

DOS AMIGOS MEXICAN FOOD APRIL NEWSLETTER

(Vol. IV, No. 4) 'Home of the Famous Two-Glass Margarita'



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Introducing "AFTER WORK FIESTAS" At the Original Dos Amigos

(Marina Village) Stop by after work for 50c Carnitas burritos, jukebox dancing, backgammon or trivia games, and a spec-tacular marina sunset view.

WEEKNIGHTS • 5-7 PM





CPA & Taxpayer's Party, Mon. April 15th at 5 p.m.

Tidbits of **INTERESTING NEWS**

Marina Village:

Old Town: Don't miss the annual "Tax Deadline Party" for CPA's and taxpayers, on Monday, April 15ih, at 5 pm in the cantinal:

you can get a complete tour of Old Town.



Enjoy lunch and ride the Old Ton Trolley

DINNER PARTY OWEDDING REGERTION OF BIRTHOMY PARTY B LUNCHEON MEETIN OFFICE PARTY & COCKTAIL PARTY

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Visit our charming historic casa in Old Town, home for the newest Dos Amigos. It was originally built in 1835 and is celebrating its 150th year during 1985. California Historic Landmark #60



READER'S GUIDE TO LOCAL EVENTS

the lives of the privileged f those of the masses. The

drudgery of grunting oneself

backward up a river simply to prove one could do it better than the next fellow was clearly

something better suited to a gorilla, provided it didn't bore

him to unconsciousness; more important, however, it was an act utterly superfluous to the daily tasks of earning a living, which

was why no peasant, however dull, would have ever considered

presented to the public during the afternoon at the organ

For more information on these two events and activities that will occur in the coming weeks, phone the Lao Festival Organizing Committee at 262-8626

- Dinah McNichols

THE

cleared and the screaming died down, the young and musically inclined paused to assess their creation; they called it "new creation; they called it "new music." The true genius of Harkins and Larson, who both were involved in that wanton holiday of musical exploration, that they emerged from it not aking themselves too seriously And their new show, which will première on Wednesday April 10, at 8:00 p.m. at

their act as "vaudeville for musicologists." Employing tapes, musicologists. Employing tapes films, synthesizers, and the rest of the toys contained in the magic bag that "new musicians" cart with them from cart with them from performance to performance, Larson and Harkins occupy themselves and their audience with experiments in sound and, more importantly, in humor. When pressed for details about their upcoming show, the most that the duo was willing to disclose was that they would "not be doing any John Wayne impersonations." Their material, they say, is for the most part new, and if the reviews in their press packet give any indication of their merit as performers, then they are certainly well worth seeing. For more information please call 452-3230.

- Abe Opincar

A Dipping

Free introductory class April 6, 1985 10:00-12:00 Balboa Park Club, San Diego

Learn the traditional social dancing of Scotland. Dances are performed with patners in groups. Singles & couples welcome—wear soft soled, low-heeled shoes.

ttish Country Dance Society, S.D. Branch, of the International Dance Association of Jounty & Sponsored by the San Diego Parks and Recreation Department Call 276 7064 or 488-2617

Scottish Country

DANCING

intinued from page 1)

dull, would have ever considere doing it — which was why we did it. The same went for polo, tennis, golf, dog shows, the minuet, and fly fishing, all of which were once convenient modes of keeping our distances. Lacking breeding and wealth, the plebeian could always be counted upon to resort to the mundanity of common sense. Instead of torturing himself with the arcane and quite unnecessary intricacies of fly fishing, he would dig worms and catch fish, and keep to his side of the social stream

amyone is allowed on the links, and people who carry their own gear — that is, without beares — are it hishermen. And in this weekend's Crew Classic, the defending heavy-oeight-eight clerk of the control of the control of their anyone is allowed on the links

the social stream.

But now cowboys play polo,

And the women! The news is that for the first time they'll be rowing the full 2000 yards of the men's course, instead of the abbreviated 1000 varus as they did in years past. This is progress? In an orderly world — the kind I was raised in — they wouldn't be racing at all, but they would be looking lovely and

monitoring the crispness of the cucumber sandwiches and making sure that the bartenders making sure that the barrenders didn't bruise the gin. But no. Come Sunday they'll be on the water, swearing like farm animal in quest of the Whittier Cup. The communalists from the University of Washington won fine family name dragged through the dirt. What to do? Just go out and

watch the races, I suppose, and hope for the best. Yale, bless their blue hearts, will be returning to defend the lightweight title. Harvard will lightweight title. Harvard will present the only civilized challenge in a field dominated by land-grant institutions and others representing the ill-advised social experiments intended to educate the working classes. In all, forty-one naces will be held this Sunday, April 6, few 6.434 (1) from 6:30 a.m. until 2:30 p.m., on West Mission Bay between Sail Bay and Bahia Point. City buses will run free shuttle service every fifteen minutes between Bahia Point and the San Diego Pops parking lot off Ouivera

Point. Viewing the races is also free. For more information call 488-1039. - Stephen Heffner

Two Nights

(continued from page 1) Japan, and particularly about the sufferings of Japanese civilians during World War II. His chief during World War II. His chief character is an old woman who has lost her entire family in the war. As she relives her suftering, she is transformed into Hecuba, the control of the control of the into Cassandra, Trojan prophetes (and Hecuba's daughter), who is carried off by one of the Greek conquerors. The killing of Hecuba's grandson Astyamas is re-mateful, a symbol Astyamas is re-mateful, a symbol and defenseless, in all war and

and defenseless, in all war and all times. By the end of the play, the old woman has reverted to her modern identity, sitting in a ruined cemetery and laying our all the possessions she has left: a pot, a pan, a dish or two. It is in that state that she dies.

Cassandra, and the events of Euripides' play is merely a fantasy. Suzuki's theater does not demand that kind of consistency r rationality: his characters are or rationality; his characters are both modern and ancient at the same time. Nor are the conditions of reality clearly and exclusively specified. We are in Japan of 1945. We are in ancient Iroy. But we are also in a Iroy. But we are also in a universe permeated by the supernatural: the spirits of death, attired in black, and the Buddhist guardian deiry of children, who stands in the midst of the entire action, as still as a statue.

The style of this production

rejects decorum and consistency

in the same way. Much of the acting has the stylized intensity of Noh and Kabuki theater. The three brutal "Greek" soldiers, kidding around with each other or playing cards, occasionally seem completely naturalistic in seem completely naturalistic in their acting, yet an instant later they have frozen into a spectacularly unnatural immobility. The words — in lapanese translation - are in great measure those of Euripides with their classical formality. Yet the pathetic death of the old woman is accompanied by a crude and vulgar modern Japanese pop song about a woman having an unhappy love affair. This production is always on the edge of bathos or of incongruity so extreme that it threatens to disintegrate the emotional and ideological reality of the play. Suzuki hesitates at nothing in order to bring the content of the drama before us with a maximum of dramatic with a maximum of dramatic power and emotional immediacy, unobscured by tired conventions and stock responses. He succeeds—and keeps bathos at bay— because his theatrical judgment is so assured. His actors have been trained to perfection in all the mingled styles. Together they are your they disperse and they surmount the dangers and give us a Trojan Women agonizingly true to the original precisely because everything in the play has been boldly revised

Tadashi Suzuki's adaptation of The Trojan Women will be The Trojan Women will be presented at UCSD's Mandell Weiss Theater on Friday, April 5 and Saturday, April 6, both evenings at 8:00 p.m. For ticket information, phone 452-4574.



READER'S GUIDE TO THE THEATER

Jeif Smith; commentary is by Jonathan Saville and Jeff Smith. Information is accurate 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, senior citizens, and the military: ask at the box office.

ABSENT FRIENDS

ABENT FRENDS
The Callering Cultural Treater's production of this Alan Ayethourn comedy has all of a usually high entered to the comedy has all of a usually high standards. Will Simpsons direction the play a come sterring to make the play a come sterring to make the play a come performance so the play a come performance so the story as the script idean't require control of the comedy dependent on the comedy dependent of the comedy dependent are comedy dependent on the comedy dependent are comedy dependent as the comedy dementation and a comedy dependent of the comedy dementation and the comedy dementation and

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ADAMS AVENUE THEATRE
3325 Adams Avenue, Normal Heights

EAST COUNTY PERFORMING ARTS
CENTER
210 E. Main Street, El Cajon
440-2277

THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088

CIMC THEATRE 202 C Street, downtown 236-6510

FOX THEATRE 720 B Street, downtown 233-6331

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National 174-4542

LAMPLICHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue, La Mesa 464-4598

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido

GROSSMONT COMMUNITY COLLEGE Stagehouse The die 1800 Grossmont College Drive, El Cajon 465-1700 s410

CORONADO PLAYHOUSE 1755 Strand Way. Coronado

spread out the idea ioo 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 unifiable characters - hough other played well by Susan Herder. Paul Nolan, and Patit van Roode at the Galamp — are little more than vehicles for the playwhight a heavy inonies. Even the angsit is hollow, which may be Aydobourin policy. If an he has made it much more convincingly extended in the play of the played part o

Satisfacy at 8:00 pm. Sunday at 3:00 pm.

AINTY MISBEHAVIN' I should probably de-uniform intended probably de-uniform intended-uniform intended probably de-uniform intended probably de-unifo

Theater Directory

LYRIC DINNER THEATRE
7578 El Cajon Boulevard. La Mesa
464-1196

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 295-565 MIRA 600

AWRACOSTA COLLEGE
Utile Theater
One Barnard Drive. Oceanside
757-2121 x236

OLD GLOBE THEATRE Old Globe Theatre Cessius Carter Centre Stage Festival Stage, Balboa Park 239-2255

OLD TOWN OPERA HOUSE, 4040 Twggs Street, Old Town 298-0082

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

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

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Baboa Pari 239-8355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Di 229, 2300 x236

NORTH COAST REPERTORY THEATRE Lornes Sente Fe Plaza Lornes Sente Fe Road, Solene Beach 481-1005

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

quality appear more so because of its strengths: Odum's spacey rendition of The Reder Song; several of Rufus Bonds numbers, and — here comes that fanatic again — every step Chalette Seward takes on that stage. (Em.) Educational Cultural Complex, through April 7: Friding and Saturday at 100 pm. Sundey at 7:00 pm. 48/time Saturday at 2:30 pm.

Matines Saturday at 2:30 pm.
CELEBRATOW
The San Dieguito Playhouse
presents the musical — by Tom
Jones and Harvey Schmidt, creators
of The Frantastice — about a
present size in the present of the prese

THE DEBUTANTE BALL.
The South Coast Repertory Theatre
is staging the world première of Beth
Henley's new comody drama about
Hank and Jen, two mature
Southerners, and their children from

283-0446 • 3735 Abams

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theate 265-6884 Open-air Amphitheater 265-6947

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

SOUTHWESTERN COLLEGE Arms Theater, Mayan Hall 900 Otay Lakes Road, Chule Vista 421-1180

STARLIGHT Starlight Bowl, Balbon Park 232-3049 or 234-STAR

THE BUSHI GALLERY 852 Eighth Avenue, downtown 235 8466 UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10459 Pomerado Road, Scripps Ranct 271-4300

271-4300 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Mair Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville Rectal Hall 452-2360

riches, and her desire for revenge and respectability, force her new family to enser flocal society at the ennual debutante ball. Stephen Tobolowsky directs the production. Cast members include Jeffrey. Combs. Phylisis Freich. Ann Hearn. Penny Johnson, Joanna Miles. Larry Kurtwood Smith, Mark Lowelly is the scenic designer, Robert Blackmant her ossume designer. (Bobern Murika Mark Lowelly and Mark Lowelly Mark Lowell Mark Lowelly Mark Lowell Mark Lowell

and forn Nuzika the lighting designer. (5m.)
South Coast Repertory Theatre,
Main State, Tuesday, April 9 through May 12: Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m.
Matines Saturday and Sunday at 2:30 p.m.

EXTREMITIES
William Mastrosimone's drama casts a savage spell. The play is about an attempted rape — and a turning of the tables — and its brutal scenes the tables — and its brutal scenes leave little to the imagination, either to fill in missing details or to conjure up means of escaping from the concrete. unforgettable images of torment and violation that occur on stage. Except for some contrived dialogue and pseudopoetical dalogue and pseudopoetical language, the play is all momentum. It rehearses the myths, attitudes, and facta regarding rape, in society and in court, but only in passing. Its central focus is on the act riseif, and on its aftermath. In this sense.

Extremities projects beyond its own boundaries of time and place to make its major point. Marjorie, the woman who changes from victim to assailant in the play, never says so, but she shows us in scene after scene that her life has been altered but she shows us in scere after scene that he life has been altered have the power Eutronities does to stit the emotions and. It is hoped the distants ability to generate due to the distants ability to generate due to conventing one eligib, but the San Diego Repentory Theatre's bodd production is centrally deserving of modification of controlled the scene eligible. In the scene of the sce housemates, is little more than an accumulation of buzz jargon — and has given it unexpected depth. And since they become intertwined by the end of the play, it is difficult to

The Studio
for Performing Arts
Creatibe Bance &
Smprobisational Cheatre "A first-rate production . . . Cash and Ross are simply outstanding."-Jeff Smith, READER "A thrilling and painfully exciting show."

—Chris Schneider, L.J. LIGHT



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Then get a chance to bottle-feed a baby. Or



The San Diego WILD ANIMAL PARK

APRIL 2 1001

READER'S GUIDE TO THE THEATER

Ross are simply outstanding. (Sm.) San Diego Repertory Theatre, through May 5: Thursday through Sunday at 8:00 p.m. Matinee Sunday, April 28 at 2:30 p.m.

FATHER'S DAY

Joseph Heller's novel. Something Happened (1974), the play was actually ahead of its time anticipating many of the concerns of natiopating many of the concerns of current variage point, the play is, at the second of the thread of the second of the thread of the second of second second of second se about three disorders and a resurino they have with their exes on Father's Day. All six characters have their share of socks one-liners. But these usually come the moment a scene verges on seriousness. In the attendocks of watching a permaner commitment shredded by a disorce and the blind terror of having to begin anew—are treated glibby as well. In order to make his point that committed the seriousness of th well in order to make his point that comp day a failer to be just a manufacture or work of the property of the

may reflect the times, makes for lopsided theater. (Sm.) Bowery Theatre, through April 20; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

presents Paul Zindel's behind-the Members of the cast are Joan Kearns, Lissa Lazra (Katherine Charles, Flora Richards, and Susan Shattuck, Roger Sherman is the scene designer, Kathryn Gould is the costume designer, Make Shapiro is the sound designer. (Sm.) horth Coast Repentory Theatre, through April 27. Thursday through Saurday at GoO gm. Sunday at 27.00 p.m. Matinee Sunday, April 7 as 2:00 p.m.

A MID)SUMMER NIGHT'S (DREAM The San Diego Public Theatr in cooperation with the Sushi G. arry, presents a "quick lean." Stakespeare's popular comedy about the rigid laws of Theseus, the instinant behavior of Oberon. Titanis, and Puck, and the folly of poor mortals caught in the middle. Worrer C. Bowles directs the production, which will use cinematic clements, strong sound images, and performance scleniques inspired by study in Jugan C. Sat members are strong to the season of the

MICHTS OF COLUMBUS
The Coronado Playhouse presents
the world : melline of a new macial
larce by Thomas Overland and Eric
Leans, both Stor Deepar, Although
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costume designer, and Paul Landry the lighting designer. Jamie LaMonk is the chreographer, and Eric Evans is the musical director. (8m.) Coronado Playhouse. through Coronado Playhouse through at 8:00 p.m.

OLD GLOBE THEATRE PLAY DISCOVERY PROJECT OF GLOBE ASSOCIATED FOR THE STATE OF THE S

poverty. A young woman is faced with the dilemma of remaining with her violent husband or escaping to an uncertain future without him. Lisa Tromovich, a directing intern at the Oid Globe, directs the reading. (Sm.) Cassius Carter Centre Stage.
Monday, April: 8 at 8:00 p.m.

ORPHEUS IN THE UNDERWORLD This important operetta by Jacques Offenbach (1858) — a spoof of Roman mythology, in which Orpheus goes to Hades to bring back Eurydee against his widnes—is famous for having introduced the can cancan. It is also a theatrical treasure, like Blochner's Woyneck (1837), that has had a marked influence on the development of theater. In conception, the San Diego Gilbert and Sullivan Company's production of this operetta is both quite interesting and

fun. Using a spicy, literate translation by the Old Globe Theatre's Jack O'Brien, director Welton Jones has orchestrated a Wellan Joses has orchestated a fresh and splashy show, with menticle bits of stage business who will menticle bits of stage business and mention produced that of some size of the splanes resh and splashy show, with Abramson, John Thomas Brune Jane Bishop (whose lovely voice could be crisper), and George Weinberg-Harter — on opening night it was several rehearsals awa from the precision recessary to make the show work effectively.

(Sm.)
Casa del Prado Theatre, Balboa
Park, through April 7: Friday and
Saturday at 8:00 p.m. Matinee
Sunday at 2:30 p.m. For information
call 692-0372.

THE PAJAMA GAME
The Lawrence Welk Village Theatre
presents the musical — book by
George Abbott and Richard Bissell,
music and lyrics by Richard Adies
and Jerry Ross — about the day the
Sleep-Tile palaring factory is new
superintendent falls in love with a
member of the union's griceance
committee. Songs from the show
torkets—The palaring. committee Songs from the show include "Hermando's Hideawa", "Secam Heat." "Small Talk", and "Hey "Secam Heat." "Small Talk", and "Hey There." Members of the cast are Lou Included the State of the State of the Belle Calaway, Cooper Neal Dennis Fox. Elmanie Wenfeld, Susse Purdy, Kere Blacet, Danny Michaels, Keren Steven, Veldy Wilchell, Chusic Staerion, and Connad Shuck, (Sm.) Lawrence Wesk Village Theorie. Lawrence Wesk Village Theorie. Thursday through Saturday at Thursday through Saturday at











READER'S GUIDE TO THE THEATER

8:00 p.m. Matinee Tuesday through Thursday, and Sunday at 1:45 p.m.

SALT WATER MOON SALT WATER MOON David French's comedy as a touching but flawed play by one of Canada's leading playwrights. It has the ment eleading playwrights. It has the ment of offering two excellent young bound—as explained and Judanata their talents. It has the even greater ment of pilving the audience the opportunity for some happy tears. But in certain respects, French does not seem right euror of what be in the pilving to diff. The beast clayed from the service of the pilving to diff. The beast clayed from the service of the pilving to diff. The beast clayed from the service of the pilving to diff. The beast clayed from the service of the pilving to diff. The beast clayed from the pilving to diff. The pilving the pilvin courtship. Sail Maler Moon has the age-old structure of conned; it so young lovers. kept apart by lones ensisponists to their marriage. A substitution of the sail opposition and marying. But David French's procecusion with the play's setting, Revioundland, underlies the flaws in this otherwise underlies the flaws in this otherwise underlies the flaws in this otherwise of the sail of the shows listed in Sall-Water Moon, this interest an online but provincial. In every sense of the word, Alice a while, one begins suspect that saide from its 'restsier' function and the evidence it gives of the procession with the history of his homekan'd (and perhaps of his own family). This material is in the play chiefly any pading, because without its Salf-Water Moon would be less than an trout long, Alic it, a turns when the property in the procession will be supported to the procession of t shows itself in Salt-Water Moon, this

"An entertaining comedy... directed with collect spring intensity... defly acted ..." Bill Hagen, Tribune

FINAL 3

WEEKS

Thurs.-Sat. 8 pm Sun. 7 pm

Extended thru Apr. 20 480 Eim St. (at 5th)

It would be a better piece of theater if all the Newfoundland material were cut. leaving a short, sweet, and true cornedy about youth, conflict, and the power of lose. (Ba.) South Coast Reperiory Theatre. Second Stage, through Apa 7: 6:00 pm. South Saturday at 8:00 pm. South Saturday at 8:00 pm. South Saturday at 8:00 pm. Mattines Statuday and Sunday at 2:30 pm.

TEN LITTLE INDIANS
The Fiesta Dinner Theatre presents the popular Agatha Christie thriller about a series of murders in an English country house — and a villain who keeps score of his/her kills on the mantle. Frank Wayne directs the production, Members of the cast are M.E. Anderson, Wondy Collum. Kengeth, Product Little 18 the case and N.E. Anderson, Wendy, Collum, Kenneth Enright, Lowell Gaspar, James Holcomb, Gloria Jacobson, Davi Lhingston, Russell Lyn Lloyd, Namere Perny, and Brett Weie, Parky Dameste in the secret Weie, Parky Dameste in the secret lighting designer, (Sm.) Firest Dinner Therate, through April 7; Thunday through Saturday, dinner at 6:30 pm., cutsian it 8:15 pm. Sunday, dinner at 2.25 pm., cutsian at 7:10 pm. 2.25 pm. (Sm.) pm. (Jacobs).

THE TORCH-BEARERS Reviewed this issue.
Old Globe Theatre, through May 5:
Tuesday through Saturday at
8:00 p.m. Sunday at 7:00 p.m.
Matinee Saturday and Sunday at
2:00 p.m.

renowned Sanabi Company of Topa, Japan, under the direction of Tadabà Sanah in the performance of Europides's Greek classic. One of the Company of the 1984 Chymred Carlon of the 1984 Chymred Chymred

VIKINGS Reviewed this issue. Cassius Carter Centre Stage, through May 5, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. WAKING DREAMS

WAKING OREAMS
Local playwight book McFadecan's
Waking Drazm's is the Souteventh
would permitter produced by the
would permitter produced by the
would permitter produced by the
ore of the most conceptually intriguing
of the new plays Lamb's has
attempted. Its general is myth, and the
production is any regist when it a
windowspip plane where archetypes
shoot bearing of chitty down into the
indexbox below. These moments in the
abdictions are then, have more than
the play is also inhowever. Too
often the play is also inhowever. Too
often the play is also inhowever.

realm of myth is theasted by the piloveright is feeling to the demands of realistic drams. His concern with realism is unger to show how "things are consistently structed upon the way the structure of the struc realm of myth is thwarted by the playwright's fidelity to the demand

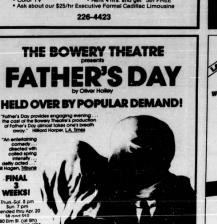
play's potentially symbolic finale. (Sm.) nnate. (Sm.) Lamb's Players Theatre, through April 13: Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

WOODY GUTHRIE

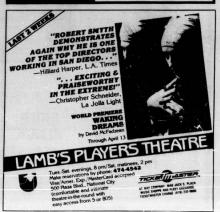
The San Diego Repenory Theatre
presents the one-man tiblute to
Amenca great balladeer. Featuring
William Anton as Guthrie, the show
has been previously presented by
the Rep at the Sushi Gallery in
Table of the Cheveloped by Ton
Liplor Liplor of the Cheveloped by
Ton Guthrie switings, songe,
poems, and radio broadcasts, played
against a backdrop of photographs poems, and radio broadcasts, played against a backdrop of photographs of the period. (Sim.) San Diego Repertory Theatre, Sixth Avenue Playhouse, through April 30. Monday and Tuesday at 8:00 p.m.

La Jolla Academy of Advertising & Art of Advertising & Art of 19-459-0201









READER'S GUIDE TO THE MUSIC SCENE

playings), I moved Rattlesnakes to a much smaller stack marked, "Hey, whaddya know, these albums don't make me wanna drink lye cocktails or dive in front of a speeding Peterbilt." I

D'Agostino, Please send concerinformation and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

Although the debut album by the Scottish band Lloyd Cole and the Commotions takes its tracks, the title is appropriate for another reason. If you put or this record and then try to go about your housely duties paying only half-minded attention to these songs, then attention to these songs, then certain lyic lines, snippets of melodies, or instrumental licks shoot out and bite your ankles like those dastardly critters that hide in the tall, brown grass. Some albums are very direct in that they confront you almost immediately and block your path with their high-tech productions and aggressive performances so that you can't ignore them. But Rattlesnakes is con of these west-tickly is one of those relatively subdued efforts that take a different tack; it sneaks up on you and after a few listenings attaches itself to you in a way that you just know will leave a

I have to admit that it took me a while to meet this band on its own terms. Abetted by a friend's insistence that I listen to the song "Perfect Skin" until I was convinced of its magnificence, I dug Rattlesnakes from my record stack marked, "Listen to these when you get the time," and



gave it a few spins. And then a few more. And then, remembering that a conscientious record owner will not play his albums too many times consecutively at one sitting (doing so can permanently push the grooves out of whack and affect the music's fidelity on future

magnificent, but very good. It's the kind of tune that if performed in a club would give you two options; you could either remain seated and finish that Corona before it gets warm, thereby allowing yourself to enjoy the song's subtle, clangy charms; or you could get on charms or you could get on your feet and trip the light semi-fantastic. The song sessentially is the sort of faintly modal job that Tem Petty ripped of from the Bytas by way of Them — all ringing guitars and Petty's irritatingly whiny vocals and with a much less obvious reliance on stylistic grave robbing. In some superfical ways. Perfect (Shir shares with the rest of the songs on Ruttlessuckes a kinship with the rest of the songs on Ruttlessuckes a kinship with the rest of the songs on Active. hut Cole and hand sound less committed than those groups as R.E.M. and Let's Active. hut Cole and hand sound less committed than those groups to a conscious, studied less committed than those groups to a conscisus, studied retrospection. Instead, they pick and choose quirky, vaguely familiar melodic or aural signatures from the rock and pop warehouse and build arresting little times around a resting little times around the signatures from the rock and pop warehouse and build met signatures from the rock and pop warehouse and build met signature. The signature from the rock and the signature from the rock and the rock a reminiscent of "Maggie May"-period Rod Stewart, and "Four Flights Up," which is sort of an Eighties answer to Dylans "Subterranean Homesick

Throughout, Cole sings in an understated sing-speak that occasionally rivals the muddy mumbling of Chrissie Hynde or Billy Idol. It's an effective application of a voice that is application of a voice that is obviously unschooled, and nicely counterbalances the musics frequent flashes of energy. But problems arise when one tries to understand some of Cole's lyrics, which, when distinct, are quite good. On the title track, for example, Cole depicts a young woman's attempt to navigate the sexual minefield of her personal cherche les hommes: lodie wears a hat although it hasn't

And the second with the second

One oddity worthy of mention is the use of strings on several of the cuts on Rattlesnakes. There



ALL SEATS RESERVED—TICKETS AT TICKETRON, TELESEAT, OFF THE RECORD, LOU'S, LICORICE PIZZAS, S.D.S.U. BOX OFFICE.

PRESENTED IN ASSOCIATION WITH GOLDENVOICE





continued from page 12) was a time long ago when nearly every pop song had a string track. Orchestrators would ask the producer of a recording session, "Where do you want the strings? with all the enthusiasm of a furniture mover asking. "Where do you want the sofa?" Adding strings frequently meant schmaltzing up an otherwise decent tune (although otherwise decent tune tailhough just as often it meant salvaging a real snoozer. But on this album the Commotions have had some say in the arrangement and placement of strings, and it shows. The violins are never obtrusive or superfluous and actually fold into the band actually fold into the band of the strings and actually fold into the band of the strings more attractive and give

them added dimension without them added dimension without gooping them up with cuteness or bringing on an acute attack of musical diabetes. In many ways, the juxtaposition of strings with more straightforward pop-rock playing is a reflection of the album itself, which never goes too far in the direction of either toughness or tunefulness but instead strikes a reasonable accord between them throughout. Lloyd Cole and the Commotions could prove to be one of rock's darkhorse bands before 1985 is over. Meanwhile, they'll be at SDSU's Backdoor on Wednesday night. We naturally make a

geographical association when we hear that a band plays roots-rock; because of the country and blues elements in

that music, we figure that the that music, we figure that the band's members have some sort of ties to the American South or Southwest, even if the ties are only ancestral. So one can be excused for arching an eyebrow Plasters and our own Beat Farmers. This is the kind of music capable of driving those cockatoo-coffed Anglos back across the Atlantic and back into the harmless skiffle bands excused for arching an eyebron at the idea of a band of roots-rockers emerging from the shadows of Yaniee Stadium in New York City One doesn't normally think of Yonkers, Queens, the Bronx, or Long Island as hotbeds of roots manie, set those of the four into the harmless sloffle bands of the late Flities — higheat American rock and roll that needh relevant for electronic drums to produce a beefy kineticism. The Del-Lords have pluggied one end of their roots cord into the rustic braxado of Americas frontier days and the other into the urban realities of the highest pluggied one end of their nots. The condition of the rustic braxado of Americas frontier days and the other into the urban realities of the highest pluggied of the pluggied of the rustic pluggied of the pluggi mania, yet three of the four members of the **Del-Lords** spent their formative years in those boroughs (the fourth is from Chicago) and their music is as authentically trad-prole as any I've heard. Strong vocals, a solid, Creedence-style rhythm section, and manly strumming and picking that rarely strays

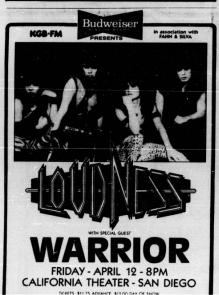
Touring in support of their debut album for Enigma Records, Frontier Days, the Del-Lords will pay a visit to the Spirit Friday night on a bill with

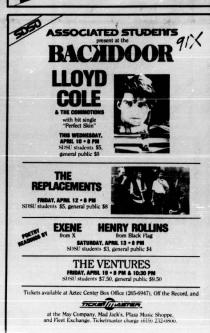
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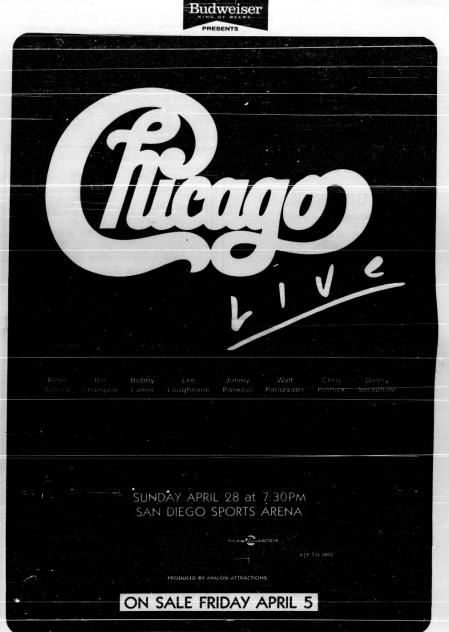




their Fender guitars make for no-tricks American music oughly in the mold of the







CONCERTS

The Unforgiven and the Screamin' Sirens: Bodies, Friday, April 5, 8 p.m., 6149 University Avenue, 583-5700.

Burning Spear and the Burning Band and the Kushite Raiders: La Paloma Theatre, Thursday, April 11, 8 p.m., First and D streets, Encinitas 234-8462 or 239-9236. The Del-Lords, Bogs with Masks, the Neat, and Mojo Nixon: Spirit, Friday, April 5, 9 p.m., 1130 Buenos, 276-3993.

Living Daylights, Laws of Motion Playground Slap, and Millenium: Spirit, Saturday, April 6, 9 p.m., 1130 Buenos, 276-3993. The Paul Butterfield Blues Band: Belly Up Tavern, Thursday, April 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Charles Williams and the Clara Ward Gospel Singers: Belly Up Tavern, Sunday, April 7, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Loudness and Warrior: California Theater, Friday, April 12, 8 p.m., 1122 Fourth Avenue, downtown, 232-0800.

"Jazz Live" featuring AfroRumba: San Diego City College Theater.

Tiresday, April 9, 8 p.m., 14th and C streets, downtown, 230-2481. Lloyd Cole and the Commotions

Ronald Shannon Jackson and the Decoding Society, Trowsers, and WWIII: Spirit, Friday, April 12, 9 p.m., 1130 Buenos, 276-3993.

The Robert Cray Band: Belly Un-The Robert Cray Band: Belly Up Tavern, Friday and Saturday, April 12 and 13. 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Autograph: California Theater Sunday April 14, 8 n.m., 1122 Fourth Avenue, downtown

Venom, Slayer, and Bible Black: California Theater, Thursday. April 18, 7:30 p.m., 1122 Fourth Avenue, downtown, 565-9947

Otis Rush: Belly Un Tavern Thursday, April 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Johnny Otis Show: Belly Up

Ewern, Friday April 19, 9 p.m., 143 South Cedros Avenue, Solana

Eric Andersen: Old Time Café, Fridas, April 26, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030. Beach, 481-9022 Madonna: SDSUs Open-Air Theater, Friday and Saturday, April 19 and 20, 8 p.m., San Diege

Andreas Vollenweider: SDSUs Stale University campus, 265-6947. Open-Air Theater, Friday, May 3, 8 p.m., San Diego State University campus, 265-6947. The Itals, Don Carlos, and Roots

Beach, 481-9022.

Tito Puente and His Jazz All-Stars and Jose Santana: First Interstate Plaza Building, Friday. Vandals, M.I.A., and Love Canal: SDSU's Backdoor, Sunday, April 21, 8 p.m., Aztec Center, San Diego State University campus, 265-6562. 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.

U.K. Subs, Exploited, and Dr. Know: State Theater, Saturday, May 11, 8 p.m., 4712 El Cajon Boulevard, 565-9947.

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April 10 FULL CIRCLE

April 11 SCARLET - outrageous music

Albert Collins and the Icebreakers: Bacchanal, Tuesday, April 23, 8 p.m., 8022 Clairemont Mesa Boulevard, 281-9593.

Bo Diddley: Belly Up Tavern, Thursday, April 25, 9 p.m., 143 South Cedros Avenue, Solana

April 12 & 13

WILLIAM CLARKE BLUES BAND

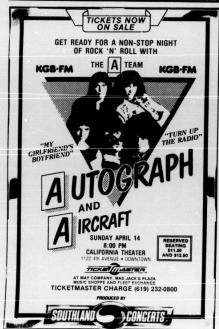
April 16 TIM SMITH and his BLUES SPECIALISTS
April 17 FULL CIRCLE

April 18-20 KING BISCUIT BLUES



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

Alien Sex Fiend: Rock Polace Friday, May 24, 9 p.m., 3465 El Cajon Boulevard, 563-1666.

CLUBS

Club listings are committed by Ron lennings. If you wish to be included, please call 265-9382

before 5:00 p.m. The listings

North County

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Mojo Nixon and Skid Roper, blues and rhythm and blues, the Five Careless Lovers, blues and rhythm and blues. Private Domair rock, and the Road Runners. rock, and the Road Runners, vintage rock, Thursday, the Mar Dels, vintage rock, Friday; the International Reggae All-Stas, reggae, Saturday, the Clara Ward

Monday: Talk Back, region. Tuesday: Dusty West, country rock, the Jimmy Cribb Band, countr rock, and the Rick Wells Show rock, and the Rick Wells Show, vintage rock, Wednesday. Afternoon Concerts: the Chicago Six, Dixicland jazz, Friday, Stone Throw, vintage jazz, swing, and rock, Wednesday.

Sunday, the Mar Dels, vintage rock.

Bookworks/Pannikin Coffeehouse, Flower Hill Center Concerbouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3733: The San Diego Reportory Theatre presents a tribute to Woody Guthrie. 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista

Tuesday through Saturday, jam session, Sunday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860; New Country, suntry. Wednesday through

Distillery Nightclub, 140 South 755-6733: The Reflectors, rock Thursday through Saturday: Dirl Automatics, rock, Wednesday,

Fish House West, 2633 South Highway 101, Cardiff, 753-6438

Thursday through Saturday

Full Moon (formerly Bobby G's). 7397: The Heaters, rock, Thursday through Saturday: the Toys, rock,

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904; Don contemporary, Monday through Saturday, Denny Tymer, country

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido 480-0420, Friendship,



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Hungry Hunter Oceanside, [22]

Hungry Hunter (Rancho Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Tony Irvine, contemporary, country, and oldhes, Thursday and Wednesday, the Rondeaux Bodless, contemporary, Evily, and Brothers, contemporary, Friday and

Ireland's Own, 656 First Street, Enemities 944-0233 Seam McVicker Irish and contemporary Thursday through Saturday with Paul Dunn, Friday and Saturday

Jerard's, 815 North Hill Street. Oceanside, 722-7668; Doc James Mr.C. and Company, suzz and otemporary. Tuesday through

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

Lu's, 1963 East Valley Parkway. scondido 746-7038 Alaska ountry, Wednesday through Sanday, Ron Bell, contemporary and country, Monday and Tuesday

McCabe's, 1145 South Tremont. Occansale, 439-6646: The Road Runners, Fifties and Sixties rock. Wednesday and Thursday, Back Beat, Top 40 dance music, Friday through Sunday

Mille Fleurs, 6009 Pasco Delicia Rancho Santa Fe. 756-3085. Joel 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 Avenue, Escondido, 741-0935: The Features, rock, Thursday through

Normandy Cocktail Lounge, 215

Oakvale Lodge, 14900 Oakvale Road, Escondido 149,419G Dust West, country, Fodov through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 735-6614: The Sters Brothers, rock, Thursday through Saturday; the Free Careless Lovers blues and rhythm and blues. Sunday, Ella Ruth Puggee, iazz and blues, Monday and Tuesday, Private Domain, rock, Wednesday.

Odd Time Cafe, July Sorth Highway 103, Leucadia, 263-1400. Usanal, Nacional Sortino, Usanal, Nacional Sortino, Usanal, Nacional Sortino, Islanda, Nacional Sortino, Sant Hinton, Loide, and Spin. Principal Sant Hinton, Loide, and Sortino, Househay Sant Hinton, Loide, and Sortino, Househay Stang, Bank Southern, Househay Stang, Land Southern, Househay Stangard, Tangard, Santalor, the Profest Care English Irish, and Southish music, and Phil Gross single-sourcetter, 270 peru, Surake, edd Time Hoo Nike. litesday An Evening of Traditional addle Times featuring San Diego-mest traditional fiddlers, 7, 30 p.m. Westnesday Sunday brunch oncert: Catherine Espinoza, Irish

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

Pea Soup Anderson's, 890 Palomar Airport Hond Carlsbad. 438-0880. Rockola, Beatles music and olders. Thursday through

Pomerado Club, 12237 Pomerada

Quimby's, Lo Fiecha at La Grenada, Rancho Santa Fe, Too 2855, Lavermose, Thursday through Saturday, call clob for

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989. The Hippyz, rock, Jucsday through Thursday, Cat Tracks, rock, Friday through Sunday

Rancho Bernardo Inn. 17550

Bernardo 277/2136 Jun Gates and Sound Investment, contemporary In-stay through Saturday David Watson and the Gathering, contemporary Sanday and Monday

The Red Coach Inn, 135 North Pine, Escondido, 713 9796 Dick Tanner and the Skillet Lickers. unitry and rock. Tuesday through Saturday, Chaser, vintage rock ntry rock, and country, Sunday and Monday

Rogue Stills, 9850 Carmel Mt. Road, Peñasquitos, 578-2144 Carmen and Carmen featuring Nick



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Tuesday-Saturday, April 9-13, 16-20



Rudi's Hidden Acres, 3700 Carm

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bousall, 758-3762. The Crescendos, big band dance mu 42 p.m., Friday and Satorday, and 6-10 p.m., Sunday, Bob Long, azz piano, 7-11. Tuesday through Thursday

Vista 724/9000 Firecreek, country, Wednesday through Sunday.

Sylks, West of L5 on Varile la Valle

Teepee Room, 1270 Main Street Ramona, 789/3755; Live music, Friday and Saturday, call club for

Tequila Flats, 3296 Mission Frewill, took, Thursday through Satus for Gement Forrest, rock

That Pizza Place, 2022 El Camin Real Carlshad 4.13-3171 Brass Ere, sone, Friday, Bluegrass Fit-new and traditional bluegrass.

Them Bones, 221 Fast Court

Triple S Steak House, 1740 East Vista Way, Vista, 726-8770; Chase country, Wednesday and Thursday

Valley Center Road, Valley Center 749-1406, Chasex, country, Friday Valley Fort Restaurant, Roll by

Fallbrook, 728-1998. The Belair Boss surtage rock, Friday the Rancheros, country, Saturday

Vista Entertainment Center, 4:35 West Vista Way, Vista, 941-1032 Jockey Club: Planet, rock, Room recorded music, Friday

Whiskey Creek, 13230 Private Road Power, 748 7331 Corole country Wednesday through Sunday five country many Mon-and Toesday call club for

Whiskey Flats, 1260 West Valley

Wooden Nickel, 13300 Power Road, Poway 748-6/04 Born Morin, country, Thursday and Wednesday, Wild Fire, country Friday and Saturday

Beaches

Aimee's, Hotel La Jolla, 7706 Fas wenue, La folla, 454-3001; Mile-amy, contemporary, Tuesday hrough Saturday.

Atlantis, 2595 Ingraham Stree Mission Bay 226, 1888, Chain Reaction, contemporary, Tuesday through Saturday

"Bahia Belle," at the dock, Bahi Hotel, 998 West Musion Birt I Musion Birt 488-9551, Main S

Bahia Hotel, 998 West M.



TONIGHT, Thursday, April 4

8 PM-MOJO NIXON & SKID ROPER 9:15 PM-FIVE CARELESS LOVERS 10:30 PM-PRIVATE DOMAIN

MIDNIGHT-ROAD RUNNERS

Friday April 5 9 Whom



INTERNATIONAL REGGAE ALL * STARS



EASTER SUNDAY 8 PM

THE **ICLARA** WARD IGOSPEL ISINGERS

nday. April 8 9:15 pm THE MAR

DELS

Tuesday, April 9, 9:30 pm AEM Records TALK BACK

6-8:30 PM - The return of STONE'S THROW

Then The Entertainer Awards Countdown "3

9 PM—DUSTY WEST

10:15PM—JIMMY CRIBB BAND

11:30PM—RICK WELLS BAND



THE PAUL BUTTERFIELD **BLUES BAND**

ROBERT CRAY BAND
SKYWALK & THE FENDS
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BIRD & McDONALD Friday E Saturday, April 12 E 13 Wednesday, April 17 Thursday, April 18 Friday, April 25 Wednesday, April 25 Thursday, April 25 Suriday, April 25 Suriday, April 25

BELLY UP MAILING LIST

THE BELLY UP CAFE MONDAY NIGHT CAFE SPECIAL 6-8 PM ALL THE SPAGHETTI YA ALL CAN EAT \$1.99

FOR INFORMATION CALL 481-9022

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. The Rock Review, Sixtles rock, Thursday, Lookont, rock, Friday and Saturday, the Blonde Bruce Band. ues and rhythm and blues. Wednesday

Carlos Murphy's, 4303 La Jolla thage brive La John. 437-4170.

The Twotones, rock, Thursday through Saturday: the Starmakers, recorded music and video audience participation presentation, Sunday through Tuesday. New Men (Ron Bolton and Bruce Dallast, rock Wednesday

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

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Sakura, jazz, Wednesday through Saturday,

Elario's, 7955 La Jolla Shore prive. La Jolla, 459-0541. Peter prague and the Dance of the miverse Orchestra with Kevyn Lettau, iazz. Thursday through Saturday. Bob Long, iazz piani Sunday and Monday.

Boulevard, Pacific Beach, 270-3220: The Londons, rock. Haleyon, 4258 West Point Loma Thursday through Saturday: the Boulevard, Loma Portal, 225-9559 The Heroes with Johnny Almond, rock, Thursday through Saturday; Circles, rock, Sunday and Monday La Valencia Hotel, 1132 Prospect and Wednesday, with Army of Love, rock, Tuesday. Street, La Jolla, 454-0771; Bob

MacLeod, piano and vocal variety, early evening Tuesday through Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4010: The People Movers, contemporary, Wednesday through Saturday, Triple Play, contemporary, Sunday through Le Chalet, 5046 Nesport Avenue, Ocean Beach, 222-5300: The Source, rock, Thursday through Saturday, the Smith Brothers, rock,

Hotel del Coronado, 1550 Orange nue, Coronado, 433-6611. The Elements, contemporary, Riesday through Saturday

Islandia Hotel, Supper Islandia Hotel, Supper Clab/Lounge, 1441 Quivera Road, Mission Bay. 224:3541: Peter Robberecht, piano variety. Tuesday through Thursday happy hours, the Peter Robberecht Show, variety including classical and Top 40

call club for information McP's,1107 Orange Avenue

Sunday and Monday: Born Cros

eyed, music of the Grateful Dead, Tuesday and Wednesday.

Loma Portal (formerly Rodeway Inn), 2910 Nimitz Boulevard. Loma Portal, 224-3655: Edisson Riggs, solo acoustic rock. Thursday. Thank You White Face. contemporary. Friday and Saturday. Ive music, Tuesday and Wednesday.

music, Friday and Saturday Coronado, 435-5280: Double Take contemporary. Thursday: live music Friday, Saturday, and Wednesday. Jose Murphy's, 4302 Mission

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Live music, Friday and Saturday, call club for information. Piano bar: Jocy Chess, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596; Crystal, Tuesday through Saturday; Toys, rock, Sunday and Monday.

Mulvaney's, 1031 Orange Avenue. Coronado. 435-4660: Jeff Williams contemporary, Friday and Saturday, talent night with Kitty Kieffer,

Mulyanev's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Diane Hall, contemporary. Thursday through Saturday.

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

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach

270-7522: Zzaii. jazz. Thursday 270-7522: Zzaji, azz. Thursday through Saturday: Ella Ruth Piggee, jazz and blues. Sunday; Notice to Appear, rock. Monday and Tiesday: the Five Careless Lowers, blues and rhythm and blues, Wednesday.

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

The Salmon House, 1970 Quive Road, Manna Village, 223-2234 Sally Saxton, contemporary, Tuesday, Friday, and Saturday bappy hours.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, classical guita: Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue Pacific Beach, 274-2323; Dean

Davidson and Friends, jazz, 11 a.m. 3 p.m., Saturday and Sunday

Tablao Flamenco Nightelub and Restaurant, 3567 Del Rey Street, Pacific Beach, 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday. Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and

Texas Teahouse, 4970 Voltain: Street, Ocean Beach: Tom "Cat" Courtney, blues, Thursday: Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Mel Goot, jazz piano, early evening Monday and Tuesday

Upstart Crow and Co., Scacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle. Mission Bay 274-4630: Shine It Orc. contemporary, Triursday through

Saturday: Laora Springer, jazz and contemporary piano and vocals. Sunday and Monday; live music. Tuesday and Wednesday, call club

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

Windrose, 1935 Quivera Road. Marina Village, Mission Bay Park Wednesday through Saturday

contemporary. Friday and Saturday 223-2335. Dirk Debonaire, rock.

San Diego North

Taxin and Country Holet, 500 H Circle North, Mission Valley, 291 7131: Jesse Daniels and Bandera, country. Tuesday through Saturday

country dance lessons, Tuesday through Thursday The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Prophet, rock, Thursday through Saturday; Flyweil, rock, Tuesday and Wednesday.

Bacchand, 8022 Clairemont Mesa Bodesard, Kearny Mesa, 560-8022. The Beat Farmers, rock, rockably, and country rock, Wednesday through Saturday, with the Electric Sons, rock, Friday and Saturday, and hosting the 1984 Music Assarda with various bands. Wednesday and club for information, Billy Paul, Mose and Collins on the Paul Motown rhythm and blues, and Command Performance, Top 40 dance music, Sunday; Rick Gazlay and His Blue Zoo Review, blues and

rhythm and blues. Tuesday.



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Tuesday & Wednesday, April 9 & 10

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Monteyey Whaling Company, 885 Storiety Winding Company, SS Camino del Rio South, Mission Valley, 201-1638. Jin Hawdey, contemporary, Thursday through Saturday, and Tiresday, the Rebect Drake Review, variety music and

Pal Jueys, 5147 Waring Road. Affied Gardens 280 (87.) Fro Enghants Preservation Band. Disteland face swing, and older Finday and Saturday.

Pavillion Lounge, Josephand Country Hotel, 500 Hotel Circle

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NO COVER TIL 9 P.M.

Peter DS, 3439 Claimmont Mesa Bonleand 277, 3217. The Dan Commo Band, country and computes. Thursday through Saturday, the Junity Corsato fron (427, Monday

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley 291 (200 Daniv Topaz, contemporary beginning early evening. Thesday

Smuggler's Inn, 402 Eastmon Valley East 201, 7170. Terry Bratson, contemporary Friday and Saturday

The Speakeass, 9.179 Mai, Move-Houlevard, Mica Mesa, 2604-0971 The Jimmy Corsaro Trio, 5272, Prido, Labordov, and Wednesday

Spirit, 1130 Baenos Avenue, Ray Park, 276-3003, Mono Nixon, blues, and rhythm and blues, Limbo Slam, rock, and the Shards, rock. thursday, the Bel Lords, rock, Thursday, the Bel Lords, rock, Dogs with Masks, rock, the Neat, rock, and Mojo Niyon, blues and rhythm and blues, Friday, Laying rhythm and blues, Friday Lymp Dashgilis, rock, Laws of Motton, rock, Playtround Slap, rock, and Milemum, rock, Saturday the SDSU Basement Blues Band, blues and rhythm and blues. A CMER, rock, and Ammal Cafe, rock.

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Tho Levis Mira Mesa, 10783.

Camino Rinz, Mira Mesa, 10784.

Camino Rinz, Mira Mesa, 1078-1161.

Expresses contemporars, Friday, and Satardars, Kerin Green, contemporars. Standar and Mondoy followings. Residue and elith for information, los Stownt, country, and contemporars. Wednesdar and Dureada.

Tie Lee's/Mission Gorge, 6443 Mission Conje Read, Mission Gonje 280-9044 Costa V conkemporary Wednesday Parough Saturday: Frank Dexter. contemporary, Sunday through Buesday

The Wellhouse, 10789 Tierragable Boulevard, Tierrasanta, 500 007 Ray and Lainie Correa with Bert Miller on drums, swing, pop. mostalitia, and conferences show

Chumaron, country Sunday and Monday

Your Palace, 32282 Covernor Direc University City 153-4444 McCoool, kizz piano, Sunday brinich and Monday and Tucaday from 5-9 p.m.

San Diego South

Harbor Diric, downtown (232) Gass. The California Jiansky, contemporary, Thursday through Saturday, Shine J. On. contemporary Tuesday and Wednesday

Azlec Bord, Tarquore Room. 1350 Thirtieth Street, North Park. 283 3125 Eurore, contemporary Wednesday through Saturday

TICKET **EMPORIUM**

Dan Fogelberg, I.A.,
April 9E 10
Loudness, April 12
Grafeful Dead, kwe,
April 13E 14
Autograph, April 14
Hosran v.H. Balger, April 15
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Padres opener, April 15, buy sell

If you don't see it listed call 6 ask. Now accepting refundable deposits for ingsteen, 27 Top, Culture Club, Cynis Lauper, Neil eid (soon), Darian Duran, Journey, Zappa, Daria Ross. 8650 Miramar Rd. 578-7669
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Barnack Bill's, isoto narror Island Drive, Harbor Island, 29

The Boat House, 2010 Harbor Island Drive Harbor Island Scholl 2012 Soft New Marchan Bollon and Brine Dallact rock. Thursdarffrough Saluday, Salic

Bodies, 6149 University Avenue

Cafe del Rey Moro:

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Restaurant, 806 West Wash Mosson Hills, 296-E311 Mer. Cellic harpist, folkumger and



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University Avenue, 283-8213; Ke Wilkens, contemporary, Friday through Sunday. Doc Masters, 2051 Shelter Island

Drive, Shelter Island, 233-2573 The Spud Brothers, rock and omedy. Thursday through Saturday: Greg Glover, contemporary, Sunday and Monday: Mark Meadows, jazz, Tuesday and

Dookies, 4225 El Cajon Boulevard. East San Dicg. (283-6581; Piano bar: Paul Gregg, Tuesday through

Saturday: Patti Glenn, Sunday and

University, North Park, 298-8584; Sound Dynamics, classical guitar and cello music, Thursday, the Paradise Street Band, Irish music Friday, the Perfect Core, traditional and contemporary mosic from the British Isles, Saturday: Paco Sevilla British Isles, Saturdae; Paco Sevilla and Bodrigo, concert flamenco guitar in solo and duets, Sunday; Old Time Hoot Night, Monday; the Siamas Gad Celil Band, Irish music, Ruesday; Deborah Liv Johnson, songwriter and performer, Wednesday;

The Escape Lounge, 421

University Avenue, Hillerest, 295-8282; Judy Dopke and Deborah Rider, 522z, Thursday; Cottonmouth D'Arcy and the Jozz Vipers featuring Chris Norris; 52zz, Friday; the Jaime Moran Trio, Latin 52zz. Saturday evening and 4-8 p.m. Sunday: Inv. music, Monday, call Casler, contemporary, Tuesday and Wednesday,

> Fat City/China Camp, 2137 Pacific Highwey downtown, 232-0686; Harvey and the 52nd Street Jive. sazz. Thursday through Saturday

> Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Coral

Thuct and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Biggs), jazz, Tuesday through

Holly's Inn. 4246 University Avenue, 280-5834: Jim Evans, contemporary, Friday; live music, call club for information, Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar: John Engren, contemporary, Thursday through Saturday: Joe Azarello and Poems, box: Surglas London. iazz, Sunday: Jose Caraba. contemporary, Monday through Wednesday, Joe Azarello, jazz, Monday through Friday happy

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525; Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday: Wayne Jure and Hank Young, jazz. Friday and Saturday: Beneri Gail. piano and vocals. Friday happy hour

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Invaders, contemporary music for dancing. Toesday through Sunday

Le Maison, 3681 Fifth Avenue, Hillcrest. 298-0119: Lynn Hall, Latin American harp, Friday; Miles

Moynier, classical guitar, Saturday,

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday: Tim Smith and the Blue-Specialists, blues and rhythm and blues. Tuesday: Full Circle, rhythn and blues and swing, 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 Birdie Carter Quartet, jazz, Friday

and Saturday; Ron Satterfield, jazz piano, 6-10 p.m., Sunday.

Patrick's II, 428 F Street. lowntown, 233-3077; Fro Grigham's Preservation Band. Dixieland Jazz, early
evening/Thursday, P.M., Top 40
dance music, Friday and Saturday,
Sugar Jazz, Jazz, Tuesday, the Sy
Rainey Trio, Dixieland Jazz, Wednesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music. Thursday through Saturday.

The Rock Palace, 3465 El Cajon

Thursday: Anomic Jazz, rock, and other bands, Wednesday, call club for information.

Rosie O'Grady's, 3402 Adams Avenue, Nornal Heights. 284-7666: Robin Henkel, blues and jazz guitar, 2-6 p.m., Sunday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: Devocean, Top 40 dance mus Tuesday through Saturday: the Ducktail Revue, vintage rock, Friday happy hour.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbo

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 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.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070:

Wednesday through Saturday; live rock, Sunday, call club for

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Live music, Friday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Caion Boulevard, 698-6042: Live music, Saturday, call club for information.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island. 291-6700: Piano Bar: Bob Corsin.

Yukon, 4278 University Avenus

WEST COAST TICKETS

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day, April 5 ree-time **POP PICKS** by Calendar writers —

THE UNFORGIVEN

SCREAMIN' SIRENS

CARLOS GUITARLOS BAND MOJO NIXON & SKID ROPER

Sunday, April 7
EPISODE XIII: "Bruce Finds an Egg in His Pants"
EVERETT KING'S MODERN RHYTHM at 5:30, plus ACCESSORIES at 9 pm FREE BUFFET

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THE SHARDS

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ATM 41 mics \$119 = ATM 63 mics \$109

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Connolly, Irish music. Tuesday through Sunday.

Je poursuis le mirage

Un sourire interdit,

lazz Dancing

Tuesday through Saturday

Coral McFarland & the Art Resnick Trio

PORTHOLE

Lounge

9 pm to 1 am

Holiday Inn

San Diego Embarcadero

Parkway Drive, La Mesa, 465-3660; Randy Beccher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Headband, rock, Wednesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Caion, 440-9526: Ron Morin, contemporary, Friday and

Colin and Karen, contemporary

Casa Don Diego, 8547 Cuyamaca Santee, 448-7926; Gary Raynor, Top 40, blues, and country, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Circle D Corrat, 1013 Brosaway, E.J Cajon. 444-7443: Country: Casamova, country: Ibesday through Saturday: Jerry Baze and a Touch of Country, country: Sunday, clogging lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300; Dale Pearson, piano variety, Friday and Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry Burchard, piano variety, Wednesda through Saturday: Carol Crawford. ontemporary Sunday through

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444: Big Sky, country. Friday and Saturday

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Southern Comfort, country, Tuesday through Saturday: Big Sky, country, Sunday and Monday.

East Coast, 6205 El Cajon

Harvey & the 52nd Street Jive

Boulevard, 287-7332; Sakura, jazz, Thursday through Saturday

El Amigo Plaza, 1340 Broadway. El Cajon. 442-0537: Linda Rac and the Grovel 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: Greg Glover, contemporary, Friday and Saturday.

Happy Days, 9664 Campo Road. Casa de Oro. 463-4757: The Belair Boys, vintage rock. Saturday.

Horseshoe Tavern, 7664 Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country and contemporary, Friday, Saturday, and hosting a jam session, 7:30-11:30

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402: Oklahoma Sunshine, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, alorede 443-9591; The Shadow Riders country Friday and

Drive, La Mesa, 462-2640; Jerry Baze and a Touch of Country, country, Wednesday through Saturday.

Legends, 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:

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnotta Avenue, Santee, 448-8550: The Rick Wells Show, vintage ock. Friday and Saturda

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Rocky Kreutzer and the Big Oak Ranch and, country, Wednesdaythrough Saturday.

Marie Callander's, 6950 Alvarado Road. La Mesa. 465-1910: Acoustic Music, popular and American folk music, Tuesday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Dusty and Gary, country and oldies, Thursday and Wednesday, Lee and Jack, country and oldies, Friday and Saturday; get your rock soft with Jarrett, Sunday.

Nite Owl East, 667 North Mollison Site Owl East, 667 North Molliso. Avenue, El Cajon, 447-3854: The Baja 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. contemporary and oldies, Thursday through Saturday evening and early

The Outpost, 652 Grand Avenue ng Valley 464-9007. John Ross country, Thursday and Wednesda County Line, country, Friday and

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporary. Tuesday through Thursday; Altor and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: The Beat Club, rock, Tuesday through Saturday, the Londons, rock, Sunday and Monday Dr. Michael, Downs, hypnotist, Monday.

Turquoise Lounge, 5975 Severi

Drive, La Mesa. 465-1525: Network, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission ountry rock, Friday and Saturday

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Forced Entry, Top 40 dance music, Friday and Saturday

South Bay

Bull N' Stick, 608 Palm Avenue

China Five Restaurant, 569 H Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm 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: In Colour, rock, Tuesday through Saturday: Clement Forrest, 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

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953: Live Oak, contemporary

Hutch's, 1463 Palm Avenue. Imperial Beach. 423-3479: Grand Central Station, country, Friday and

THE

Joey's, 415 Broadway, Chula Vista.

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420-4228: Due and Tools Change, contemporary and oldies. Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday: East Coast.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City 475-7313: Four Star Country, country, Friday and Saturday.



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Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754: The King's Men, ballroom dance

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican owboy music (norteno). Thursday Musaico, Latin and Top 40 dance music. Sunday, with Los Lupes.

PERFORMERS

renormer usings are computer from Jeruings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Act Alert: Spirit Aircraft: Spirit, Fasck Palace Animal Cafe: Spirit

The Beat Farmers Hardman The Belair Boss Lidle Hart Hardman Happy Days The Blitz Pothers: Bright Hars Born Cross-eyed: Le Chalch Carlos Guitarlos Band: Falide's Carlos Guitarlos Band: Falide's Cat Tracks Hard Couch has Circless Fived Losings, Halchen Clement Forrest: Raydla Flats, Dance Machine

Army of Love: Haleyon Automatics: Whiskey Flats.

The Beat Club: //urk /%ac

Crystal: Mony Mony's The Del Lords: Spirit

The Features:

Sive Lines Up: Lehr's Greenhous Flyweil: 4km

France: Whiskey Flats Freewill: Tequila Flats Freewill: Explicat Flats
Headband: Bidl and Bear
The Heaters: Full Moon
The Heroes: Whiskey Flets
The Heroes with Johnny Almond:

Halcyon The Hippyz: Ralph and Faldic's In Colour: Dance Machine Ipso Facto: Lehr's Greenhouse The Jets: Jose Marphy's, Bahia Mar Dels: Belly Up Taryrn Millenium: Spirit The Neat: Spirit

Polave Black Palegge

Relayer: Bunbury's Edison Riggs: Loma Portal

Halcyon The Smith Brothers: Le Chalet New Men (Ron Bolton and Bruce The Source: Le Chalet
The Spud Brothers: Doc Masters
M. Stone: Jolly Roger/Solana Notice to Appear: Old Pacific Sven Erik and the E Ticket

Planet: Vista Entertainment Center Playground Slap: Spirit Private Domain: Old Del Mar Cafe, Belly Up Tavern Prophet: Alamo, Navajo hm Red Alert: Navajo inn The Reflectors: Distillery Nightelab

Rollers Bodies
Touchy Subjects: Spirit
Toss: Full Moon, Mony Mony's
Trinity: Rock Pulace
Tee Two Tones: Hou It House.
Carlos Marphy's
The Unforgiven: Bodies
The Unforgiven: Bodies
Mulicaney's Belly Up Tavern

The Shards: Spirit. Bodies Side FX: Spirit Siers Byothers: Old Del Mar Cafe.

Country/ **Country Rock**

Alaska: Lu's Alton and the Ox Bow Country Lads: Ox Bow hm Jerry Baze and a Touch of

Jerry Baze and a Touch of Country, La Posada del SolLa Messa. Circle D Corral Beat Farmers Bacchanal Bon Bell. Lu's Big Sky: Don's Don's West Chaser: Red Couch Intel-Secondich. Park S Seak Houses Vista. Volky Center Int Station Climaterni Hungle's Bases Dan Connor Band: PART D's

County Line: The Outpost Cow Jazz: Bodies Jimmy Cribb: Belly Up Tavern Crossfire: Yan Winkle's Crow: Outs Bar Dakota: Them Bones Jesse Daniels and Bandera: Abiliere Country Salvon Abilene Country Saloon Dusty West: Oakvale Lodge, Belly

Up Tarem
Firecreek: Stage Coach Inn
Four Star Country: Landmark
Cock til Lounge
Crand Central Station: Hutch's
Green River Band: Bodies
Rocky Kreutere and the Big Oak
Ranch Band: Mann's Mink
Laredo: Flim Springs Inn
Gail Lee and Go for Broke:

Southern Comfort: Don's Hest

Side Restaurant and Lounge Ron Morin: Calypso Lounge, Wooden Nickel Jimmy Nixon and Downhome: The Blue Bayou Lounge, Don Tennison: The Flying Bridge Denny Tymer: The Flying Bridge Duane Wail and Bobby Allen: Barr-X Ranch House

Moonglow Oklahoma Sunshine: Kentucky

Country Bumpkin
Lone Star Country: The Country

Oktahoma Sundan Stad Linda Rae and the Gravel Canyon Band: El Amigo Plaza John Ross: The Outpost The Savery Brothers: Pomerada

Shadow Riders: Lakeside Hotel The Smith Brothers: Horseshoe

Top 40

Stampede: Leo's Little Bit of Country Steer Crazy: Wrangler's Roost Dick Tanner and the Skillet Lickers: Red Coach

Wild Fire: Wooden Nickel

Contemporary/

Ambition: El Comal Judy Ames: Henry's



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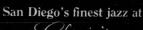
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Jose Caraba: Protei Sun Diego Carmen and Carmen featuring Nick Benedict: Posque Stills Gary Cessna and Frankie Ferlin:

Chain Reaction: Atlantis Joey Chess: Mexican Village

Danny and Kristina Clark: Hotel Colin and Karen: Carlton Oaks

Country Club Command Performance: Bacchanal Ray and Lainie Correa with Bert Miller: The Hellhouse Jack Costanzo and Gerrie Woo:

Costa V: Tio Leo's/Mission Gorge Donna Cote: Tom Hom's Carol Crawford: Dock's Landing Delene: Ramacle Bill's Pen Sonn

Frank Dexter: Tio Leo's Mission Gorge Double Take: McP's

Dusty and Melissa: Tom Hami

East Coast: La Maze
Paul Eastland: Thehr's
The Elements: Hotel del Coronae
Ed Ellis and Tapestry: Sandrap

Restaurant, Doc Masters Kevin Green: Tio Leo's/Mira Mesa, Hotel Escondido Diane Hall: Mulvaney's/Pacific Beuch
Jim Hawley: Monterey Whaling John Engren: Hotel San Diege John Engren: Holed Sur Diego Expressor. To Locas/Mar Mena Forced Entry: Win Codg/s Salcon Fortune: Reuben E. Lee's Forward Motton: Catamaran Hotel 440 (Kenneth Rice, Richard Cedarberg, Brian Bannock, and Chris Matthews): Heart and Soul: Holiday

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Live Oak: Hungry Hunter/Imperial Louie and Loose Change: Jocy's Main Street: "Bahia Belle" Midnight Delight: Borrelli's Back

Room
Jim Moore: Boondocks Restaurant.
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RPM: Monks
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Sternwheeler Showboat
Sally Saxton: The Salmon House,
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Shine It On: Vacation Village Hotel,
Anthonyl Marborside
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Portal
Tito and Augustine: Da Vincis
Danny Topaz: Seven Seas Lodge
Bert Torres: Startlust Hotel
Trade Secret: Pavillion Learney Triple Play: Hilton Hotel
David Watson and the Gathering
Rancho Bernardo Inn Ramcho Bernardo Inn Ken Wilkens: Coo-Coo Club Jeff Williams: Mulvaney's/Coronado Jinnah Williams: Fish House West

Folk/Ethnic

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Time Cafe: Droussy Magajeks
Roland Motz: Cafe Viorna:
Latin Soui: La Tapatot
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Lounge Dean Davidson and Friends: Steamer's

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Club Mark Meadows: Doc Masters Jaime Moran Trio: Escape Lounge Ella Ruth Piggee: Old Pacific Beach Cafe, Bogey's, Old Del Mar Cafe

Mar Cafe The Sy Rainey Trio: Patrick's Il Sakura: Chuck's Steak House Ron Satterfield: Our Place at

The Bill Shreeve Quartet: Cafe in the Valley Restaurant
Peter Sprague and the Dance of
the Universe Orchestra with
Kevyn Lettau: Elario's Laura Springer: Vacation Village

Stone's Throw: Belly Up Tarem Stone's Throw: Relig (p Invern Sugar Jazz: Patrick's II Coral Thuet and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Biggs): Holiday hm:Embarcudero



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music, San Luis Rey Downs Goi Course Country Club
The Rebecca Drake Review:

the Valley Restaurant
The Four of Use stiring and group
vocals. Startlest Hotel
Diana Gilman country, blues, and
variety piano, Dock's Cocktails
Patti Glenn: piano bar, Dockies
Paul Greggi, piano bar, Lookies
Paul Greggi, piano bar, Lookies
Phil Cross: singer-songuritie: Old
Time Cole Gary Duncan: banjo and guita Plaza Restaurant/Old Town

Guy and Jackie with Gil Warner:

Dusty and Carve country and

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Saloon

Ed Ellis and Tapestry: jazz,
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David and Francesca Savage: light
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and Co/Pacific Beach

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Paco Sevilla and Rodrigo: concert
flamenco guitar in solo and
thests, Drowsy Maggie's
Sound Dynamics: classical guitar
and cello music, Drowsy
Maggie's
The Starmakers: ricken and music

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Zontha's

Dale Vernon: plano and guitar
variay, Cafe del Rey Moro
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HEARNS VS. HAGLER SOCKERS

GRATEFUL DEAD AUTOGRAPH MADONNA LUCIANO PAVAROTTI

CURRENT MOVIES

All of Me Comic Steve Martin and director Carl Reiner hash over rought the same idea of their previous THE MAN WITH TWO BRAINS. The author Peter Shaffer means to hitse mediocity is everywhere and is best hope to escape detection is to starro but anything better But the particulars of the case tends and shaff bought most except by dentification and though most except by dentification should have an easier time dentification with Selection and Country. The content was "Chasto," including with Selections and though the change of the control of the content disemboded at that A Totalan was your standard Eastern holy man cancature has power over aftering training patients, but the house poolus goes harwire and Liv, Tomiria, which was a standard to the control patients of the control in the patients of the control in patients of the patients of a ready to offer to GGG in exchange to muses immorthly—about a second to muse immorthly—about a second to muse immorthly—about a second to muse immorthly a second to the second to the

Amadeus — Through the overlush prinduction and the underlush direction (by Milos Forman), you can still see the makings of a potent himbrical fotion, potent enough, that

composer Antonio Saleri and the free lance innovator Mozart — a one sided rivalry, really, with Saleri driven by envy of talent, and resultsion at personal temporament, moti the most metodramatic sort of chicanety — has althost as universal an application as author Peter Shaffer means it to have

Tonne Centre

Beverly Hills Cop — The consuming ambition of this move, whatever else in the consumination of this move, whatever else in the consumination of the consumination o

Baby...Secret of the Lost Legend — Vising wholesome clean-cult American couple competes with old decrawed whiskered Britisher for the Scientific Find Of The Century, a brontosaurus family (papa, mama, and little baby) in Darkest, Africa. The

nothing with a collar — raises the faint specter of COOGAN'S BLUFF, the

waist and clutching his side with hilarity when two pedestrians in space-man fashions pass him on the sidewalk) gives him a direct line to the Information by the first a street into 10 the authentic and the message sert out a groundry popular maybe even softens. But not consider a make to creat any anti-sections to a man and a move meety regularing only sert of Reprinced. Last Elizabeth Romy Cox-ditional Committee of the Control of Committee of the Man Meet 1984 (Carous Chemis 6 the Committee of the Man Meet 1984 (Carous Chemis 6 the Committee of the Coxembia of Sande Drain France Wilage 6 South Bay Drain from 45 Village from 45)

uses the appoints the most quickly resonand character — the class hoodum — to act as chief catalyst and sarrst. "Are you a virgin" and so on. Wir Emilio Estevez, Anthrony Michael Hall, Judich Nesson, Molly Ringweld and Ally Sheedy 1985.

"Camma Camen Camen College, La Joha Village, Santee Drive In. Santee Village, 8. Stude of Zomans from 45.

Sweetwater 6. UA Glasshouse 6)

Caligu'a — The most cryptic credis-on any movie ever. The dismissed director. Tinto Brass, is credited only with Principal Photography (not to be confused with Director of Photography), while the final Edding is

Romero's companion piece to his NIGHT OF THE LIVING DEAD, set

less a sequel than a remake, a new and improved version with slicker

WH

THINK AND HEAT

MAKING

The Bostonians — James Ivory's filmization of the Henry James novel, with Christopher Reeve and Vanessa Redgrave (Cove from 4/5)

The Breakfast Club — Improbably heterogeneous group of high-school students at an improbable all-day

CURRENT MOVIES (Saturday) detention half, improbably unsupervised. A detention half with unsupervised. A detention half without all the improbabilities, who are seen to have much chance at drama. But with all the improbabilities of does not have much chance at Alibee esque group therapy, either. And in point of act writter directly is well content for the most part to go chnique and gaudier special effects.

and positively guaranteed not to disappoint even the most hysterical fans of the earlier film. It is gratulously scandalously, nose-thimbingly gory. But it also offers the wickedest laughs of any American movie since BEYOND THE VALLEY OF THE DOLLS — unless, of course, you are one of those persons who under no orcumstances can admit the possibility of there being anything humorous about, for example, a flesh eating zombie having the top of his head sloed off, very thin like Oscar Master Lindshopen meats. head sided on, very thin like Oscar-Mayer's luncheon meats, by a helicopter propeller, and then going into a rubber-knied wobble as though he had just experienced Teofilo Stevenson's right hand. 1979.

"" (Ken. 4/10)

Desperately Seeking Susan — Reviewed riext issue. With Rosanna Arquette. Aidan Quinn, and Madonna cheected by Susan Seidelman. "Cinema Plaza 5. Fastrion Valley Fronter Drive In: Grossmont Mail. Plaza Twin: Santee Village 8. UA Chulle Vsta 6. UA Glasshouse 6. University Towne Centre: Wiegand Plaza 6)

The Falcon and the Snowman The Falcon and the Snowman Code names, those are, of two young Americans, one an amateur falconer and National Security employee the other a drug dealer and user who sell state secrets to the Soviet embassy. In Mexico City John Schleisinger's version of Robert Lindsey's nontclion best-seller provides adequate informatical or the Service and thormason on the now and the where, but inadequate on the why — why they did it, that is, and what they thought about it. (Oh, well, yes, one of hem has an ex-FBI agent for a father

and they get along no better than a lot of sons and fathers, and what of it?). The thinking seems to be that bocause the story is true, it doesn't really need a point — or a snape. The emotion of the moment. point — or a shape. The emotion of the moment, however, is sometimes vividily conveyed, especially as registered in the increasingly paranoid temperament of the Snowman, a flamboyant and repellent performance by Sean Penn, who is done up in a hardo and a mustache that call to mind Robert De Nro in THE KING OF COMEDY With Timothy Hutton, 1985.

"(Vogue, from 4/5)

The Gods Must Be Crazy — A modest charmer from South Africa, written, produced, directed, "filmed" (photographed"), and edited by Jame Uys. A Coca-Cola bottle, chucked out of a passing airplane, lands in the midst of some Kalahari Bushmen. midst of some Kalahari Bushmen, causing unprecedented possessiveness and dissension. The tribal leader resolves to walk to the ends of the earth to get rid of "the evil thing," and on his trek encounters white people, policial terroriss, white people, policial terroriss, white people, policial terroriss, automobiles, among other things. The humor is sometimes pushed too hard, through midstone terroring and. narration: but amateurishness puts brakes on pushiness. With Manus Weyers. Sandra Prinsloo, and an authentic Bushman named Nixau

1980.
" (Camino Cinema 4, from 4/5, Fine
Arts: Flower Hill Cinemas, from 4/5)

on the coffee-shop watress will help identify Amy Heckerling, this remains a rather private form of amusement. Jeff Goldblum, Michelle Pfeiffer 1985. * (Strand: Studio 3 Cinemas; from 4/5) Into the Night — it would be possible to feel we were getting more than a comedy-thriller if we could feel we were getting at least that. A simple nonstop pursuit — of a spacey emerald smuggler and a Good Samartan astrophysics by a team of Middle Eastern hit men, among others Jesus Christ Superstar — Norman Jewson's pre-sold youth movie it has vibrant electronic music (played at perilous volume), a legion of agite

emeratid imruggler and a Good Samaratina andonysiosist by a learn of the Samaratina andonysiosist by a learn of the Samaratina andonysiosist by a learn of the Samaratina solicity and their britis. But a fallows director John Landas to cover a for of social and can be solicity and the social and can be solicity and the social and can be solicity and the solicity perious volume), a legon of agite young bodies, a clean and aromatic environment, and a beach y color scheme of sky blues and deemt rans. All it needs, beyond that, is a subject worthy of its buyonat production values — something on the order of pagama parties of the hang gloting some in a funny way, the Passion Ray subject of this preten ously classified rock opera is threated beyond recognision by Dougles Spoornels! recognition by Douglas Slocombes cho imagery, the actors' athletic showboating, and the inspid pop soing lyrics — repetitive, awkward, and often unsignable (try mouthing Gethsemane for instance), 1973. * (Ken 4(4) The Killing Fields — The narrative

the unitagy staging of crowd sceres.

Sometimes great some such as the free boundary and the series of confusion and uncertainty—all this greats of sind white properties and the series of confusion and the series of confusion

DECEIT, UNDER FIRE, and THE YEAR OF LIVING DANGEROUSLY YEAR OF LIVING DANGEROUSLY. That the story here is based on the actual experiences in Cambodia of the New Yer. Times's Sydney Schanberg must have helped sharpen the individuality and (what comes out of that) the credibility of the thing. But one always has to be wary when softing out the writes of this kind of mouse the liver that accourage for sorting out the virtues of this kind of move: the kind that encourages film chics to feel that what they are covering is every bit as serious as — but only because existly the same as — what is being covered in the "hard news" pages of their publications. And THE KILLING FIELDS, at that, gives they selected to the covering the serious selected.

wery wide range to unleavened instructional urges, which sometimes (as witness Scharberg's sessions in front of his TV back home, or his acceptance speech at the Press Club) rather crudely burst the boundaries of deague Dith Pran, who

MOVIE DIRECTORY

Aztec, 665 5th (239-9239) Call theater for program information

Balboa, 4th and E (233-3326)
Police Academy 2: Their First Assignment and Tightrope Bijou, Sin and G (235-6084) Friday the 13m — A New Beginning and The Last Dregon

Casino, 643 5th (232-8878) Porky's Revenge and The Breakfast Club Guild, 3827 5th. Hillcrest (295-2000 Stop Making Sense

BEACHES Cove. 7730 Girard. La Jolia (459-5404) The Bostonians, from 4/5

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crazy Frontier Drive In, 3601 Midway Dr. (222-8996)
Theater 1 Police Academy 2: Ther First Assignment and Police Academy
Treater 2: Call theater for program information
Theater 3: The Sugger's Wife and Desperately
Section Sistem

Loma, 3150 Rosecrans (224-3344) Bevery Hills Cop.

Sports Arena Sisplex, 3350 Sports Arena Boulevard (223 A333) Theater 1: The Slugger's Wife
Theater 2: Witness and Friday the 13th — A

Theater Floor Assembly
Assignment
Theater 2 Beby Secret of the Lost Leger
and Speets
Theater 3 The Riverfast Club
Theater 4 The Killing Fields from 4/b New Beginning
Trisser 3: Baby Secret of the Lost Lege
Triesser 4: Police Academy 2: Their First The page 4 The Killing Feetild Work 45 Ken. 4051 Ken. 40 Assignment Treater 5: The Care Bears Movie Theater 6: King David Wrand, 4950 Newport, Ocean Beach (223-3141) Vision Quest and into the Night, from 4/5

Vision Ouest and note the Applic form 48:3

40. Glasshouse 5, 19th Sprom Armel 80:3

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versity Towne Centre 6, 4525 La John

Theater 3: Desperancy or Theater 4: King David 5: The Stugger's Wife and Ball-

Secret of the Lost Legend Theater 6 Poice Academy 2: Their First

Losi in America from 4th Fashion Valley (291-4404). Theater 1 Police Academy 2 Their First Assignment Theater 2 The Care Bears Move (mainters). The Party Rose of Care Tree International The Pulpie Rose of Care Internation 3 Theater 3 Witness Theater 4 Departmenty Speeking Susan Valley Circle, Mission Valley Center West (297-3933).

STATE UNIVERSITY

Century Twin, S4m and El Capin Brid. (560-7690) Theater 1: The Jaint Pression. Theater 2: The Alling Fields Cincrama. 1889 University Ave. (563-6201) Beetly Intis Cop.

State, 4712 Et Cajon Blvd. (284-1426) Chinese movies

ge Drive In. 8000 Broadway Limited 5328 | Secret of the Lost Legend and New Cry Work

ero Drive In, 3rd and Broadway El Cajon (444-9500) Recurs of the Jedi and The Adventures of Buckerso Senze

Irosamont Mall Theatres. Grossmont Shop Genter, La Mesa (465-3040) Theater 1: Desparately Seeking Susan Theater 2: Winters Tiledter 3: King David

Santee Village 8, 9025 Mission Gorge Road (962-7910)

Valley Circle, Missic (297-3931) Mask

Theater 3 Desperately Seeking Susan Theater 4 The Breakfast Club Theater 5 Amadeus Theater 6 The Killing Heids, from 4/5 Theater 7 King David Theater 8 The Care Bears Movie (matin Mass (evenings) Mask (evenings)

Spring Valley, 1057 Electon Blvd., Spring Valley, 1064 634.

Abstrar of the Jed.

A Clinear.

Center 3 Cinemes, 2120 Camino del Rio North (297-1885) Trester 1. The Stugger's Wile and Pony's Revenue Theater 2. Resum of the Jed Trester 3. Call theater for program informa Cinema 21, 1140 Hotel Circle North (291-2121) Lost in America. from 4/5

(440-0306)
Theater 1: Return of the Jadi
Theater 2: Porky's Revenge and The Sure Thing
Theater 3: The Secret of the Sword

SOUTH BAY

Fiests Twin, 475 5th. Chula Vista (422-5287) Call theater for program information

Cast theater for program information Harthor Driver in 3,3nd and D. National City (471:382). The Killing Fettis and Typhroge, from 4/5 Plaza Bonita, 8/6 Freeway 479-4296; Theater 1: Severy Hist Cop Theater 1: Severy Hist Cop Theater 2: The Give Dears More The Cop Service of the Lost Le and Fartesiae.

South Bay Ones In. 2170 Coronado. Expensis Beach (423-2727). Treates 1 Price Academy 2 Their First Assignment and Connontal Rin 2 from 45. Theater 2 Findly ster 13th — A New Beginning and A Rightmake on Elim Street Theater 3. Bearly His Cop and a second feature from 45.

Studio 3 Cinemae, 877 Pairs Avenue, Imperial Bleach (429 1082). Theater 1 Vision Queet and into the hight from 445. Theater 2: Call theater for program information Treater 3: The Sure Tring and The Breaklest Club from 45

Secretary Theorem 1905 Secretary Road National Co. vis. 1948.

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Secretary Theorem 1905 Secretary Road National Road N

Village, 820 Crange Ave. Coronado (435-6161) Beverly Hills Cop and Reding Places, from 4/5 Vogue, 226 3rd. Ch...a Vista (425-1436) Mick and Maude and The Falcon and the Snowman, from 4/5 NORTH COUNTY

Avo. Vista Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave. Escondido (747-6635) Spanish moves

Spanish moves

Camino Cinema 4, 2255 El Camino Real
Colamino 1433 9144

Tinuate 1: The Gold Must Be Chay from 45

Tinuate 2: The Proy's Revenge

Tinuate 3: The New Arid and Freder Her Tam

A Year Belowmen (448 7447)
Thouser 1 Beverly Hills Cop and The Breakfast
Gas
Thouser 2 Friday the FTM — A farw Beginning
and The 14M Desire.

Theaser 1: Beverly Mil's Cop. from 4/5 Theaser 2: A Passage to India Theaser 2: Rosky's Reverge and The Breakfast Cub. Theaser 4: The Care Bears Movie Theaser 5: King Devic Theaser 5: The Sugger's Wife

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Escondido Drive In. 722 W Mission, Escondido (745-2331) Closed for the winter

Flower Hill Cinemes, 2830 Vis de la Valle, Del Mar (755-5511) Theater 1: The Care Bears Move and Baby Secret of the Lost Legend Theater 2: A Bassage to Intola and The Sluggers Vist. Theater 3: The Gods Must Be Crazy, from 4/5

Le Palome, 471 1st St. Encintas (436-7469) The Kiting Fields, from 4/5 The KATING FIRES HOW AS New Verlay Chees, 3840 Mission Ave. Oceanisde 13 15060: Theater 1 Police Academy 2 Thee Frist Assignment and Police Academy Theater 2 Meeting Hos Cop and a second testing 1 Meeting Hos Cop and a second testing 1 Meeting Hos Cop and Mr. Mom from 14 10 Meeting 1 Meeting Hos Mark Tools 1 Meeting 1 Meetin

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Results of the July
Renche Semando Fisce Court
(485-861)
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Theater I The Cee Bears Move
Theater I Theater II
Theater I The Cee Bears Move Star, 402 N. Hill. Oceanside (722-2895) Rebel Averagers and Mantis Fistighter.

Towns, 217 N. Hill. Oceanside (722-2155) Call theater for program information

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4. Buckaroo's sidekicks, the Hong Kong Cavaliers, are tougher than the L.A. Raiders.

5. Penny Priddy's twin sister was once Buckaroo's wife.

6. Lord John Whorfin (alias Dr. Lizardo) needs Buckaroo's Oscillation Overthruster to get back to the 8th Dimension.

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CURRENT MOVIES

Sam Waterston, John Malkovich, and Dr. Hang S. Ngor, directed by Holand Jothé. 1984. (Century Twn. Cinema Plaza 5. College, from 4.5. Harbor Drive III. from 4.5. La Patoma, from 4.5. Mira Mesa Cinemas, Plaza Bonta: Santee Village 8, from 4.6.)

OF FALWORTH With Edward Woodward and Alice Krige 1985 (Carousee Chema 6 Grossmori Mall Oceanische 8 Ranch Bernard Santee Village 6 Soorts Arena 6 Sweetwater 6 Umwersty Towne Centre: Wegand Plaza 6)

comedy starring and directed by Albert Brooks: co-starring Julie agerty Dinema 21, Oceanside 8, from 4/5)

The Magic Christian - Incessari The Magic Christian — Incessant insectent revolucional planta in evid from a Terry Southern block and having to do with the contaminating value of money. It's quite a sizable dud, though snatches work well seeing as how Peter Sellers is in it and Joseph McGrath (THE BLISS OF

had led Bogdanovich to fake up cigats (no doubt he fully enjoys flewin), it is concevable that he has here followed Jerry Lewis all the way past the movies and into the felefloins. Cher Sam Elliott. End Sotts: 1985.

*(La Jolia Village, New Valley Drive In. Conamisch & Rancho Bernardic B. Malley Chote. Vineyard Twin, Wiegand Plaza 81. New A. A. E. I. THE EXTRA.

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Never Cry Wolf — Carroll Ballard does not go back on the promise of THE BLACK STALLON He goes the BLACK STALLON He goes choice, acting the promise of the BLACK STALLON He goes choice, acting the remaining the terrain BLACK STALLON assistance of the obvoice against of the ethical And of throws making the state of the ethical And of throws and the state of the ethical And of throws and the state of the ethical And of throws and the state of the ethical And of throws and the state of the ethical And of throws and the state of the ethical And of throws and the state of the ethical And of throws and the state of the ethical And of throws and the state of the ethical And of throws and the state of the ethical And Never Cry Wolf - Carroll Ballard a stereigh at the same time in the supply december of the stereight and stereight supply december of the stereight supply december o

Dennehy, based on the book by Farley Mowat, 1983 (Ace Drive In)

A Passage to India — A judicious pruning job on E.M. Forster's novel of

his slow-turning pages into scenes thi will "play." And besides scenes that play, there are also the players to play them: not so much Aloc Guinness in brownface, but Victor Banerjee (with darkened skin himself). James Fox Peggy Ashcroft, and Judy Davis — especially her. This David Lean mo-would seem to have closer kinship with the last David Lean movie. RYAN'S DAUGHTER (1970), in its

with the last David Lean move.

HANN SDAUGHTE (1970) in its combination of epis access and intendiscent of the last David Lean move.

A proposed the last pr

Police Academy 2: Their First Assignment — Cernelighting conned with Sewe Guttenberg. Howard Heisenstein and George Chayles, directed by Jerry Paris. Frontee One in New Yalley Direct Cocarrisce B. Parkway, Plaza Bonta, Hauchto Bernardo 6, South Bay Drice. In India 45, Sports Arena 6, Universit Town Centre, Vireyard New. Weigned Plaza.

The Purple Rose of Cairo — A ny Woody Allen movie — who's the ispiration this time. Fellini or

inspiration this time. Fellini or Berginar?— can be answered as follows. Fellini, specifically THE WHITE SHEIK, the one about the provincial honeymooner who gets to meet in real tile her hero from the furnetti photo novets. But more obviously, the big

before move's end, here it doesn't. You might only want to squim while washing for a first to arrive. After that the movie changes direction often enough to keep things fresh, if perhaps too often to pursue its ideas at any length. And the ending, given what comes before, is both lopical and touching. Ma Farrow, Jeff Daniels. 1985.

(Fashion Vailey)

Rear Window — A premise with broad appeal for the casual and occasional voyeur, a globe-trotting photopournalist, confined to a wheelchair with a broken leg, whiling away the hours of a summer hot spell by spying on his neighbors around the



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CURRENT MOVIES

genealogical revelation, very much in the same line as the sole revelation in THE EMPIRE STRIKES BACK skemishes and Crotilures and conductors and conductors and conductors and some service at those that came before. The third and third between the service and the service productors and the service and the serv

social satire is all faderand fluctuating interests in its eagerness to pamper the youth audience, which, according to director Peter Medak, must have an appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the appetite for full is a first part of the and a first part of the appetite for full is a first part of the and a first part of a fi so carector Peter Medak, must have an appeted to talks of everything religion, sex, psychology, operating religion, sex, psychology, operating morater murder analysis see: The orsy apparent accordance to the move has about its Luncoinshine locate see: The cheenful prink complexions of the people With Poter O' Toole. 1972.

• (Kem. 4/5).

Seven Beauties — Una Wertmuller's loudly cynical headse on the cost of survey for human dignly. By setting anney for human dignly. By setting and the cost of the cost of the cost of the cost furging and dignly displaced in ready falling and appears to emotions that have already appears to emotion that have already the last facilitated the adjustment of meanly falliant have already for the cost of th Shadow of a Doubt — The story of an adolescent girls pampering affection to the per uncle techniae-cated Charley, and of the vengelut affection to the per uncle techniae-cated Charley, and of the vengelut the notices. When you was Murderer is, so they say, one of Murderer is so t and then gend her heel erio it When he proud Spanish anarched Grown himself in a trough of excrement and himself in a trough of excrement and himself with the control of the himself with the control of the second of the control of the second of the control of the with the control of the material prely more demonstrate any possibility prely more demonstrate any possibility prely more deemed the any possibility prely more deemed consistency in the monochromatic mages — the damp greens of the losted along the Rhine. Second of the mission present with the control of the monochromatic mages — the damp greens of the losted along the Rhine. Second of the mission present with the present the control of the monochromatic mages — the damp greens of the losted along the Rhine. Second of the monochromatic mages — the damp greens of the losted along the monochromatic mages — the damp greens of the losted along the monochromatic mages — the damp greens of the losted along the monochromatic mages — the damp greens of the losted along the monochromatic mages — the damp greens of the losted along the monochromatic mages — the damp greens of the losted along the monochromatic mages — the damp greens of the possibility present the monochromatic mages — the damp greens of the possibility present the monochromatic mages — the damp greens of the possibility present the monochromatic mages — the damp greens of the possibility present the damp greens of the possibility present the damp greens of the greens of the possibility greens of the gre psychological complexity in the % Wright (or Little Charlie) character With Joseph Cotten and Hume Cronyn 1943 "" (Ken 4/7)

The Slugger's Wife — Another Neil Smon odd couple an aspring tock and roll singer and an Atlanta Braves power-hitter. The latter, with the support and inspiration of the former.

firting with the ladies along me may his hair and mustache nattily waxed and shined, his hat brim at a rogush all multise heart angling as I eliache season home run record (Babe Rult) doesn't pel a menton imput less the National League and right handed record holder Hack Wilson). But the former, not cut out to be a bleacher wide wants to get on with their carrier. "Some days feel like I want a net of more." Between all the baseball and the rock and roll. Simus must depend and the rock and roll. Simus must not depende his pulment of epities of information. And a file short of broadt rigs well of information." Methad to Kwele and sheed, his hat brim at a roguesh and sheed his had her beat regiting by a fall unlead to a wire spring. But no actor can support the number of closerus that Garana is expected to with his two pupps viding expressions agrees plantively open wide or drowsly half mast. The Array MOON KILLER's is an impreced choice to play the building faced Nais contrainable. as of imposition's Michael Of Knelds-iesing a between travallar, if not belevable bicept, to the role of the belevable bicept, to the role of the believable to the role and roller like someone plays the role and roller like someone that the role and region to the role without the continue to the role of the window the continue to the role of Analysis (986).

• Carouset Cinema & Center 3 Conemas, Flower HS Greenas, Flower Bowler of the role of Sports Perhary Reach of Bernardo 6, Sports Sports Center of the role of the role of the role of the Town Center of the role of the role of the role of the role of the Town Center of the role of the role of the role of the role of the town Center of the role of the r

Splash — Romance between man and mermaid — and the fail of the later, which gives way to a serviceable part of tegs when dry will do quite nickly as a symbol for all the unnamed mocy as a symbol for all the unnamed somethings which crip pather in a relationship worns that the other worl follerate it is a frome Smith an premise but without any real feet for factasy (as the casting of a Mess California Bland — Daryt Hannah would indicate). The blase or stansify in states is a pleasant enough substitute five easy going from Hankis is representative them; But all this is underse in the Stews Casting for the Stews Casting for the state of the state

Stop Making Sense Re

the same man. Bob Rener. I hat other howe must indeed have been a very special match up of people and idea. This on the other hand is nothing very special. There is some good writing and playing within the self-imposed limits, but those limits are hardly wider than the horzons of weekly selevision. The "good playing" by John Curiack as a concupsion college fractions in services. derivative of Bill Murray, Dan Aykroys John Belushi, Dustin Hoffman, et al. but after all, a lot of college fres but after at: a lot of college freshme in real fife must draw on the same sources. With Daphine Zuniga. 1985 " (Camino Crisenia 4. Clairemort, N. Mesa Crisemas. Studio 3 Cinemas. from 4/5. UA Chula Vista 6. UA Cinema 3. UA Glasshouse 6)



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Tightrope One of Clint Eastwoods more cerea, selfots with the action saturings of an analy discharged raines — perhaps more dark than antial — and tacked by a Lerne Nehhaus saturated to a correct perhaps more of the hero— a police detective differ in a sense and both Harry— so a man who must daily a color what Raymond. Chandree christeness Medical Streets, but with more allowed the control of thandrees.

see that are length and an arrival seem. More its beneates the character of table the seed to the fact professor that gives be the seed to the fact professor that gives be the seed to th Fichard Taggle seems to have trouble destinguishing from reality. And from that point orward, it would suppear to be the filmmaker much more than the central character on whom some of the meanness of those Mean Streets has stated to not off. With Genesicse Buglot and Alson Eastwood. 1984. "(Bathoa, Harbor Drive In, from 4/5)

Tootsie — Rather more fun than turny. Unemployed New York actor Michael Donors delled up as Souther belle Donorty Michaels, thes out for sales Downth Morraels been sof for and great antender on an IV social agreed an expensive and great antender on an IV social agreed and green antender of the IV social agreed and early Dustine American School and the IV social agreed and IV social agreed a During writer by Larry Gebrar and Murray Schsgal, decided by Sydney Poliack 1982 (Ken 4/8) (write produce direct) the sequel to 2001. Admirers of the Kubrick movie cannot have taken heart in the reflection that Hyams had always.

refection that Hyanin had always control haspeas in sources, which someone was sharing someonic and the source was sharing someonic and the source of the sharing and the source of the source of the sharing and the source of the source of the sharing and the source of the source of the source of the source of sharing and the source of source of sharing and not sharing and source of source of source of sharing and not sharing and not source of source science fiction since the Golden Age), there are plenty of pior hooks to pull you in and along. That cryptic last transmission from the books to gulf your and along. That cryptic last transmission from the foreign and support cryptic last transmission from the foreign datast." — Is turned by flood if it fill datast." — Is turned over and over to contribute the contribute of the contribute of chinogohyd, assure sign of organic the care detection on one of Jupiler's moons. Keir Dullias, last seen adrill ma social memory form, togen to will the marrier and message of a Jehovain's Willers. "Somethings going to happer. Something going to happer. Something powing to happer. Something coloration of beat forces the coloration of social datast." In the coloration of the footbase of the coloration of the populate wendors. The flooration for payable with the coloration of payable with the coloration of the American's the recent to the American's to creat the floor.





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Witness — Peter Wer takes up his interest in Culture Clash and sets if down in modern day Penninylvania, where the Amish community assumes the primitive Trole previously filled by Australian Aborigenes. It is not necessary to know a people internately moder to saloty Wer is curriously. The other primitive control of the control promise.

m automobile traffic and of a young Armeth boy's first top to the lay city, manifaria na cow fie eyed quality, cipit up through the witnessed mustle in the trans station men's room. But the thrifter plot goes dead, or into a coma, almost as soon as I comes to site, and almost as soon as I comes to site, and almost as soon as I comes to site, and dispatched by a method out of D W clients a CoRNET in W NEAD, in Oritims a CORNET in W NEAD, in the interim, a wounded Philadelphia policeran, hiding out in Mennonte country, instigates a cultural exchange program in which City Sticker learns to

milk a cow and teaches Pretty Arms Widow to dance to Sam Cooke And the involution guestion of what an Arnah man will do when the local Annah man will do when the local the man will do when the local the most of the incess is answered, or rithred dodged, by having the doguesed policerama on the plant' colonest step between the Bibly Jack and thest the policerama for his Plant's colonest the Bibly Jack and their the Plant of the Bibly Jack and their the Jack and their the Jack and their their plant of their thei



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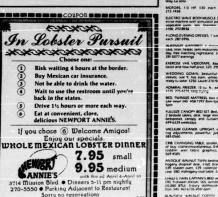
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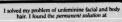
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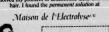
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1977 AMOX. 4 SPEED, 66.000 miles, 6 cylinder, Pris.

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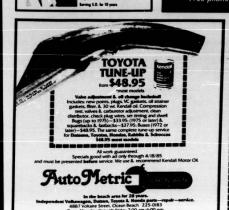
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ROOMMATES WANTED FOR BEAUTIFU, PENAS-QUITOS, two-story brand new house Washer, dryer furnished room, great view \$325/month Pro-fessional, very neat, responsible, nonimoker 450-7/33 Eet. 305-484-5672

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HOUSE, 2 BEDROOM, with third bedroomden, 1 both, in North Park area, excellent condition, no dops 1675 per moren, 297-3827.

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5 ACRES - ANZA, Apple Country \$19,500 For more details Laurie 450-1595 TIERRASANTA. Owner must sell 2 bedroom, 2-1/2 bath, professionally decorated townhouse. Garage, 1400 sq. ft. 5109K, assume loan 277-6001. KENSINGTON, 1550 sq. ft., 3 bedroom, 2-1/2 beth, fireplace, hardwood floors, attached double car garage, on caryon with view of mountains off large deck, 1165,000 Serious buyers only 282-3883

PRIVATE PARTY WANTS 50"x124/140" income zoned tot. To ally with older house(s). Send details to 121 Broadway, Room 502, San Diego, CA 92101. CONDO: I large bedroom in Mira Mesa, all ameni-ties 357,500:729-1673

I ACRE CALIFORNIA PINES. Great for retirement or recreasion. Below sair cost. \$7000, 464-7539. LEUCADIA MOBILE HOME Pride of ownership? 2 blocks to beach, 980 to ft., 1 bedroom, den, large kitchen, yard, private, clubhouse and pool, 525,000. Days 436-5845, evening 436-6458. CLAREMONT DUPLEX just remodeled: 2 best-rooms, garages, ferced yards, 20% down, large 1st. T.D. # 11.5%. Owner will carry 2nd. Positive cash flow 755-1881, 695-271.

PARADISE HILLS HOME, 3 bedroom, 2 bath, near Bonta Mall, double garage: 187,500: 273-1143 ENCONTRAS, 3 bedroom, 2 path, Sensoful decor, formal field entry, cathedra (enting, Englate, plush captering, shutters, waipappered, Lovery, Fandscaped yard, atrium, 139,900, 942,0524, 260,0008, etc. 1620.

PLECHBITLIDE in Pacific Beach. 3 bedroom, 2 bath, 2500 sq. ft. custom home on 1/3 acre with bay view. Priced under market. 270-5721.

17.5 ACRES, Shassa county Beautiful trees tremely remote. No electricity, no neighbors, nothing \$1250.per aire 272-5155, est. E-109

LUXURY UNITS 1/2 block from beach. 3 years of view, parking 1320,000 459-3805. RADE TOYS FOR HOUSE, 4 bedroom, 2 bith house with enclosed patio, 125,000 equity trade for 7 box. RV, be creative). Howard 264-0399

PACIFIC BEACH CONDO, reduced \$5000. Owner funced to sell 2 prelimon. 2-1/2 bien \$131,000. Assumable loan. Everyings 273-0324. CROWN POINT custom home. 4 bedroom, 2-1/2 bath, all beam ceilings, all wood challet type design 3 driveways. RV parking \$195K 273-7245, no

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UNIVERSITY CITY TOWNHOUSE condo, 2 bed-rooms, 1-1/2 baths, garage, pool, storage, etc. A1 condition. Reduced: 14500 from appraisal to 574-950 for gack sale; 295-4888 or 28-9034. SELL/SWAP PRETTY free clear home on prime by u-ness lot. Great potential owner's use or income Look it over - 2027 Highland Ave., National City

3 BEDROOM plus 2 bedroom plus 3 garages 130,000 down, balance 10% for 20 years 4211 Mento Ave. University Heights. MISSION VALLEY 2 BEDROOM, I birth condo lower end unit, tennis, pools, shunas, clubhouse, \$71,500 by owner, 421,5726. UTAH 40 ACRES Level, all in grans, beautiful mountain views. 2 miles to town. 1200 down, 1200 primoreh. 116,000 full price Owner 435-8660

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13 AINLITES FROM BEACH 1492 sq. ft. condo, dra-matic design. Large rooms, valuated ceiling, balcony, formal dinning, 3115,000. Agent 578-5510.

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(Foo-Tahn) noun

Derivation—Japanese for bedding



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THE READER PUZZLE *351 Ad nauseum

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By Don Rubin

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can give us the correct sum of all the numbers at the right Please enter your total, in Roman numerals, in the space above the columns.

Rules of the Game
1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific

Beach or Reader T-shirts.

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

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Issue date

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accompanied by your name,
address and choice of prize
(include shirt size S, M. L, XL),

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Winners of and Answers to Reader Puzzle #349

Sonia Henie

Desi Arnaz

Cvd Charisse Mitzi Gaynor Anton Chekhov Kurt Vonnegut

Ayn Rand Aesor

Bela Lugosi Greta Garbo

(G) ****(Q)

Zero Mostel Henrik Ibsen

e e cummings Sissy Spacek Lainie Kazan Jerzy Kosinski Bertolt Brecht

Gore Vidal Roald Dahl

Anouk Aimee Dion Fabian Zane Grey Aeschylus Pablo Picasso Piet Mondrian

Jack Kerouac Sylvia Plath Mort Sahl

Sal Mineo **Бур**піа аН**Е**рію

There were 121 entries. ninety-three were correct

The winners are:
1. Tom Tompkins, Bonita
2. Barbara DeWilde.

3. John L. Drehner

San Diego 4. Joyce Awramik. San Diego

5. Allison Young.

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KENSINGTON, 1550 sq. ft.: 3 bedroom, 2-1/2 bath, hreplace, hardwood floors, attached double car ga-rage, on caryon with view of mountains off large deck. \$165,000 Serious buyers only 282-3883 PRIVATE PARTY WANTS 50'x124'/140' income zoned lot. To ally with older house(s), Send details to 121 Broadway, Room 502, San Diego, CA 92101. CONDO: 1 large bedroom in Mira Mesa, all americ ties 157,500 729-1673

1 ACRE CALIFORNIA PINES. Great for retirement of recirement and recirement Bellow sale cost, \$7000, 464-7539 LEUCADIA MOBILE HOME Pride of ownership! a blocks to beach, 980 sq. ft. 1 bedroom, den, large kitchen, yard, private, clubhouse and pool, 125,000 Clays 135,5845, evenings 436,6458 CLAREMONT DUPLEX just remodeled. 2 bed-tooms, garages ferced yards 20% down, large fix TD & 115% Owner will carry 2nd. Positive cash flow 755-881.695-217.

PARADISE HILLS HOME. 3 bedroom. 2 bath, near Bonita Mail, double garage. \$87,500, 273 (143).

LUXURY UNITS 1/2 block from beach. I years view parking \$320,000 459-3805 TRADE TOYS FOR HOUSE, 4 bedroom, 2 bath house with enclosed patio, 125,000 equity trade for 7 boar, RV, be creative) Howard 244-0399

PACIFIC BEACH CONDO, reduced \$5000. Owner-forced to sell 2 bedroom, 2-1/2 bath. \$131,000. As-numable loan. Evenings 273-0324.

ALL ELECTRIC 3 bedroom, 2 bath house on 10 acres with pine, fruit trees, garden spots, front and atcher, bay windows. Arkansas, \$79,500,286,6294.

CONDO, MISSION VALLEY 1 bedroom, 1 barn, pool, spa. terms, parking, quiet location, 551,500 form 287-4198 evenings.

UNIVERSITY CITY TOWNHOUSE condo, 2 bed-rooms, 1-1/2 baths, garage, pool, storage, etc. A1 condition. Reduced. 14500 from appraisal to 574-950 for gark taste. 295-6886 or 281-9014. SELISWAP PRETTY free clear home on prime bus-ness lot. Great potential owner's use or income Lonk it over - 2027 Highland Ave., National City 471-869.

3 BEDROOM plus 2 bedroom plus 3 garages 530,000 down, balance 10% for 20 years 4211 Mento Nee, University Heights

MISSION VALLEY 2 BEDROOM, 1 purp, congo lower end unit, tennis, pools, seunas, clubhouse, s71,500 by owner 421-5726. UTAN 40 ACRES Level, all in goss, beautiful moun-tain views. 2 miles to 10 vn. 3200 down, 3200 per month. \$16,000 hall price Owner 435-8660

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second Scount - take over 8 1/2% loan plus new second Sharp 3 bedison. 2 bath mint condition fireplace. 2 car garage. Owner anxious Broker 271,8400.

13 MINUTES FROM BEACH, 1492 sq. ft. condo. dra-matic design. Large rooms, valued ceiling, balcony, formal daring, 3175,000. Agent 578:5510.

PRCBIL BLALFI CACEAN, beys, cay vicini, 1277 nome and noof warranter 2250 square test, 4 bei noom, 2 double haths, ceanus the tool family room, beyarfast bar, amun, freplace, catherina central, bech cabinets, motorhome parking, cul-de-sic, 5264,000 owner 273-6455 No agents.

PRESIX SEACH Stand new 3 bedicom, 2.1/2 bath defuse townshome, 5114-900 Only one less? 2 mar-ter bedicom suster, freplace, celaristic to benash-ic control of the property of the property of the cobes, wasteric cening. 2 backwares, pote, morel Buy-derect from Progress Construction. PI's most affor-date quality busher? 289-309.

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By Don Rubin

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2. Barbara DeWilde,
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3. John L. Yrchner,
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NORTH PARK CONDOMINIUM 1 bedroom. 153,500 Assume 547,500 at 1275% 5525 pay-ment includes garage, paiso, microwave, fireplace, bookszas kind 599-7734 or 574-0253 FOR SALE BY OWNER 1 bedroom condo in Mission Valley. Assume 10-1/2% loan, very low negative Owner has to sell to move. Reduced price 159,900 281-1989?

SUPER VALUE: 3 bedroom home and 2 bedroom guesthouse upstars in real 2-story back building RV-12 ft. drive-through garage, more, see so apprecial 273-2542.

PACEIC BEACH CONDOMNUM for \$57,950 1 bedroom, 1 buth \$44,000, 6% Cai Vet joan assumable by a qualified California veteran: 270-2079

DELUNE MISSION VALLEY I bedroom condo for sale by owner. All amerities including clubbouse. construction of the state of th

BANK FORECLOSURE! Heart of Mission Valley! Large I bedroom located in The Franciscan None cheaver! \$51,000 10% down Agent 560-0658

TRED OF HIGH RENT and no deductions? Studio condominium at 4060 Huerfano, #206-10% down no qualifying Total payments. 1538month. Surrice 145-500-457-827.

NORTH RIM TOWNHOUSE, above Fashion Valley, 2 bedrooms, 1-1/2 bachs, 2 car garage, fireplace, washer, dryer, pool, spa. tennis, 3825/month, 278-2197 after Spin.

ASSUME FIXED RATE learn at 9-3/4% (143,000). 3 bedroom, 1-3/4 bath condominum, 5/3,000 down, Mission Valley, 5/50 rent possible. By owner, 5/5,500 Bib 223-1271.

MISSION VALLEY CONDO Beautiful, lushiy land-scaped complex with pool, sauna, jacuzzi, 1 bed-room Best location overlouking greenbeit, \$44,000 assumable loan. Chris 280-1199

CONDO I LARGE BEDROOM in Mira Mesa, all amendies 157,500 729-1673

MISSOURI. 2000 sq. ft. modern gentleman's ranch high, dry, warm, energy efficient FIA wood oil fur nace. Horse barn, fenced, live spring, blacktop Owner 5150,000 cser. 1471,885-2455.

WANTED HOUSE OR LOT in San Diego City, partly trating with Oriental carpets, 231 2462

1/2 INTEREST in the "Airport" Cafe plus I bedroom house on I 64 acres directly across local airport in Jacumba, CA 298-2604 Acumba, CA. 298-260. A 298-260. Social arigidit in Jacumba, CA. 298-260. A 298-260. Social arigiditati LARSISE CUSIOM J BEDROOM, 2 bam, lange fam-iny room, 2 story excritent condision. Covered apart. 4001 pain. Space rent, 3185 month. 321,500. Prior. 401-2796. General 401-2796. Description of the condision of the condition of the condision of the condition of the condision of the condition of the condition of the condition of the condition

LUXLIBOUR CONDO BY CONNUR Clustercont Mesa Blood. 2 before on 2 bath - sich replace. 100 of It. more! Ever down, assumable loan, only \$90,000 672-698 (message).

NORTH AMSSION HILLS. Beaubfully restored home. 4 bedrooms, 2:1/2 baths, sunroom and family room 2923 sq. ft., original guimwood moldings. Garage and lovely yard: \$158,000, 295-646.

1978 CELTIC MOBILE HOME, 2 bedroom expando, large living room, air, best El Cajon park, 55 and own, near stores, bus. Must see: 561-4836.

WILL SACRIFICE 2 weeks of deluxe timeshare con-dominium at Indian Palms Country Club in Palm Springs area. All amenites available including ex-change privileges. 425-1332. BEDROOM plus 2 bedroom plus 3 garages. 130,000 down, balance 10% for 20 years 4211 denio Ave. University Heights

COLORADIO Over 35 choice acres on beautiful, un-spoiled mesa. Wild horses, ski areas, natural forest nearby Highway frontage. By owner, \$35,000 flexi-tios. 2479, 196-4678.

OCEANFRONT MAGIC in Ensenada, Mesico III feet of frontage, 7 bedroom home, 7 skylights, fire place, handmade artist's home for someone read; to move Reduced 322, 500 nov. 488-7400 LINIVERSITY CITY Golden friangle area. Town house condo, 2 bedrooms, 11/2 baths, garage, pool, storage, etc. A1 condision Reduced 14500, to 575,990 for quick size 295,4686 or 281,9035. REDUCED PRICE: Deluxe condo, 2 bedroom, 2-1/2 bath, 4 unit townhouse with attached garage. Cen-tral location, many deluxe features. By owner 164-900 282-4547.

PACIFIC BEACH large 3 bedroom, 2 bath ranch home in beautiful park-like setting. Bay view, best area, 1/3 acre to: Priced under market. 270-5721

LEASE OPTION Lovely spacious canyon rim or La Mesa townshome \$110,000 value. No sub-lease pro-grams 296-4333.

PACIFIC BEACH CONDO, 2 bedroom, 2-1/2 bath

ESCONDIDO 4 BEDROOM, 1-3/4 bath, pool. Spin near Miller School and Felicita Park. Only \$108,000 741-0304

TIERRASANTA CONDOMINUM, 4 bedrooms, 2-1/2 bathrooms, 1400 sq. ft., near tennis, spa., Villa Mar-tinique, 191,500, ownerlagent, -8it 454-8857, days. FASHION VALLEY PRESENCE PLACE condo for sale by owner Luxurous 3 bedoom, 2 bath, 24 for guard. A resort environment, \$159,900 only, 798,7944.

10 ACRES - HARBISON CANTON Mountain view, seasonal stream, road frontage Excellent fruncing assumable 8% loam, no qualitying Zoned limited agriculture, 559-500, 479-5489.

CONDO LA JOLLA Park Villas. I bedroom deluve condo, washeridiyer, refrigerator, fireplace, view, poolispa 185,000 454-9427.

OFF THE CUFF If you were transported back to the 14th Century, what would you take with you?



Diane Brady-Hahn/Paul Branch Manager/Graduate

Mid-City
Paul: My telescope
Diane: A bathtub. Knowledge of plumbing. A shower would be nice. And

ampons.
Paul: I'd at *least* want a bicycle.
Diane: Coffee.
Paul: A coffee pot. Diane: A camera, maybe a Polaroid. Photos of our culture

to show them.
Paul: The Constitution of the United States - a great

how-to books, philosophy books. Paul: A ball-point pen.



Steve Jezairian Building Maintenance

A pizza oven. I think they could use a little variety. It would be a big seller.

Bubble gum. Wouldn't want to forget bubble gum.

A microwave oven; one must have that. You couldn't exist have that. You couldn't exist without one.

My sunglasses. They serve a dual purpose. One, they prevent wrinkles and two, they hide bloodshot eyes.

My Contae cold capsules.

My dog Rex.

My VISA card — that'ill take care of exerythine.

care of everything.



Laura and Gary Kliewer Teacher/Writer College Heights Laura: The first thing that

comes to mind is antibiotics; I'd probably last for two econds without them. Gary: Hybrid vegetable seeds, if we're being altruistic. Laura: Birth control. Many women died in childbirth back

Gary: My glasses.
Laura: Accurate maps. That
new kind of lightweight fabric

new kind of lightweight fabric
Gore-tex.
Gary: A typewriter.
Laura: My education. Just
the ability to read and write
would be an advantage.
Gary: A cassette recorder
with a good selection of music.
And batteries. You'd get pretty
tired of fourteenth-century
chants.



Engineer Pacific Beach

A Boxer Ferrari, a lot of gasoline, and some road paving equipment. There was so little pavement in those days. Maybe some warm clothes

and some cooking utensils.
A couple of graduate-level physics books.
A really good hot dog.
Two very loyal bodyguards.
A round-trip ticket.



John Stuckey Mechanic Balboa Park

Kevlar.
A good doctor, some medical books.
A helicopter — Da Vinci was

A helicopter — Da Vinci was always drawing them but never got one to go.

A big stack of newspapers.
Headlines. When Kennedy was assassinated. Everybody else seems to think they're valuable. News of a Polish pope — that would rock 'em good.

Anthrax vaccine and

penicillin Spanish Armada. Hell, I'd bring the S.S. Nimit; — that would impress 'em.

Lin Jakary

TERRASANTA BEAUTIFUE INTO HOME with view of using 3 bedroom, 3 bath with family room valuted ceilings, large matter bedroom and bath with jacure tub. Those stories. \$65-9190. SILZSimoneth.

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RANCHO BERNARDO 2 bedroom, 2 betri, sing story attached home. Fireplace, cathedral chiling double garage, Landscaped garden, semi-cover-patio Immaculate condition. 5124-500-489-9651

A ACE DISCAMSO HOMESTE. Farestic verse of the minimal from downsteam Huge data, pased road.

There is DROOM HOME 2/17 ever floor, too.

The ISDAM HOMESTER STATE S

SAN CARLOS CONDO, 1 bedroom, 1 bath, upstains Upgraded, includes stove, refrigerator, pool. Near SDU, 160, 900, 286-1961, laten, review.

HOURT FOR SALE by owner 566, 500 , Dedoorn. T.

Office Sale, their school, enclosed patio sale relation disease, enclosed patio sale relation disease, enclosed patio sale relation disease, enclosed patio sale relation disease. Enclose services services sale substitute 569, 500, 475, 2795. New Depth services specified pation sale relationships should be substituted to the services of their services. The services are services as the services of their services should be serviced as the services of their services are services as the services of their services of their

MOBILE HOME: 12 x 52. Very clean, one bedroom, one bath: Large covered deck, view. Nice park: Santee: \$15,500.561-2836. MOBILE HOME LEUCADIA 1/2 block to ocean, clean, quert nice small park, adults no pets 12x44, perfect inside and risit, great location, \$19,000. Phone 436-4706.

NORTH PACIFIC BEACH Private and quet, 2 bed-room, 1 blocks to ocean Assumable financing \$132,000 by owner 488-725

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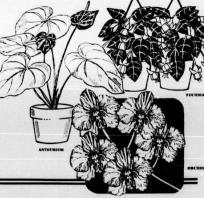
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turns near Hauser Canyon Mountain, out past Potrero where Highway 94 narrows, your ears begin to pop when the altitude reaches 2350 feet. Out the altitude reaches 2350 feet. Out owers in the trees high above the rattehere there's nothing for miles but snakes, Even the ignored broken win-country roads lined with tall oaks, doep green hills, and lots of sky.

About five miles southwest of plastic Clorox bottle serves as Campo, near the sacred Indian mountain Cuchama, there's a clearing in siden, a brid nesting in the bottle the oaks where a weathered wooden roadhouse stands. Two thousand attention of the season support of the sacron was the properties of the sacron was the properties of the season was the policy of the season was the policy of the season was the policy of the season. cline above the dumpsters pay homage to rural American blight. So does the wellhouse, which strangers some-

times mistake for an outhouse, about fifty yards from the main building (officially a bar and grill). Multicolored bulbs strung on the eaves of the building's dilapidated wooden porch, apparently the rem-nants of some bygone Christmas, indicate that Dogpatch folks are happy

rusted bedspring tucked high up be-tween branches of the sturdy oak that. It's only about an those who have slept off their hang-overs in the trees high above the rattle-

the coaks where a weamered woods of spirals the reginning of the season. Two thousand square feet of faded, peeling grayish white paint trimmed with outrageously bright pink enamel glisten in palachia, and Early California. Inside geously origin princenamic given in paractina, and rarry Cathornia, insuce the late afternoon April light. A sim-the building, after your nostrils reple hand-painted sign's black letters cover from the assault of tobacco and — DOGPATCH U.S.A.—demand beer, the senses confirm that this recognition amid the landscape's trash musty old joint is the last juicy slice. recognition aims the tanascapes trash musty out joint is the tast jucy stree cans, dumpsters, and wooden picnic of American pic. The worn-to-the-tables-scattered throughout the humpy plywood linoleum floor, the dead radient yard filled with pick up trucks. It hanging on a wall over the bar, a Unpainted shacks resting on an inchair made entirely of horseshoes.

By Sue Garson

downtown San Diego to Dogpatch, U.S.A. But once there, you're about a hundred years from anywhere.

hour's drive from