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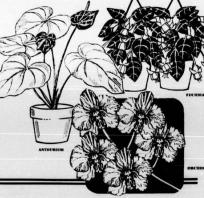
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Their Kind of Town

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 sometimes 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 street cans, dumpsters, and wooden pienic of American pie. 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

hour's drive from downtown San Diego to Dogpatch, U.S.A. But once there, you're about a hundred years from anywhere.

Do You Eat When You're Not Even Hungry?



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And Leave The Ignoring To Us

After reading "The Bus Stops Where?" in "City Lights" (April 4). I wonder if anyone has

(April 4). I wonder if myone has ever suggested to the Centre City Development Corporation than the but rickers of San Diego no each terror was taken to the control of San Diego need their own to station downtown or adequate or fair. The bus rickers of San Diego need their own station-helter such as the one in Fashion Valley, to rest and get out of the rain between connections, off the street and out of dealerstain rareful.

Zoo Of Naive Weirdness

My first impression of the Crew Classic C'Hightights of Upcoming Events," April 40 was a classical one. I recalled galley slaves rowing in and out of an ancient studies course I once took. But instead of a drumbeat chant, a barsh, electronically enhanced-voiced cosswain urged the grunting individuals on individuals on

cosswan urged the granting individuals on individuals on individuals on individuals on the Bad Cuas influence very often in sporting events that attend. Various schools alumni associations set up nest on the grass near the finish line. Their banners flapped in the cold wind. Beer and hot dogs were on hand as noticeable exception, alumni observed the races from the anticeable exception, alumni observed the races from the anticeable exception, alumni observed the races from the anticeable exception, alumni observed the races from the course in a rented apartment, sipping cockulais and manching on expensive bors d'ocuvres, a classic finig for them to il U. C. school, shivered in the cold wind, drank cold beer, and stool in line at the public rest rooms (those clitist bastards!).

bastards!).

I recalled what Hunter S.
Thompson said at the 1980
Honolulu marathon: "Why are these people doing this?" One could say that at least health and the competitive intercollegiate attitude are still churning about in the zoo of naive weirdness on

Less Than Five Inches?

By The Mangoes

By I TIE INITIATION
Two pleased to see Gordon
Smith article "Lettuce, fromato,
and Controvery" (March 2D, As
a natural-lood-store owner, I am a
firm believer in and supporter of
the organic foods interent and
feel it's only anter of time
before more people become aware
of the nutritional and of organic
foods. It is the nature of these
benefits that mandates that
retailers ensure that produce
labeled organic for organic.
I feel a moral responsibility to
my customers to investigate the

products, it is a good one to claim further. As a good one to claim further conductive fu

disturb me because they negatively impact the image of the organic foods movement and undermine the faith that people have. Yet they are beneficial in that they force a high standard on both growers and retailers in the organic produce they sell. Jim Someck Jimbo's Naturally! North Park

Five Incines?

I would like to know where John Dr. good to know where John Dr. good to the John Dr. good Dr.

The Reader Puzzle What's the point? By Don Rubin

Off the Cuff Have you ever played a really good practical joke? By Lin Jakary

N E

CHECK YOUR TIRES' FOR YOU, MISS ?

Their Kind of Town There's L.P., Ruth, Floyd, Their music and good of times just a hoot and a holler from San Diego

Movine Happily, Madonna is not the whole show in Desperately Seeking Susan. By Duncan Shepherd .

Quarter Notes The Oberlin Dance Collective in La Jolla, the San Diego Symphony with soloist Gregory Allen, and a miniconcert at the Civic Theatre. By Jonathan Saville







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VERIFIED

City Lights

Disease

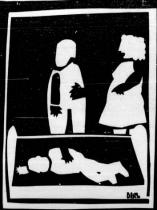
It was an unseasonably warm evening last week when oughly thirty lesbians and gay L.A.G.U.A.R. (Lesbians and Gays United Against Repression) at an upstairs office near the corner of Fifth Avenue and Robinson Street in Hillcrest. After a perfunctor run-through of old business. group president Sue G. ettled down to the subject at hand - AIDS and how it has disease has yet to strike a single gay woman, she said, it has become "an oppressive element for lesbians."

Another woman stood up to address the group. She had recently polled sixty-five gay women living in San Diego concerning their attitudes and fears regarding AIDS. While many were concerned for their gay male friends, others were equally concerned that the heterosexual world would soon begin to associate lesbians as begin to associate lesbrans as carriers and victims since it has been labeled a "gay disease." Others stated that they felt little surprise that such a malady should strike gay men, giver their libertine sexual habits And others, the woman said. stated they had become skittis about hugging and kissing gay

nen. Sue then opened the meeting for discussion. A

young woman took the floor and launched into a description of her concerns that would set the tone for the rest of the meeting. She had been to the Flame, San Diego's most popular lesbian bar, near Park and University, on the previous Wednesday to attend a lip-sync contest. She arrived to find the establishment overrun by gay men, some of whom were busily collecting a two-dollar entrance fee at the door for the San Diego AIDS Project. When she asked if the two dollar fee was a donation or a cover charge, she war told that she had to pay if she wanted to get in. Once inside she was shocked to find local gay activist Nicole Murray acting as m.c. for the show, in drag a display she claimed many lesbians feel is degrading to women. In addition, there were also several men participating in the contest, she said. She then mentioned the Club, a bar at the corner of Laurel and Kettner streets. "It was a perfectly good women's bar. Now it's been taken over by leather men. Now I see men i drag at the Flame with a two dollar cover charge at the ar cover charge at the door for what is primarily a gay men's issue. Pretty soon women won't have any space at all. I understand that AIDS fundraising is important, but there are lesbian mothers out

Sue G. concurred "That's right," she said. "Here



again is how women are According to Sue, there is a small but growing resentment among local lesbians for all of the attention being given to AIDS. And she herself is somewhat dismayed by the willingness of bar owners and other lesbians to commit

themselves wholeheartedly to raise money for the cause Where were all the men when we needed rape crisis centers?" she asked, and went on to state that few gay men have been actively involved in local efforts to defend abortion clinics. She cited an all-night vigil held at Womancare in

performance, especially since Baxter is planning on holding

When You're Out Of Beer. You're Out Of Votes

The Mission Beach Town community groups that serve as unofficial advisory boards to as unofficial advisory boards: the San Diego City Council. And. as is the case with most of the others, the Mission Beach Town Council's annual elections are normally quite placid affairs, with leadership duties almost always nassing to duties almost always passing to the previous year's vice president.

So attorney Mike Lloyd, a member of the group for two years and its current vice president, was fairly confident of victory at the April 10 election when he first announced his candidacy for president. Not only did he have tradition in his favor but his iews were closely aligned with those expressed by the 200-member council over the last few years: he favors the six-year-old rezoning plan, designed to cut down density; he is against unrestricted drinking on the beach. And the number-one problem, Lloyd says, is beach congestion, and the only way to solve it is to meet with San Diego city officials "and use their consultants and paid staff" to work out some possible solutions. Last year, Lloyd



council's committee on parking and traffic, and he feels and traffic, and he feets qualified to offer some ideas of his own: expand jitney bus service from newly created parking lots east of Mission Boulevard, and eventually ulevard, and eventually tend the San Diego Trolley from downtown along West Mission Bay Drive and

Add to all that the voca support of outgoing presider Chuck Green, and Lloyd's victory seemed assured. But two weeks ago a second candidate with radically different views entered the race: Bill Baxter, president of the Old Mission Beach Surf Club (an informal group of old time surfers) and a member of the town council Baxter war to change zoning back to the Rclassification it was before 1979, in order to create more

rental units; he is against the

ban on overnight parking in beachfront lots; and, to provide an immediate remedy to the parking shortage, he advocates parking shortage, he advocated using the grassy area around Belmont Park as a temporary parking lot for four-wheel-drive vehicles. "We should go back to the plan conceived by Spreckels when he built Mission Beach," says Baxter, who owns a three-unit apartment complex on Ormond Court. "It should be like Fantass Vladnd, when the roller Fantass Vladnd, when the roller Fantass Vladnd, when the roller

Fantasy Island, when the roller coaster worked and everybody surfed and had a very good Lloyd dismisses Baxter as a "charlatan," but he admits he's worried. When he announced his candidacy a few weeks ago. Baxter promised a twenty-"beer bust" on election night at the Santa Clara Point Recreation Center, where town council members can star voting at 7:30 p.m. His goal is to flood town council

membership with his

supporters and thus sweep the election (only town council members are eligible to vote; membership in the group is open to anyone who can prove at least a ninety-day residency in the area or runs a business there and will pay a ten-dollar registration fee)

Outgoing town council president Green says Baxter staged a similar beer bust at the saged a similar beer oust at the same site last September, when the fifteen-member Mission Beach Precise Plan Group held its election; police shut dow the party "because alcoholic beverages aren't allowed there at all," Green says, but Baxter's plan worked well enough to get five of his candidates onto the group, which also advises the city council. Green says both he and Lloyd fear a repeat

the party aboard two boats anchored offshore to avoid police hassles, so Green has enlisted the aid of various othe community leaders to start a phone campaign in support of Lloyd. In addition, Lloyd last week began passing out 500 fliers outlining his platform to counter the more than 10,000 that Baxter claims he and his supporters have already distributed along the boardwalk and through beachfront merchants, who Baxter says support him wholeheartedly. "He's giving new meaning to the term 'party politics,'
Green says. "He's trying to
lure voters to his side by promising them beer and a party, and that's not right." Lloyd, too, is similarly incensed. "Billy's misleading a lot of people," Lloyd says.

If Baxter happens to win,
both Green and Lloyd say they will immediately urge all their supporters to resign en masse from the town council and regroup as the Mission Beach Advisory Council; the leaders of that group, Green says, will promptly meet with city officials and seek to replace the town council as "the voice of Mission Beach." Baxter. however, says if he wins he will fight to preserve the town council's standing, and says Green and Lloyd's threats amount to nothing more tha "taking their marbles and going home."

-TKA

Hillcrest two weeks ago following the latest in a series of bombing attempts, which very few men attended. On the other hand, she said, "Women are so used to meeting men's needs, including lesbians, tnat we even go out of our way to give up our own causes." Nicole Murray, president and

founder of the San Diego County AIDS assistance fund and vice president of the San Diego AIDS Project, does not agree. In an interview subsequent to the meeting he said that San Diego's gay men have done plenty for women's causes, and that Grant and her speak "for even one percent of the lesbian community." Two years ago, he said, local gay men raised more than \$1000 for an underground railroad for battered women. He also claimed that his fundraising organization, Eagle Productions, Inc., has raised nore money for women's ssues than any other social service agency in town. As for women being upset by his appearing in drag at the lipsync contest, it was drag queens, he said, who made lipsync popular. Such complaints he said, only add to the divisiveness already plaguing gay men and lesbians. "AIDS is a health issue, it is the numberone health issue, and I would still make it my number-one issue if lesbians were the ones primarily affected by it."

Ten Del Mar Lifeguards Pounce On Richard Avedon

Most politicians are flattered when film crews and still

photographers choose their cities for "on location" shooting. But the Del Mar City Council recently passed a law to discourage cameramen from using that coastal village as a using that coastal village as a scenic backdrop. Photographer Roscoe Smith got tangled in the unusual law last week when a Del Mar lifeguard lieutenant

refused to bargain, arguing that

their calculations show Hutton's new building will by

nightmare. "We're providing factual statistics that you can't compromise on," says Jack Grassberger, chief deputy director of the local Caltrans office. Besides, Grassberger

says, there's simply no money in the Caltrans budget to mee

Hutton even halfway. The life insurance company's refusal to pay the full \$8.5 million led the San Diego city planning

commission last month to dempermits for the project, though Hutton will appeal that denial to the city council late this month or in early May.
Other developers have assented to similar, albeit less costly, demands that they

costly, demands that they improve freeways to compensate for the added auto traffic generated by their new businesses: the Hahn Company and the city of Escondido are funding a five-million-dollar upgrading of 1-15 at Via Rancho Parkway, site of Hahn's huge and the country fair country countr

Parkway, site of Hahn's huge new North County Fair shopping mall, and tenants of business parks along Del Mar Heights Road helped fund a three-rillion-dollar overpass on 1-5. Future freeway

upgrades will cost even more for those who want to locate

near interstates. A proposed new interchange for Interstate between the Taylor Street and

on last month to der

itself create a commuter's

ordered him off the city beach, where Smith was shooting pictures of an aspiring mode The lifeguard told Smith the city now "prohibits cameras of the beach," and rather than argue, Smith and his client drove to Cardiff to finish the

City Lights

photo session.

The lifeguard did overstat

ase, but not by much. The just plain inconsiderate of the Del Mar law requires that any commercial photographer obtain a twenty-five-dollar city public's rights." Nelson recalls how last summer several visiting German photographers permit before shooting pictures shooting a department store on public property where traffic flow would be hindered catalogue "drove their vehicles on the sand, roped off a section of beach," and ordered the or more than five onlookers might gather. Smith's fellow locals to stay out of the way. photographer, Brent Clingman was so startled by the incident that he called the city treasurer Hollywood crews from television's Simon and Simon and a new motion picture, last week to make sure he Inside Adam Swit, were more wouldn't need a permit to take polite, but the city manage says residents "still felt put some April wedding photos outside the beachfront upon" and requested that the city regulate photographers.
Nelson says the First
Amendment clearly exempts Poseidon restaurant. Clingman was told to buy a permit, which is valid for a year. "It's ridiculous," says an incensed Clingman. "I'll have to charge my clients more to cover th

news photographers from the permit process, but agrees that some situations will be harder to define. Nelson feels Smith and Clingman are both television's Himmel show is probably "news," though a free-lance photographer shooting a layout for a fashion personality Larry Himmel is filming segments for his nightly show in one of Del Mar's parks, without a permit Del Mar City Manager Bot magazine may be required to buy the permit. "I really don't know," says Nelson. "I just hope I never get into a situation Nelson says the new law is needed to protect the city from being overrun by aggressive camera crews who have "been where I have to define these

When E.F. Hutton Squawks

San Diego County's private builders have for the past decade agreed to build roads, schools, even police and fire stations in return for government approval of their suburban housing projects. Now developers are being asked to make similar contributions for freev improvements, and while most builders have so far agreed to pay their way, the E.F. Hutton Life Insurance Company is balking. Hutton wants to build a one-million-square-foot office complex and 300-room hotel at the intersection of Pomerado Road and Interstate Lake Hodges. Hutton budgete. \$180 million for the mammoth project, but the state department of the state 15, on the southeastern shore of department of transportation (Caltrans) argues that Hutton should spend \$8.5 million more for its share of need improvements on I-15. The money would pay for a new freeway interchange at Pomerado Road, widen the road where it crosses over I and expand I-15 where it

improvements will have to b built regardless of Hutton's plans. So Hutton has offered

and expand 1-15 where it bridges Lake Hodges. Hutton vice president Jeffrey Taxson argues the company is being overcharged, that traffic from nearby houses will so crowd Pomerado Road that the

Hotel Circle ramps in Missi Valley would cost property owners and the city of San Diego at least \$10 million.

CCDC

doubly upset that television

A Gaggle Of Groups

City councilman Ed Struiksma says he's noticed Struiksma says he's noticed with growing concern "how hard it is to get things done downtown." Developers who once had to win approval for their projects from either the city council, the county board of supervisors, or the San Diego Unified Port District must now deal with a growing number of advisory groups which very often frustrate the same proiers they're suposes. same projects they're supposed to encourage.

Besides the city, county, and

port district, Struiksma says, there are now twenty-two othe interest groups with a hand in downtown's future. Three private organizations are involved with business development in general: the Greater San Diego Chamber of Commerce, the Central City Association and San Die Association, and San Diegans Incorporated, formerly the official planning group for the center city area. They are joined in their efforts by the Centre City Development Corporation, a public agency,

and three smaller groups: the Gaslamp Quarter Council; the Harbor View Planning Group, Harbor View Planning Group, which is developing a revitalization plan for the "Luttle Italy" neighborhood centered around India and Date streets; and the South College/Centre City East Planning Group, which is formulating a similar plan for the area east of Sixth Avenue and south of F Street adjacent and south of F Street adjacent

and south of F Street adjacent to the Gaslamp Quarter. Similarly, there are now five groups concerned with the aesthetics of downtown redevelopment: the Centre City Urban Design Committee, annoninted by the city planning appointed by the city planning commission and charged with developing design guidelines and programs for all of downtown; the CCDC's Arts Advisory Board, which reviews all public art projects; the city council's Partners for Livable Spaces and the Arts and Amenities Council; both designed to develop arts and amenity programs; and the independent Art Community, a loose organization of downtown artists and gallery 'a viable arts community

downtown." the report states Then there are five more social agencies and committees dealing with the plight of the downtown homeless: the CCDC's CARE Committee

the city council's City Committee on Downtow Committee on Downtown Social Problems; Mayor Hedgecock's Committee on Downtown Homeless; Judge Coates's Committee; and the Downtown Coordinating Council, which the planning ground describes as an

Council, which the planning report describes as an "umbrella group" for the other four agencies.

Add to that two other public agencies — the Metropolitan Transit Development
Board and the San Diego three more city council committees - the Downtown Parking and Transportation Committee, the Underground Conversion Committee, and the District 8 Downtown Advisory Committee, just set up by Councilman Uvaldo Martinez — and, Struiksma says, you have a classic example of too many chiefs and not enough Indians.

-TK4

- Paul Krueger and Abe Opincar

STRAIGHT FROM THE HIP By Matthew Alice

I've had my nose pierced (left nostril) since 1977, and I've kept it open with a small dot earring (post or stud type) all these years. If and when people ask me of its significance, all I can tell them is that it was done for decorative reasons, which is true. My question is why do Hindu women (or other cultures) do this? It must relate to some meaning in their society. What could this reason be? I'd like to know myself and maybe inform those curious people who may question me. Skyla Bleu

I hope you're a strong person. Skyla, and that you'll be able to go on living after I've answered your question. Some people completely fall apart when "meaning" is removed from their lives, whether is be through the death of God, our country's abandonment of the gold standard, so the care-ellation of Company and Lores. or the cancellation of Cagney and Lacey. You must now grab hold of yourself and face the future bravely, because — alas! - there is no deep significance to the nose ornament, either in your nose or in he noses of hundreds of thousands of women all over the world. It isn't religion that motivates such ornamentation; Mus-lims wear the rings and studs, as do Hin-dus, and even nonbelievers and backslind ers decorate their nostrils. Nor are the ornaments worn for some medical reason. though someone tried to tell me that the decorations are really birth-control de-vices that exert their power via some mys-terious connection with acupuncture. The adornments aren't even significant sexu-ally, since (at least historically) both men and women have worn such things. It's

and world have worn such things. Its just jewelry.

And while I'm relieving people of their misconceptions, let me say that India is not the only place on earth where such a custom is followed. Natives of Pakistan, Nenal, the Middle Fast, the Cuna Indians



they all wear some sort of nasal decora-tion. Nose rings were quite the thing in pre-Columbian America, in our own pre-Columbian America, in our own hemisphere. But it's true that the practice was (and is) strongest in India, and with good reason: during the Mogul empire (Sixteenth Century) and on into Britain's Yule, Indian jewelry reached the pinnacle of extrawagance. There were the usual meckluses, armlets, finger rings, analters, and such baubles, but there were also caleborate tor fings, aigrettes, and fore-head ornaments, and ear ornaments that were so heavy they had to be supported by were so heavy they had to be supported by were so heavy they had to be supported by attached hairpins. One practically had to have an engineering degree to design jew-elry. What all this frippery meant was that the person wearing it (or her husband) was wealthy, and it's essentially the same purpose jewelry serves today. A flashing diamond in your nostril lends a certain air

of prosperity, though in the West we usu-ally send such signals via rings and neck-laces and earrings. One other curiosity I'll throw in your direction. Bejeweled nose studs (nuthoo or chemki) are almost always worn in the

right side of the nose is favored. Why? Why did our own Skyla choose the left side? Why did Kirk Douglas wear an ear-ring in his left ear in 20,000 Leagues un-der the Sea? Is there some arcane signifi-cance to the left side?

Dear Matthew Alice: I've never understood the reasoning be hind our freeway signs that read "5 & 805 North, Los Angeles." Why don't 1-5 and 1-805 North read "La Jolla, Del Mar," or "University City, Sorrento Valley"? Do we have to have the name of a smog pit plastered all over our freeways when we have such nice communities to the north? Rick DiFranco

Dear maunew Mice:
Driving south on Highway 103, just past
the Balboa Avenue exit, I suddenly realized I was iterally humning along — my
tires were making a very unusual whining
noise. It only lasted a few seconds, and
when my heartbeat settled back down and

I realized my car wasn't about to explode I began to wonder: why this strange noise? This happens every time I drive this way (usually I take 805), and no-where else. Why? Ned Mathers Solana Beach

Solana Beach
Rick, you're not looking a: the Big Picture. You already know how to get to University City. But put yourself in the driver's seat, in the place of some tourist just
passing through (we hope) our pleasant
little burg. What does he care where University City is? He needs to know how to
get to what Caltrans terms "major as: it
attomations." Los Angeles is as major as: it
gets down here, like it or not. And there's
another reason the communities of wair gets down here, like it or not. And there's another reason the communities of your choice aren't listed: they're either part of San Diego (only cities merit freeway billing) or they're not actually on the freeway. La Jolla is an exception, earning a freeway mention probably because of political maneuverings. Money does talk, you know.

Now to turn our attention to the strange case of the singing freeway. Back in the early Seventies highway inspectors dis-covered that in widening Highway 163 a slight miscalculation had been made. A section of the freeway was too flat, and water tended to collect in this flat spot. Such water can create problems of hydroplaning — people don't do well water-skiing down the freeway in their cars — so a solution was to cut grooves in the lanes. It's done all the time, but usually the grooves are cut in the direction traffic moves. In this case the grooves were cut across the lanes, draining the water into the median divider. So for 400 feet your car hums across these grooves, high and

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

MAYOR ROGER HEDGECOCK QUICKLY rewarded homosexuals for their support of his 1983 election and subsequent re-election. Gays sit on the city Library Commission and Historic Sites Board and the mayor last month appointed a homosexual to his new Advisory Board on Neighborhoods. Supervisor Leon Williams, though, appears increasingly cautious about acknowledging any indebtedness to local homosexuals for their help in Williams's 1982 victory over

Christian fundamentalist Stanwood Johnson. While Williams championed While Williams championed the county is newly formed Human Relations Commission, he later agreed — in the face of vocal protests by evangelical groups — to dryp references to sexual preference as a specific area of the commission's possible investigation. And Williams, a Democrat who represents the popular gay meighborhoods of Hillcrest and Golden Hill, is now saying he may not appoint a homosexual may not appoint a homosexu to the commission.

A discreet politician who

A discreet politician who trys to avoid controversy. Williams recently told four gay community leaders that he is committed to having a gas yr (presumably a Democrat) serve on the commission but that if he were to appoint one, he'd prefer a lesbian instead of a gay man. That move ruled out the research which if expected choice of physician/political activist Brad Truax. The supervisor's aides say he's since further

act as a "lightning rod" for evangelical groups who oppose the commission. And Williams the commission. And Williams has discussed with Supervisors Susan Golding and George Bailey their potential nominees, hoping one of them might take the pressure off him nominating a gay. Golding won't talk about her

possible appointments to the commission, but some gay Republicans are lobbying her on behalf of Susan Jester, a lesbian. Jester has also received a letter of received a letter of recommendation from Mayor Hedgecock and Police Chief Bill Kolender, who lauds her work on the Police Liaison Committee. Golding knows that campaign contributions and precinct help from gays helped Hedgecock get elected, and as a more adventuresome politician, she may be willing to risk criticism from conservatives if nominating Jester would help her attract the support of politically active homosexuals. The appointments are expected early next week.

early next week.

San Diego's landlords couldn't ask for a better rental market. Monthly rents in ne city are increasing twelve percent annually, the apartment vacancy rate has dropped to an all-time low of 1.58 percent (down from 3.95 percent in 1981), and the 50,000 new residents arriving in the country. prices among the nation's highest, further assuring their



These same statistics are also potent ammunition for local renters' groups and the liberal politicians who court their

votes.

But the county's rent control activists remain sobered by the trouncing they took at the polls in 1980, and those politicians willing to confront apartment owners appear quick to

owners appear quick to compromise. In San Diego, the 300-member Congress of Seniors last month asked the watchdog San Diego Housing Coalition to introduce a "waguely worded" resolution to the try worded "was the san durging landlords to restrain rent hikes. The werage monthly cost of a studio anatement in the city is now monthly cost of a studio apartment in the city is now \$370; for two bedrooms it's \$550.) The Housing Coalition refused. "We're not going to beat our heads against a brick wall," says coalition



spokesman Mel Shapiro, who notes that all council members have publicly opposed rent-control legislation. "Renters may be numerous here, but they don't have clout," says

La Mesa's renters are more aggressive and organized, but apartment owners there have at least temporarily stymied any lobbying efforts. Mayor Fred Nagel says frequent complaint about rent increases led him last month to introduce a "Renters Assistance Act," which would have forced owners to provide a meeting place for tenants' associations limited to five percent the penalty for late rent payments, and established a three-member "Eviction Arbitration Board." Nagel says the San Diego Apartment Association on March 26 persuaded three of La Mesa's five council members to defeat his prop legislation by promising in

office to discuss their proble and to "educate apartment owners who may be taking actions. . .not in the ind best interest." (Nagel says he may reintroduce his ordinance

in six months.)
Coronado's city council is also being circumspect in its approach to dealing with seni-citizens who claim landlords are increasing rents while allowing apartments to deteriorate. The Coronado council will vote next month or whether to hire a consultant to determine the frequency and amount of rent increases there amount of rent increases there.
But regardless of the study's
results, Councilwoman Mary
Herron says her colleagues are
"pretty leery" of talking about
rent control, and would instead establish "a process so renter and owners can work out their



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ionimuse/from page 1/1
and the cobwebs that hang from the
dark green painted plywood ceiling in tell that few interior changes have
been made since 1920, when the place
was built as a retreat for officers at
nearby Camp Lockett, the last cavalry
camp built in the U.S. Dogatchis a
place where the Twentieth Century
has stopped to take a breather. The set
and the props, human and inanimate,
are authentic frontier Americana —
shotguns hanging over the bar, four
wall clocks that don't work, and a
barefoot, full-bodied earth mother
dancing solo to Scotch-Irish fiddle
tunes on the dingy floor.
Slumped against a wall in the far

corner of the room is a young man blowing into a harmonica. shoulder-length hair peeks out from under a straw hat. There are a dozen other musicians in the room. Fiddles. banjos, guitars, a mandolin, even a tambourine rest on shabby, mismatched formica tables. Folks of all ages with missing teeth, men wearing owboy hats and fringed jackets, men in baseball caps, even helmets, teenagers in jeans, towheaded youngsters no older than eleven, and an ancientlooking man with a cane. A few infants nibbling at their mothers' blouses are oblivious to the din. This room's sole concession to the present decade is a Hedgecock for Mayor bumper sticker hanging on the wall over the harmonica player's head. On the opposite wall hang yellowed news-paper headlines from 1945 that loudly oroclaim, "Italy Surrenders



Although this mountain hamlet isn't much more than an hour's drive from the skyscrapers of downtown, Dognatch is another civilization. It bespeaks a romantic past full of action. Shoot-outs, hangings, myths, legendary characters, cowboys and Indians, bandidos, pistol-packin' mans, mountain men, and tough women who knew how to cope. Even rainmakers and poltereeisk.

rainmakers and pollergeiss.

People began drifting to this part of the county right after the Civil War. They set up small ranches, farms, and trading centers. When Potrero was first settled in 1868, there were orchards and vineyards; ranchers raised cattle, sheep, poultry, and bees. Flipping through the fifty-five pages of the sixth and laest edition of the Mountain-Empire Backcountry Directory, which includes the Campo-Potrero area (Dogpatch is noted on the directory's map), one senses that, like the clocks on Dogpatch's walls, time has stopped. Far from the

silicon-chip invasion, far from tanning parlors, chain stores, and holistic health, the directory lists bait and tackle shops, horsesheeing and stud services, grain and feed places, stables, corrals, stalls, custom saddles, folk harps, Indian reservations naddles and cattle companies, and an equine referral service. There are no lawyers, no psychologists, no investment counselors, and no Laundromats. San Diego Trust and Savings has a mobile unit that visits the area on Wednes days. Because Channel 6 is all they can get up in the hills, very few folks own a television set. There aren't many telephones either, which may account for the directory being so

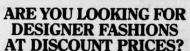
isolated than urbanites, who live and work in multistory towers and who connect with the world electronically. The nearest cinema is at Parkway Plaza, a distance of at least forty miles from Dognatch, so folks make

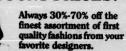
small. Word of mouth is powerful in these hills, making the residents less

their own entertainment. One unemployed musician.who claims he's hung around Dogpatch for twenty-six years says that when he was a kid, he and his friends used to paint the cockroaches various colors and then race them across the bar. Cockroach racing may have limited appeal, but sto-rytelling is a popular activity. When folks sit around the long bar swilling beer day and night, each repeats his own particular version of what happened long ago in the neighborhood. Some claim that one of the previous owners was shot right in the middle of the barroom floor by his wife. Others argue that he was shot by his son. Some insist that it was a custome who was shot dead by another customer. Another version is that the bar tender was shot by his son-in-law. A few shrug their heads and mutter. Don't y'believe none of what

hey still talk about Maggie's
whorehouse being right down
the road from Dogpatch,
Some say it was called Maggie's Bedroom and it was nothing fancy, just a
one-room shack like all the rest. "It
became well known because one night
a car came crashing through the
shack. Driver must've been drunk,"
asys L.P., the burtender at Dogpatch.
According to county park ranger Tracey Walker. Dogpatch was at the
height of its popularity during the
war, when it was called Canyon City
Café. "It's common knowledge."
Walker says, "that Dogpatch was a
house of ill repute." The army camp,
Camp Lockett, was just a few miles
down the road, in Campo. There was
a black cavalry unit stationed there,
and the men would come in for a
drink. "Prostitutes hung around the

(continued on page 12)





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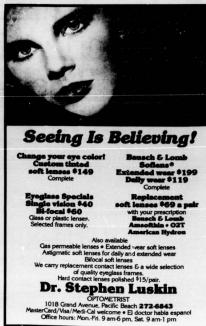
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continued from page 100 bar and they'd get the guys drunk and then they'd take 'em to the shacks across the road' is how L. P. recounts that episode in Dogpatch's history. 'In them days, bein' shacked up meant bein' shacked up.' He chucks, adding that some Italian PO.W.s were interned at Camp Lockett, 'and here's a madonna carved into a rock that says 'Italy' on it to prove it.' Today, Dogpatch's only international connection is with the illegal allender of the provided in the state of the provided in the

L.P. is a burly fellow with small, crinkly, light-colored eyes. His belt and he wears a broad brimmed cowbey hat coverable with souvenire buttons. He could be mistaken for Bonanza's Hoss Carteright. When he's drinking, which is nearly all the time, there's a suggestion of W.C. Fields in his flushed, rounded cheeks and his droll demanor. "It was in 1970 when I stopped by here jus' to wet my whisten Before y Know it, I wind up buyin'

the damn place." he laughs. When he's not warming his hands over the pothelly stove that dominates the center of the room, L.P. tends bar. Dell. his wife, operates the kitchen, which opens every morning at seven and closes whenever everyone clears out. She dishes up biscutts and gravy, Rocky Mountain oysters, baloney sandwiches, and S.O.S., a sentimental throwback to her husband's days in the navy. There are no pretensions in the navy. There are no pretensions in opegatch. Jug wine comes in a jelly glass, and iced tea, which is ordered only by strangers, is served in a thirty-two-ounce plastic container. Because L.P. grew up in rural Alabama, ten miles from the nearest town. Dogpatch suits the sixty-two-year-old retired navy carpenter's mate just fine.

The lively polyphony of belly laughs, "yee-haws," down-home country yodeling, and frequent "yah-hows" drowns out the sound of the phone ringing from the public telephone ringing from the road and has no phone, and when her van's not running or when she's out of gas noney, she catches rides to Dogpatch where works weekends in the kitchen.

She explains that bartering is an essential part of the economy of Dogpatch. "We don't have much money to buy things, so we try to help each other out. If you need something, you just say so and people give it to you. People around here share what they have." she says. "I was hitching rides for a couple of months. Last week I did some tree-trimming for someone and he fixed my van."

MaryLou's van is now parked right outside the timy borrowed shack occupied by Belinda and her man. There's no plumbing in it. Toilet facilities are up at the benefactor's main blouse. Belinda is expecting a baby momentarily and MaryLou stays nearby and sleeps in her van to make sure that Belinda is all right. Belinda is only nineteen years old; her man, an unemployed musician who sings country songs and plays a variety of instruments, is twice her age. "I've lived in these hills all my life," Belinda says. "There's nowhere else I wanna be."

She rests a guitar against her svollen belly. Her long, wavy light brown
hair falls all the way down her back.
Like the other women in Dogpatch.
Belinda wears no cosmetics. "I've
been singing in Dogpatch since I was
ten years old," she says. "Singing
with my dad. He taught me all the
country songs I know." Belinda hasn't
really had a permanent home for a
long time—not since her harddrinking parents split up and Belinda,
the oldest of five children, sort of
floated around the hills. When you
hear her belting out a mournful

"House of the Rising Sun" and you look around the room, you get a sense of what Dogpatch is to people and you understand why they don't will be the people and you understand why they don't be the people so will be pe

cowboy hat who sits quietly at one end of the bar downing beer after beer is Terry, the night watchman. Terry arrived in the area in 1961 when he was sixteen years old. He earns his keep by making sure there's no trouble. At night he sleeps in the back room. When Belinda sings, accompanied by Floyd on guitar. Terry aggressively passes around the kitty. "It's all fer her," he says. "Floyd don't take none of it'-Like the vanishing breed of tink-res who have roamed about Ireland, Floyd is an itinerant carpenter. Unemployed during the rainy season, Floyd sleeps in the trailer that he keeps in L.Ps dirt yard. He's trying to get away from construction work, he says. "I'm heading down to the [Colorado] river. They got lots of piaces there



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like this. I'm the tof pounding nails," Floyd grins "Just wanna sing and play guitar. First time I played sober in my whole life," he says as he ac-cepts a compliment. "He ain't no stumblebum, neither," pipes up one of

mployees, customers, and musicians are indistinguishable from one another at musicians are indistinguish-able from one another at many of them take turns

handling short orders from the handling short orders from the kitchen and passing out beer. When they're having a hard time, they carn heir keep doing chores around Dognatch. At night they curl up in the back room next to the broken-down player piano if it's too cold to sleep on the ground or out back in the shed. Belinda takes naps in the back room. Others take refuge in the back when they're "in between investments." Once in a while an entire family is sheltered in L. P's back room.

In addition to being equal partners misery and in joy, bartering, beer drinking making music, spinning yarns, and speculating are all big business in Dogpatch. Besides speculating on the precise moment that Be-

linda's haby will be born, there's been speculation on the cat tracks discovered across the road right outside Thelma's shack. When she noticed that the tracks were only ten feet away from the cabin, Thelma started carry-ing a pistol. She checks it in at the bar and takes it with her late at night when she leaves Dogpatch to walk across the road. "Ya gotta check your rod around here," Thelma chuckles, "cause if ya don't, things can get pretty wild. Why, jes' last night there was a big fistfight in here and there was blood all over the buildin'. We could hear it clear over at the house. could hear it clear over at the nouse. To Thelma, hyperbole is as natural as a bee making honey. "Nobody got killed," she admits. MaryLou's version is bloodless. "The blow-out was between a tree trimmer and a ranch hand and it only lasted a minute and a half. One of them called the other one a liar and a thief. They settled it outside," she says.

Thelma used to hunt deer. In lace

she spent some years as a deerhunting guide during her two marriages to mountain men she has outlived. "Neither of them used to sleep indoors, she recalls, adding that she also used to hunt quail and rabbit. "And now I hunt aluminum cans," Thelma laughs. "Only in the mornings, before I start drinkin'. I don't touch a drop till noon, y'know." She limps over to the bar to get another beer. "I sure fooled them doctors. They all told me I'd never walk again." Thelma won't say how she hurt her foot, and her silence merely encourages more speculation. Some folks say the cat tracks near her place belong to a bobcat, but Thelma swears it's a mountain lion. "I been in the brush long enough to know that when an animal's hurt, that's the only time he comes this close to where people live. I sure a.n't taking no chances," she says. "And nobody else is, neither. Everyone slept inside last

night and I was handin' out blankets

right and left."
Thelma has been around these hills Thelma has been around these hills since 1930, when she was just a schoolgirl. She says the only indoor job she ever had was making divinity at the Wisteria Candy Cottage in Boulevard. Aside from candymaking on and off for about ten years, Thelma's life has been rugged. The unpampered existence shows in the wrinkles on her face and in the sadness of her cuite blue was: "List steer." mess of her quiet blue eyes. "Last year my daughter and my mother died within a few months of each other," she confides, "and I didn't have nobody, so I married Bill, here, last month. We fight like cats and dogs but now we got each other." She adds that she isn't too sure how to spell his last name. Bill used to run the Campe Grocery Store, but when his ex-wife Grocery Store, but when his ex-wife got it in a divorce settlement, Bill moved into a trailer. Now he lives in Thelma's rented shack. As she fiddles with her plaid flannel shirt, Thelma describes the year she lived with the Mission Indians and learned their habits and traditions as well as a couple of useful tricks. Rainmaking, for instance. Thelma performed her rain dance recently at a yard sale just for fun. It wasn't very funny, she refor fun. It wasn't very funny, she re-members, when it began raining about half an hour later. "Someday I'll do a sun dance for ya," she promises. "At the next yard sale, maybe."

Yard sales are an integral part of the economy at Dogpatch. The old-timers are retired; their pensions and disabil-ity payments cover living expenses. According to a fellow named Lance, who comes into Dogpatch a few times a week for beer out who lives and works at the Alessio ranch outside Tecate, most of the younger ones are on unemployment, food stamps, and SSI. Yard sales are popular because they generate extra income, income which eventually lands in the Dogpatch cash



register.
The back room in Dogpatch is more than just a place where down-and-outers find a haven. It has long been the stage where life passages are marked. Deflated colored balloons and faded crepe paper ribbons still hang from the ceiling, left over from Belinda's stork shower. L.P. says he likes having kids around and he swears that the low Leatherette bar is actually a teething ring. That back room, he says, has seen everything from weddings to wakes. "The last wake we had was for a friend of mine. just turned sixty-five and didn't even have a chance to cash his first social security check. What'd he die of?" L.P. shrugs. "Old age, I guess.

There'll be another Dogpatch wed-ding next July when Joy and Jeff get married, barefoot, by a local preacher who's already agreed to perform the rites in the middle of the saloon. Jeff is a six-foot, three-inch redheaded balladeer/carpenter who's been known to sing for two or three days straight without repeating himself. Though his repertoire includes every thing from Hoyt Axton to Cab Callo way he writes a lot of songs, some of which immortalize Dogpatch. When he stands up and sings and strums the guitar, everybody in the room joins in the refrain: "I wanna be right here. Drinkin' Budweiser beer, And shootin' the shit with L.P."







Floyd grins "Just wanna sing and play guitar First time I played sober in my whole life," he says as he accepts a compliment. "He ain't no stumblebum, neither," pipes up one of

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Harbison Canyon, where he says they still call him the honorary mayor. A seasoned performer. Jeff describes his geneology as "three-quarters Irish, one-eighth Cherokee, and one-eighth outlaw. I come from an outlaw family known in New Mexico as the Wheeler family," he explains. "Oh, nuthin" heavy. They were just cattle rustlers. Jeff grins and starts strumming the re-frain to "Charlotte the Harlot, the Cowpunchers' Whore," which he knows is a crowd-pleaser. L.P. stands by the stove with beer in hand, beaming, clearly enjoying his retirement in these hills that remind him of his boyhood. Belinda, who is now sitting at the bar smoking a cigarette, places a the bar smoking a cigarette, places a stranger's hand on her belly. "That's the baby kickin" she says quietly. L.P. grins and says "Scuse me," and heads toward the woodshed. "I

gotta get rid of some used beer." For all the beer guzzlers and coffee drinkers in Dogpatch, there are only two toilets; both are out in the garage which serves as a woodshed that sup plies the potbelly stove. The ladies' room hasn't had a lock on the door for a long time, but no one seems to worry about it. Graffiti on the walls and on the wooden tank top is neither



political nor scatological. Most are couplets describing unrequited love; some are long-suffering love ballads. The one intrusive note of contempo-The one intrusive note of contemporary Americana, written and signed by a traveler passing through in 1984, reads. "If you don't party, you ain't

ave is a tall, pleasant, bearded young man wearing a plaid flannel shirt and an army jacket over his blue jeans. He takes turns being both customer and bar-tender and introduces himself (with a wink) as "I. P's bastard son." He says when he's not wandering around with his best friend, who happens to be a burro that he keeps more or less permanently at Jeff and Joy's place right

greater than the one at the O.K. Corral," he grins.

According to Dogpatch historians, the notorious Mexican bandit Cruz Lopez raided the Campo Store in 1875. The Gaskill brothers, cattle bar ons who owned and operated the wooden building, were taken com-pletely by surprise and were very adly wounded trying to protect their property. Aided by a mysterious, unnamed Frenchman who happened to be riding by on his horse, the Gaskills survived their wounds. The following year they rebuilt the store, fortifying it with walls four feet thick, steel shut-ters over the windows, and a corrugated iron roof. The building was known as the Old Stone House, and later became a stage stop, then a bank, a dance hall, and an officer's club in 1940. Today the Stone House is rented by the county for community

The three hapless bandits who survived the shoot-out were hung on a nearby tree. Later their bodies were buried by cowboys, according to folk-lore, and the Gaskills earned a reputation of being impervious to bullets. Every June 22 the scene is re-enacted with blank bullets, and it becomes a big cause for celebration at Dogpatch. There's lots of beer, country music, and a deep-pit roast. L.P. says that one year they roasted a beefalo head, a gift from a rancher in Montana who has been trying to breed beef cattle

down the road from the trailer camp. Dave spends three or four nights a week sleeping in the back room at Dogpatch. Last year, after he sold the Tecate Café that he says he used to run, he spent three months wandering around the mountains of Mexico. camping out at night with the burro.
"I wasn't lonely. On the roads, people stop to talk to a man with a burro," he says. Dave has no immediate plans except that he's been thinking of walking to Florida to visit his two great aunts. "Maybe after the summer," he says. explaining that during the summer, Dogpatch gets livelier and he wouldn't want to miss the re-

enactment of the shoot-out. "The shoot-out we had here was even with buffaloes When beefalo heads aren't availa The dolphin wedding band for men & women. Gary **Gilmore** GOLDSMITH



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ble, an entire pig is buried in the ground overnight and the next day it's ground overnight and the next day it's baked and ready to eat. The pig is supplied by Ruth, who raises pigs at a ranch on Harris Ranch Road near Dogpatch. "I like pigs." says the grandmother of nine, who tends bar at Dogpatch on weekends while her two daughters, a stepdaughter, and a niece stay on the ranch with the pigs. Ruth explains that the pigs are slaughtered professionally and one pig a month is reserved for family meals. One pig provides 160 pounds of pork for her and the four other women. Ruth says

she did a lot of other things before she began raising pigs three years ago. When I lived in Utah, I delivered a dozen babies," she says. "There you didn't need a midwife's license When she takes a break from serving drinks behind the bar. Ruth sits down with the guitar and fiddle players and she yodels real country yodels that go on and on.

Besides the shoot-out and the pig

roasts and swimming in Kitchen Creek, summer is when bikers and tourists come around en route to Mex-ico. The temperature reaches 116 de-

cold beer and sleeps off the celebra-tions in the tree house or on the ground. Fiddlers and banjo players nove outside to the parking lot and folks wind up dancing in the dirt. L.P. says summer is the season for chicken roulette games, which is more com monly known among the local population as the "chicken shit" game.

"There's a big board with numbers or it and folks place their bets on the numbers and then we put a chicken with a cage on top of it right on the board," he says, indicating that the

number closest to the inevitable chicken droppings is the number that wins. "The winner gets twenty-five dollars," L.P. chuckles.

He claims the Dogpatch name is an original, that it wasn't borrowed from cartoonist Al Capp's creation. "It became Dogpatch in 1956 or 1957, I'm not sure. The owner at that time had about 400 poodles out in the back. She kept them all in cages. It looked like a patch of dogs, so she changed the name from Canyon City Café to Dogpatch.'



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One of her favorite topics is Stewart. Stewart is the ghost who occupies the kitchen. Some folks say that Stewart is the ghost of the man who was shot on the barroom floor, but Dell isn't convinced. "I never did believe in ghosts until one night a few years ago when a

gray-haired fellow with a crew cut came in here one night with a Ouija board," she says, and that was when Stewart's existence was confirmed. "Stewart isn't really bad, but he plays little tricks on people he doesn't like. What does he do? He makes things fall on the floor. He makes knives stand on edge. Once he left little piles of salt on the floor. Sometimes he blows loose papers around the room and they float till they land on the floor. I think he does it just to let us know he's around," Dell explains ear-

'See ya tomorrow," hollers Thelma's husband Bill, as he adjusts his cap and heads for the door. "Gonna give up already?" someone hollers back. It's grown dark now and others begin to head out too, while the diebards remain, spinning stories that grew out of the countryside about bravado, cowardice, and Indian lore. Some begin speculating on who's go-ing to win the next "chicken shit" game. Outside, the wind starts blow-ing and the midnight air, redolent with sage, is irresistible. The moon-light shimmers over the hills and gently covers the big oak tree and all the garbage cans. Belinda's sad, mellifluous voice comes through the broken window. "I'm cryin' my heart out over you," she sings. One of the local poultry ranchers

follows three strangers out past the oak tree to the dirt where the vehicles are parked. He introduces himself by offering his driver's license as a means of identification. Then he says, "Hey, you folks got time to hear a good story? Wanna hear the greatest story around? Well, okay then. I'll tell ya one. It's about eggs."

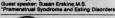


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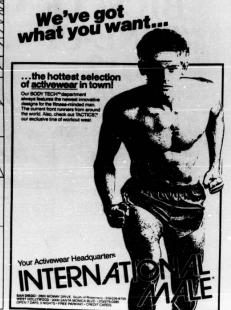
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POP THE HOOD AND OPEN YOUR W True confessions of a San Diego service station auto mechanic

BY DAN RODGERS

Smoking cigarettes and drinking coffee, auto mechanic Alec Smith sits at a booth inside a surfers' dive on First Street, Encinitas. Five months earlier, he had quit a North County service station, where he'd worked a year, and tonight he is telling stories about auto repair fraud he witnessed on the job. By the time he finishes, he will have documented sixteen instances that. in slight permutations, occurred daily at his garage. "And I suspect it

happens at a lot of stations," he says.

Alec started work November.

1983 (All names have been changed in this story.) He was healthy when hired, but soon he developed an ulcer. It wasn't coincidence. Alec's problem is that he's honest. "Most people are ignorant when it comes to their cors. But I don't think it's right to take advantage of their ignorance. Oh yeah, this is a dirty business, this repair and maintenance of the American automobile.

The station is situated immediately beside Interstate 5, between Del Mar and Leucadia, and eeway motorists can easily spot the station's towering logo, standing high on a pole. Many drivers have the station's credit card; it's a freeway garage, leased from a major

see the gas attendants, red rags dangling limply from their grease-stained back pockets, leaning against pumps, waiting. But after a Padres or Chargers game and during rush hour, they work hard, lifting hoods. checking motorists' oil, twisting off steaming radiator caps. Stacked radials, a Coke machine, and yellow Anco windshield wipers display stand in front of the office. Look around some more. A woman with long, curly hair, dressed in a beige suit and holding a briefcase, has come to pick up her Datsun B210. and she's looking at her bill, grinding her molars.

At first Alec worked at the gas pumps. He worked six days a week, sometimes from 7:00 a.m. to 3:00 p.m., or 3:00 p.m. to midnight. He learned a lot about petty theft First of all, there are two requirements to shaft somebody at the pumps. First, customers must pull into full serve, and shafting becomes much easier if the customer stays seated. Take a woman in a Cadillac - if she doesn't get out of her car, she's setting herself up for getting ripped off. You tend to do with cars with gas tank nozzles on the side, so you can stand between the driver's vision and the pump, but even with a car like a

Cadillac that fills in back, behind

the license plate, you can do it. If the

can do it with a credit card, too. You make the woman out a slip for sixteen dollars, then wait till you think nobody is looking, and it's so easy slipping a dollar out the till when you're making change for the next guy. That may sound like small potatoes. But if you can shortchange twenty or thirty cars a shift, it adds up. And, I should say, most of our gas jocks had drug habits to support, and that extra seventy or eighty dollars a week they made shafting customers helped." (However, Alecadds, one fringe benefit of work at this station was that the day-shift manager dealt cocaine, marijuana, and Quaaludes, enabling gas attendants, when purchasing drugs.

to save transportation costs.) Alec says that Mick, the pump attendant, had two more tricks. He used to keep an empty quart of oil in the rack in case, for instance, a welldressed man, who he knew wouldn't get out of his car, came in to have his oil checked. Sending down the dipstick. Mick would slip his finger under the shroud, making the oil look a quart low. He'd show the man the level and tell him he needed a quart, then grab the empty can, jab in the spout, and earn five percent commission. The other trick he often bragged about was puncturing rear tires with his icepick and telling

oil. But then, from the other aspect, in this society you tip barbers, waitresses, bellhops, but why not gas jockeys? They perform the same service. Why not tip them half a buck? In fact, it seems to me the only people who aren't tipped in America are airline stewardesses and gas jockeys."

The station's stellar reputation for

fraud shone most brightly inside the garage. When it came to maximizing profits in minimum time. Alec's fellow mechanics were professionals. Posted in various spots were faded blue signs, giant red checks in their centers, alerting motorists that the station was a "Licensed Smog Check" center. In fact, because the station ran specials and frequently charged only \$14.95 for a check - which was six dollars cheaper than the average charge levied by the other 665 licensed county service stations and repair shops — it did a lot of them. A mechanic named George performed them. "Jesus, giving George a smog license was giving him a license to steal," Alec says. "Here's how he made his money. If the car passed first time, he got a cut of what we charged for checking, plus six dollars for the certificate. But if the car could be made to fail, he could charge right up to the legal limit fifty dollars. It is damned easy to

leather shoes, dropped off his '77 Chevy Impala: "I need the car ogged," the kid said "Drive it into the second bay."

coree replied. The kid did and got out of his car nd signed a work form at which he ever looked. "I'll pick the car up

this evening. He walked across the asphalt lot to the street corner and slid into a friend's car. "Well, that was his first mistake," Alec says. "Leaving the ar unattended.

George hooked up the tachometer cable to the spark-plug wire and then went around to the rear; this was a lowrider's car and George made some snide remark that the body was so goddamned low to the ground he had to practically crawl on his belly to push the probe up the exhaust

George looked under the hood and checked whether the engine had all the factory pollution-control equipment, such as an EGR valve. iir injection, manifold, engine warning light, converter - and around the back for the fuel pipe restrictor, which wouldn't allow a nozzle from a leaded-gas pump to be Next he turned on the jenition

went under the hood with a screwdriver - that was all he needed — and tightened the idle screw on the carburetor, decreasing the amount of air coming out of the jet and making the gas/air mixture too rich. Alec says, "He'd hold the throttle at 2500 r.p.m. for the required thirty seconds and get a reading of, Jesus, I don't know, 1700 parts per million hydrocarbons. That's way too high." The car failed. George went back under the hood and, loosening the idle screw, increased the air mixing with the gasoline; he took another reading. and the hydrocarbons would be down to 700 parts per million. That's what the level would have been in the first place, if George hadn't fooled with the carburetor. "But to George, raising the levels, before the first reading, made sense. All he needed to pass the car was to lower emissions. Well, now the car passed. The kid came back later to pick up his Impala. George told him. "You needed some work done on your timing and carburetor. But we

got your car through

Ray Mendoza, the senior mechanic responsible for estimate knew what George did. He got a cut. too, and charged fifty dollars for ten minutes' labor.

If the customer stayed with the car during the smog inspection. George employed another method. He would hold the throttle at 2500 r.p.m. for the thirty seconds, but then, fast as he could, he would lower the throttle to idle, "Four times out of ten, that will dump a whole load of unburned gasoline out the exhaust." However, customers frequently left, at which times

George used crude but highly effective methods, such as holding a rag over the carburetor. "Well, Jesus, that way, you can't get any an in the carburetor." Alec says. That's going to raise the hydrocarbon and carbon monoxide

levels way high. Since March 19, 1984, the state of California has required that the data tapes inside smog machines go to Sacramento, making cheating on smogging considerably more difficult. "These days, Ray Ithe senior mechanic] would only illegally pass a car if he knew the owner. And then it would be as a

What to do if you think you've been ripped off

Most car owners have their own auto-repair horror stories, but the aggravating nature of those stories makes them more alive in one's memory. That could account for the large gap between the public's perception that mechanics cheat and what the statistics say, because only about 2600 formal complaints are filed each year with the San Diego County Bureau of Automotive Repair (BAR), a division of the California Department of Consumer Affairs. "Those percentages re infinitesimal when you consider the county has about one million lightweight trucks and passenger vehicles," says Mike Flanigan, assistant BAR public affairs chief. "We find problem occurs, "it typically involves

the county] try to be honest," asserts Mike Vanderlaan, county BAR pro-gram manager. Yet in the past year, since March, 1984, nearly fifty mechanics were stung during the course of 150 undercover operations that involved the county's smog certification and repair facilities. These dishonest mechanics were called into Vanderlaan's office and were told to change their methods or face further adminis number of complaints reported you get called in by the BAR."

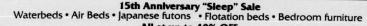
against smog certification mechanics according to Richard Sommerville county air pollution control officer.

That doesn't mean most mechanics are honest — or dishonest. The figure of 2600 formal complaints may be misleading, however, since it's derived solely from consumers who be-lieved they were cheated and then complained; many consumers, believ ing they were cheated, either didn't know about the BAR's mediating services, or, afflicted by a sense of ap athy that being taken by auto mechan ics is to be expected, never lodged formal complaints. "I would say at least fifty percent [of the county's me chanics] take people on a spasmodic basis — they all take the odd person," said one local mechanic who did not wish to be identified. "Consume frequently don't even know they'v been cheated, or that their mechan misdiagnosed the car's problem.

Before any major work is done very small — minute — instances of intentional misconduct." And when a sumer should get a second opinion Should the work that was done dissai ncompetency, misdiagnosis." isfy the consumer or should the con-"The majority of the facilities [in sumer believe he has been cheated, he or she should go to another garage and see whether the work performed was done correctly and was what was needed. If the dispute between consumer and garage can't be resolved, the BAR has a toll-free number (800-952-5210). Just telling the mechanic or operator that you are going to the BAR often will settle the dispute in the consumer's favor. "Mechanics and shop operators are deathly afraid trative or legal action. San Diego of facing the bureau," the local auto mechanic says. "It's bad news when

personal favor. And not so much a bribe. like he used to take. Used to be, before March, a customer might bring in his Charger street rod. You know, one with headers without air pipes, high-rise manifold, dual carburetors, punched out gas tank, no catalytic converter. I mean, one with the engine completely nodified. 'It's going to cost you, out, yeah. I can make it pass for \$150,' Ray would tell the owner. Because then all he had to do was give him a certificate. No tape went into a data bank in Sacramento and complicated matters. Well, since March, with the tape, if he passed a car and recorded that the engine had all the right equipment, but the engine didn't, and the car were sold and retested, why, the new tape would list the equipment missing Ray punched in the engine as having. If there were an investigation. Ray could be fined, he could lose his smog license, he could go to jail. You can get in a lot of trouble and you better be pretty careful about who you do favor for." However, when a friend brought in a Toyota pickup — he'd installed a large V-8 that was highly modified and totally illegal - Ray recorded that the engine had all the right equipment, "But then, his friend was in the trade - he was a fealer - and he didn't intend selling the pickup; if he were ever questioned by the Bureau of Automotive Repair, he'd say, after Ray smogged the truck, he took off all the required equipment. Well without Ray's help, the vehicle would have gone to a referee station, where it would be adjudicated, and the vehicle might not have passed. or, if it were passed, the referee station could have ordered an air pump installed [or other equipment] and that could cost \$150 or more. So Ray passed him. I mean, that's what

lee theorizes that if Marty Martin, the station's operator, paid his employees better wages and treated them more fairly, they would less likely have been dishonest. In individual instances, that may be true, but the reality was that dishonesty and greed permeated the station. Pump attendants resented their wages -



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frequently they worked from five to midnight one day, then were ordered to report back to work at seven in the morning. Once they arrived, exhausted, they might work three more hours or so, only to find that if the day were slow. Marty ordered them home. So when they stole from him, they felt justified. Cars bumping off Interstate 5, tires flat, for instance, provided a prime source of hidden income. Attendants patched tires five or six times a night. Since no parts were involved and no invoice was needed. attendants pocketed the ten dollars charged to the customers. Attendants and mechanics alike pocketed customers' payments on minor tuneups, lubes, and other jobs involving solely labor. Without work orders, Marty never knew.

Marty frequently accused his employees of stealing, but according to Alec, those times he was usually wrong. Occasionally a greedy

attendant started stealing tens and twenties from the till. But most often, when shifts showed twenty or thirty dollars short, an error in Marty's bookkeeping was the reason. "He was always finding shifts short," Alec recalls, "and he'd stomp inside the garage — this from a man clearing \$10,000 monthly shouting, 'I'll fire the whole damned crew! You're all stealing!' He went around calling us a pack of thieves.

and you get to thinking, if you have the name, you might as well play the game. But Marty was the biggest shafter of them all. "I think the worst thing was his lack of back-up and concern for the customer. You get a woman brings in her car for a tune-up who comes back two days later, claiming her car won't accelerate, Marty would tell her the tune-up was done all right. but she really needed her carburetor overhauled, and charge her another \$150. Sometimes I'd be assigned the overhaul and the carburetor was fine and the real problem was we hadn't

set her points right or properly

deal with customers. Ray, for

adjust her timing. The problem was the station had no set policy to

instance, may have been high priced. but by God, he'd have your car running. Ray would have charged the woman - the one complaining her car wouldn't accelerate - one hundred dollars for the tune-up, but if the problem was due to the station doing something wrong, he'd fix the car no charge. He did come-backs all the time, and, if he did a tune-up, and the carb didn't need an overbaul, he wouldn't overhaul the carb. Marty would." The mechanics' wages encouraged

their inventiveness, finding new ways to maximize profits. Except for Alec (who was paid a flat rate), the rest made fifty percent of billing on labor at thirty-five dollars hourly: if a job took four hours, a mechanic made seventy dollars, and on a good day earned in excess of \$250, during good weeks more than \$1000. Profits could be multiplied by working on two cars at once, a feat easily accomplished when one car was given an estimate for intensive and costly work, when it needed little, if any

Jimmy McLeod had a kink in his personality, and he loved to get away with being the bad boy. A masterful

cheat, the station's profit-sharing plan encouraged Ray and Marty to let Jimmy work without trying to curb his penchant for deceiving customers, since Ray took a ten percent cut on all the mechanics labor and Marty got the remaining forty percent. "One of our customers, a realtor, came in every few weeks, driving her Lincoln Continental, complaining she heard noises — squeaks and rattles — she never heard before. Nobody else heard them either," Alec says. 'Jimmy road-tested her car and, hearing nothing, told her he did. He said he had a heavy workload, but as a special favor, he'd have her car ready by four. The woman parked her car in back, where it sat all day At three, Jimmy told me to move it. That way, Jimmy said, it looked like

he did the work. 'Look like you did the work!' I said. 'What about the noises! " 'Heit. There's nothing wrong

with her car.

"The woman came at four. Meanwhile, Jimmy told me to make up some story about what was wrong. Yeah, I told her a story. Ray charged eighty dollars

However, on slow days, rather than shortening his work, Jimmy needed to pad labor costs, providing customers with needless repairs. A Chevy Nova, for example, needed brake work when Ray Mendoza was at a Los Angeles car show and Jimmy was senior mechanic for the day. After road-testing the car and knowing he had no other vehicles to repair, he finally persuaded the owner he needed a full brake job. Jimmy told Alec to rack the Nova Alec unscrewed the wheel nuts with an air gun, slipped off the front tires and pulling off the brake drums, saw that indeed the pads were worn, but when he checked the rear shoes, they still looked good. He went to

'There's fifty percent left in the rear shoes."
"Alec, the man said he wanted a full brake job."
"I don't know, Jimmy. He can go

at least another 10,000."

Jimmy just looked at Alec, then waved his hand. "Let's just screw

'I don't know, Jimmy, Politics forced Alec's capitulation "I didn't like doing it, but I'm not

going to make waves. Jimmy was in solid with Marty," Alec says. Jimmy worked off and on for Marty fifteen years and bragged that whenever he needed work, Marty would fire another mechanic to make room "You didn't want to get Jimmy against you."

Another repair on which Jimmy cheated customers was air conditioning. "The average man may have some conception how the internal combust on engine works. but not one in one thousand knows anything about air conditioning. Alec claims. Customers frequently brought in air-conditioned cars. complaining they didn't know why but their air conditioner had stopped working. Many left without written estimates, providing the station carte blanche to do whatever repairs it deemed necessary. Jimmy, who did air conditioning, checked the system, telling Ray that moisture vas inside. He would repair he leak, he said, then vacuum pump the moisture. "Lots of times, all Jimmy did was pour in two bucks' worth of Freon," says Alec. Ray charged eighty dollars for fifteen minutes' work and two dollars' worth of

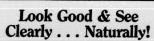
Freon. The customer went away happy. Jimmy worked on a second car while the first sat untouched, but got paid for working on both.

lec rolled his eyes and groaned, finishing his stories. In two hours, he'd listed a dozen instances of consume fraud, yet not one of these told of customers complaining they were deliberately misled. "People don't bitch, because they usually don't know they've been shafted. We

preyed on people's ignorance."
Ignorance, however, is often only half the story. Alec says Ray Mendoza justified his deliberate deception and overcharging as a necessary expense consumers must bear. Ray has lost money on jobs plenty of times, according to Alec Transmissions he sent out for rebuilding came back and were installed but proved defective; the customer returned, complained; the transmission was taken out, sent back to the shop for more work: hours of labor were spent without charge beyond the station's original estimate. The estimate Ray gives a customer frequently is based on whether the garage has lost money

recently on a come-back. "Then he may have to charge the next guy more to make up for it." Alec says.

The most flagrant instance of an overcharged owner was one who paid the equivalent of \$900 an hour. Like many, he didn't know what his Buick Regal's problem was, only that the front end rattled. "I found a crack in the casing that held the transmission in against the mounting bracket," Alec recalls. "If the owner took his car to the Buick dealer, they'd say he needed to put the transmission inside a new casing. shuddered to think about the cost Jesus. Easily a grand. I thought I could do it a lot more cheaply with a good weld. Ray called the owner and said we could do the job. I ordered \$5.43 worth of eighth-inch welding rod and slipped it in the stinger. I finished twenty minutes later. Well, technically, it was a damned difficult job. I had to weld both sides — top and bottom — but couldn't see the top without taking out the transmission. But doing that would have really jacked up the cost. That's what most welders would have done I welded the top holding a mirror in





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my free hand. The station charged

"Jesus Christ, Ray, I said. That's a hell of a lot of money for a twenty-minute job and \$5.43 worth

"But everywhere else the customer went, Ray argued, he would have been charged a lot more Like, you see, he said, 'Where the hell else is he going to go with it?'
Marty, the station's operator,

watched Alec work and noticed six welding rods remained; his penchant to maximize profits turned him into an obsessive monster. "I wish that for once, Alec, you would order only what you need "

"Holy Christ, Marty, we just made you \$300 on a twenty-minute "Those rods cost five bucks!"

Marty complained. Alec finally quit in the fall of 1984. "I suppose I resented the way he treated his help. I mean, Marty

she needed tuned. I checked her filters and replaced her air and ma'am But your air filter hasn't been changed in years,' I said. I asked where she went for her lube and oil change." It was Alec's old the mechanic. She didn't know his name. She described him. Marty

Genghis Khan. Cheap. God, he was cheap. For example, the cutting torches' gauges were a potential hazard to explode. OSHA would have had him by the balls. He was too cheap to spend the fifty dollars to All the mechanics have gone by

now, not necessarily willingly. Marty fired George, Jimmy died. Ray quit to work at another shop. Since Alec quit, his ulcer

vanished. He has his own shop now in Encinitas. And his former boss is now doing his own repairs. "I found out the other day, when a woman

brought in a Datsun station wagon crankcase breeder filters. They were full of garbage and oil. The woman said she had just got her car lubed and oil changed and her mechanic charged to change them. 'I'm sorry, station. "I asked if she remembered



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shiki, and especially the way he flopped his head from side to side, his face creased by a wide smile. Dumbfounded, the tippler would have watched and lis-tened as Stevie Wonder seated himself at the keyboard and performed a long med-ley of his his before poining Richie at a table at the rear of the club. But the sober-ing couple degree would have come a lit-tle later when it was unnounced that be-rewen them abese two multimilionaires. tle later when it was sanounced that be-tween them shees two multimillionaires, each of whom commands tens of thou-sands of dollars per concert, would take home one hundred dollars for their ef-forts. You see, the performers were actu-ally Richie look-alike Malcom Le Guarde and Wonder replicaet T. Lorin, and both were finalists in the Great American Lip-

Kitsch in Sync

were finalists in the Great American Lip-Sync Contest sponsored by Cryalal Ts. San Diego, bless its sun-kissed little-head, is always a mite slow to pick up on the latest pop sensation. For more than a year now, a rather peculiar form of live entertainment has been packing clubs in virtually every major city on the West Coast with the exception of America's Finest. That lart qualifier may be elimi-nated soon, however, thanks to an enter-prising local entrepreneur and a contin-gent of performers from Dodger country who swept into town last week to intro-duce officially the craze to San Diegans.

The entertainment, called lip-sync, features amateurs who perform a variety of imitative and interpretive moves to a taped program of songs by popular recording artists. The lip-sync phenomenon is currently running very strong in night-clubs from Orange County to Seattle, in which local performers can enter a lip sync competition nearly every night of the week. By comparison with its sisters to the north, San Diego is lagging far behind in the lip-sync relays, and the fact that L.A.-based performers dominated this city's first major lip-sync event only a week ago indicates that San Diego may actually be stuck in the starting blocks. But judging from the response to the finals of the Great American Lip-Sync Contest, those visiting Angelenos may have generated the first significant trickle that could lead to a flood of local interest in this othernomen. sync competition nearly every night of the

in this phenomenon.

One would be justified in wondering why so much fuss is being made about a why so much fuss is being made about a bunch of nonprofessionals hamming it up to recordings by their favorite singers. Af-ter all, the practice of lip-syncing, in which a person silently mouths the lyrics to a song, is nothing new. Pop artists fre-quently lip-sync to their own records in relevision appearances (usually to spare themselves the embarrassment of singing badly in front of a huge audience), and nearly every one of us has at some point in our lives found himself or herself lip-syncing in front of a mirror or in the car. syncing in front of a mirror or in the car, imagining that we were performing a particular song in front of thousands of rabid fans. What has transformed a formerly innocuous, private charade into a legitimate, public phenomenon, then, is the fact that lip-syncers can now compete for prize money (and can in some cases even make a decent living at it), that everstiffening competition has forced lip-syncers to become increasingly creative in their presentations, and that in many cities night-tub circuits exist that support and fuel the phenomenon by holding regand fuel the phenomenon by holding reg

and fuel the phenomenon by holding reg-ular lip-sync contests.

As with most pop phenomena, it would be difficult to pinpoint precisely when and where the current lip-sync craze got started, but to me it seems obvious that it has as its source Music Television, or MTV. Perhaps MTV has wrongly been credited and blamed for a lot of things in the past four years, but there can be no ex-caping the correlation between MTV sides videos of rock and pop acts lip-syncing, dancing, and play-acting to their own songs, and the lip-sync movement, in which members of MTV's target sudi-ence perform in much the same manner. which members of MTV's target audi-ence perform in much the same manner. Rock videos have become the great lev-eler, reducing musical performance to a visual vocabulary of feints, poses, move-ments, and mouthings whose executions require no real musical latent and which fall well within the capabilities of practi-

cally everyone. For a number of people, it must have seemed a short step from merely watching big-name artists fake their way through songs to actually perpe-trating the fakery themselves.

As a natural outgrowth of the video revolution, lip-sync represents a further breakdown of the traditional active/passive relationship that has always separated artists from their audiences. That rela tionship took its first damaging blow to the chops in the late Seventies when disco the chops in the late Seventies when disco-grabbed the soutlight away from live en-tertainers and shone it squarely on chickly, dressed culb absitues who became the "stars" of their own shows by dancing and and prancing to prerecorded music. But lip-syne goes a little bit further. In its promise of singular, momentary glory that needn't be shared with anyone else, lip-syne appeals more to the Walter Mitty than to the John Travolta in all of us. It's a call to fame, however ephemeral, that has become a reveille for thousands of feenag-ers and young adults across the country ers and young adults across the country and has reached into nearly every pocket and has reached into hearly every pocket of show business and daily life. Lip-sync has its own nationally televised program, Puttin' on the Hits, on which performers compete for prize money and are judged by many of the same pop music personali-ties whose songs they ape. It has spawned "air-band" competitions, in which groups of junior high and high school youths hold instruments and pretend to play and sing to prerecorded music, often at school assemblies or similar school-sponsored functions. It has even bled — as all pop phenomena inevitably do — into television commercials, including a recent spot in which a series of costumed lip-sync taken as seriously as it is on the lip-sync club circuits, one of the biggest of which is in the Los Angeles area.

Tom Ryder has learned a great deal about the L.A. circuit in recent months.

As the direct certaintees a great own as As the direct of theme reseaurant opera-tions for Atlas Hotels (owner of Crystal T's), it was Ryder's idea to stage the first Great American Lip-Sync Contest at Crystal T's last November. "I was aware of the lip-sync thing and thought a contest would be a flar permotional gammic for the club," said Ryder one day last week, hearted stabs at having lip-sync competi-tions, but I wanted to do it right, so we ad-vertised for several weeks and held open competitions every Thursday night for a while, hoping to draw out the best local lip-syncers. What we discovered was that after the first couple of weeks the San ather the first couple of weeks the San competitions of the competition of the con-test of contests early in 1985, Ryder-sought to beef up the local event by re-cruiting talent from Los Angeles. In Janucruiting talent from Los Angeles. In Janu-

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JOHN D'AGOSTINO

An inebriate might have thought he was hallucinating had he stumbled into Crystal T's Emporium shortly after midnight last Thursday. There in the middle of the dance floor, which had been cleared of dancers, stood none other than pop/soul superstar Lionel Richie. Wearing his

trademark short-sleeved white jacket and rose-colored shades and holding the house microphone, Richie worked his way through his 1984 hit, "All Night

way through his 1984 hit. "All Night Long," stalling from one side of the floor to the other as though it were the stage at the Universal Amplitheater, leading one after another startled, slightly embar-rassed woman into the spotlight to dance with him. Then, only moments after Richie disappeared into the club's periph-cral shadows to a loud, appreciative ova-tion, a stagehand rushed a portable key-board and microphone to the middle of the floor and sudden whoops and whistles crescendoed to a roar as those present recognized a familiar figure being led by the arm out of those same shadows. There was no mistaking the neatly cor-rowed.

was no mistaking the neatly corn-rowed, beaded braids that fell to the black man's



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ntinued from page 25)

ary Ryder visited a number of clubs on the L.A. circuit, and found much more than he'd anticipated. "It was absolutely amazing — the lip-syncers have created their own little industry," he remembered.

"The competition was especially fierce because most of the L.A. clubs were offering a winner-takes-all pot. For exam-ple, a club in Anaheim called the Bandstand gives a thousand dollars to the act that places first, which is good money, but [offers] nothing to the others. So you can imagine how much pressure there is to do

At a lip-sync event in a Long Beach club Ryder ran into Skip Banks, a competing San Diegan who was performing a Vikki Carr medley in drag. Ryder en-listed Banks's aid in his recruitment effort and before long several of Southern California's best-known lip-syncers were lined up to compete in the next ten-week Crys tal T's series, which began in late January. As before, the native talent didn't fare well in the second installment of the Great American Lip-Sync Contest, and by the time of the finals last Thursday night only two of the eight contestants were Sai Diegans. The other six were hip, clubwise veterans of the L.A. circuit, per-formers whose paths had crisscrossed nu-merous times over the past several months. The Big Orange contingent com-prised the gamut of performance styles that have emerged during lip-sync's development, from detailed, realistic impressions like those of Richie/Le Guarde and Wonder/Lorin, to complex, often bizarre routines that incorporate mime, dance, di alogue, comedic acting, props, and multi-

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Ryder had lured the hot-shot Angeleno to San Diego with a \$750 purse that would be divided among those finishing in the top five, ranging from \$300 for the first-place contestant to fifty dollars for the act placing fifth, and giving everyone a rea-sonable shot of at least covering their

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At eleven orclock M.C. Mike Farmer amounced that the contest was about to begin, and Crystal T's patrons crowded around the dance floor, which was suddenly bathed in bright, white light. First up was Todd 'The Cocaine Mari' Guimoni, a native of L.A. whose routine commer, and llip-syacing to a quick-cut medley of rap songs and recorded comedy sketches dealing with the procurement, ingestion, and after-effects of the illegal white substance. Guimont was followed white substance. Guimont was followed by the first of the two San Diegan finalists. Carol Otto, who in her guise as "The ists, Caron Otto, who in her guise as The Dream Girl" was anything but. With her hair up in doggy-ear pigtails, her shoul-ders hunched, and wearing false buck teeth, nerdy glasses, an ill-fitting sweater, teeth, nerdy glasses, an ill-fitting sweater, horrid floral-print dress, tocks, and loafers. Otto personified every man's nightmare. It was appropriate, then, that Otto
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leaped into the spotlight wearing a daz zling, blue lamé suit and white spats. Eas-ily the most acrobatic dancer of the evening, Cordero spun, jumped, kicked, split, cartwheeled, and shimmied through a fast-paced routine while lip-syncing to a program that spliced together fragments of dialogue from the old I Love Lucy television series, Richie Valens's "La Bamba," funk, television commercials for panty shields and dog-itch ointment, Cheech and Chong's "Sister Mary Ele-phant" routine, Billy Joel's "It's Still Rock and Roll to Me," Glenn Miller's "In the Mood," and a Firesign Theater bit. Cordero needn't have worried about his being third on the program; the audience would later vote him the second prize of

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"the Isley Brothers' "Shout," and songs by Z.Z. Top and the Blues Brothers. For their considerable troubles, the Buzzard Brothers would take home the fifty-dollar fifth prize. After Malcom Le Guarde's Lionel Richie piece (which would earn him fourth-place honors and one hundred dollars), and T. Lorin's Ste-vic Wonder medley, a prerecorded trumvic wonuer meuley, a prerecorded trum-pet fanfare heralded the arrival of TNT, two young black women from L.A. who entered wearing colorful, sequined tops and white pants. TNT (which stands for and white pants. INT (winch stands in Trish Lashmett and Tangerine Valentine) performed perfectly synchronized dance movements and took turns lip-syncing to the Supremes' "Love Is Like an Itching in My Heart," Michael Jackson's "Thriller," Aretha Franklin's "Respect," and brief in-terludes of comedic dialogue. They finished with an explosive, gymnastic work-out to Sheila E's "The Glamorous Life." out to Sheila E's "The Glamorous Late. When it came time for the audience to judge the contestants, the sustained, deafening applause that greeted TNT's reappearance was almost twice as loud as that for the duo's nearest competitor, Cordero, and TNT walked away with the \$300 first

viewed the contestants as technicians from a local video company, Picture This — who had videotaped the contest — capwho had vidcotaped the contest — cap-tured the scene on tape. There seemed to be no ill will or hard feelings between the losers and winners, several of whom laughed about pest competitions in other cities and discussed others yet to come. TNT's Valentine talked excitedly about her having recently reached the semifinals of the nationally televised Pattin' on the Hitz competition with her lineage in of the nationally elevined Partial on the Hirs competition with her lip-type to Teens Marie's "Lover Girl," while her partner Lashmett shrugged of the dao's appearance in a dance-oriented film, Body Rock, that had died upon release. I asked Lashmett how often TNT enters these contests. "Every night," the replied matter-of-factly. Valentine explained,

Offsiage after the contest Ryder inter-

"We're usually in the money. We each make about \$425 a week doing this. This is what we do for a living." Both women expressed enthusiasm at the suggestion that San Diego might develop its own circuit of lip-sync competitions, and the other eavesdropping contestants con-curred. "That'd be the greatest thing that could happen here," said Banks/Carr. At that moment, Malcom Le Guarde

joined the group. I had been told earlier in the day by M.C. Mike Farmer that there are certain people on the big lip-sync circuit who tend to blur the line between fan tasy and reality. "Some of these guys carry their impersonations offstage with

them," said Farmer. "It's like they actually start believing they are the stars they've been imitating, almost like they lose touch with the real world. It can get kinda strange." One such lip-syncer is a man in L.A. who does a creditable job of looking, dressing, and acting like Prince. I would be told by someone else that Le Guarde seems headed for a similar confusion. Up close, Le Guarde's uncanny re-semblance to Lionel Richie was even more strikingly evident. I asked him if it were true that he has a Hollywood agent who gets him regular work as a Richie look-alike. "Actually, I've got two agents — one at Motown and one at CBS," an-

swered Le Guarde, "and between them I do get a lot of work. I was introduced to Lionel about a year ago, and he put me in two of his videos. They paid me \$1500 to appear in [the video for] 'Running with the Night,' and \$2700 for 'Penny Lover.' Now I'm getting ready to go out on tour with a show called 'Images,' which fea-tures a lot of look-alikes. That will haptures a lot of look-alikes. That will hap-pen in June." Without any prompting. Le Guarde began talking about his alter ego. "You know, Lionel is a really beautiful person. He's not big-headed or anything. But when you're with him he just rains personality and charisma on you." Le Guarde made a sweeping, downward motion with his outstretched arms and his voice assumed an almost reverential ton "Just rains it."

Three days after the contest, I talked to Dan Moore of Picture This. The video company was making available to the pub-lic copies of the lip-sync contest tape, but with one rather significant alteration. "I got a call today from one of Le Guarde's agents," said Moore. "This guy told me that under no circumstances could we include footage of Le Guarde in this video-tage. He said that Le Guarde is his artist and that he'd sue us if we didn't edit the guy out of the show." Just like the real



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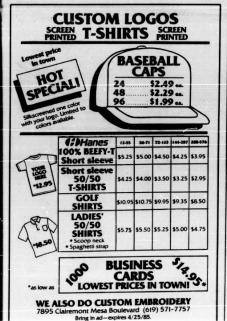
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the L.A. circuit, and found much more than he'd anticipated. "It was absolutely amazing - the lip-syncers have created their own little industry," he remembered. "The competition was especially fierce because most of the L.A. clubs were offering a winner-takes-all pot. For example a club in Anaheim cailed the Bandand gives a thousand dollars to the act that places first, which is good money, but Ioffersl nothing to the others. So you can

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destroying the telephone and end-table components of his set, and finished with a lewd serenade to a large zucchini ("Nou're just too good to be true/Can't take my eyes off of you . . .").

Fifth on the agenda was a duo, the Buzzard Brothers, one of whose members in High-Hiv-year-old real estate brother from 18 miles of the series of th

through parts of Michael Jackson's "Billie Jean," the Isley Brothers' "Shout," and songs by Z.Z. Top and the Blues Brothers. For their considerable troubles, the Buzzard Brothers would take home the fifty-dollar fifth prize. After Malcom Le Guarde's Lionel Richie piece (which would earn him fourth-place honors and one hundred dollars), and T. Lorin's Steone hundred dollars), and 1. Lorin's Ste-vic Wonder medley, a prerecorded trum-pet fanfare heralded the arrival of TNT, two young black women from L.A. who two young black women from L.A. who entered wearing colorful, sequined tops and white pants. TNT (which stands for Trish Lashmett and Tangerine Valentine) performed perfectly synchronized dance movements and took turns lip-syncing to the Supremes. "Low Is Like an Itching in My Heart," Michael Jackson's "Thriller," and hisfeling and the supremes. Aretha Franklin's "Respect," and brief in-terludes of comedic dialogue. They fin-ished with an explosive, gymnastic work-out to Sheila E's "The Glamorous Life." out to Sheila E's "The Glamorous Life."
When it came time for the audience to
judge the contestants, the sustained, deafening appliance that greeted TNT's reappearance was almost twice as loud as that
for the duo's nearest competitor, Cordero,
and TNT walked away with the \$300 first

and TrN walked away with the 3-MJ tirst prize.

Offstage after the contest Ryder interviewed the contestants as technicians from a local video company, Picture This was a local video company. Picture This contest is a local video company, Picture This was a local video company. Picture This company the first prize the force of the first price of the fir

We're usually in the money. We each make about \$425 a week doing this. This is what we do for a living." Both women expressed enthusiasm at the suggestion that San Diego might develop its own cirthat San Diego might develop its own cir-cuit of lip-sync competitions, and the other eavesdropping contestants con-curred. "That'd be the greatest thing that could happen here," said Bansk'carr. At that moment, Malcom Le Guarde joined the group. I had been told earlier in the day by M.C. Mike Farmer that there

are certain people on the big lip-sync cir-cuit who tend to blur the line between fan-tasy and reality. "Some of these guys carry their impersonations offstage with

them," said Farmer. "It's like they actually start believing they are the stars they've been imitating, almost like they lose touch with the real world. It can get kinda strange." One such lip-syncer is a man in L.A. who does a creditable job of looking, dressing, and acting like Prince. I would be told by someone else that Le Guarde seems headed for a similar confusion. Up close, Le Guarde's uncanny re-semblance to Lionel Richie was even more strikingly evident. I asked him if it were true that he has a Hollywood agent who gets him regular work as a Richie look-alike. "Actually, I've got two agents — one at Motown and one at CBS," an-

swered Le Guarde, "and between them I do get a lot of work. I was introduced to Lionel about a year ago, and he put me in two of his videos. They paid me \$1500 to appear in [the video for] 'Running with the Night,' and \$2700 for 'Penny Lover.' personality and charisma on you." Le Guarde made a sweeping, downward mo-

Now I'm getting ready to go out on tour with a show called 'Images,' which features a lot of look-alikes. That will happen in June." Without any prompting, Le

Guarde began talking about his alter ego "You know, Lionel is a really beautiful person. He's not big-headed or anything. But when you're with him he just rains tion with his outstretched arms and his voice assumed an almost reverential tone. "Just rains it."

Three days after the contest, I talked to Dan Moore of Picture This. The video company was making available to the pubthe copies of the lip-sync contest tape, but with one rather significant alteration. "I got a call today from one of Le Guarde's agents," said Moore. "This guy told me that under no circumstances could we include footage of Le Guarde in this video-tape. He said that Le Guarde is his artist and that he'd sue us if we didn't edit the guy out of the show." Just like the real world.





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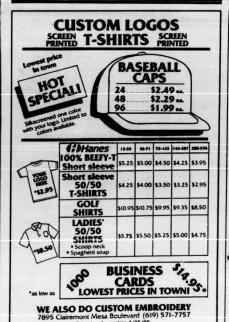
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Bury the Acts







JONATHAN SAVILLE

I take this opportunity to comment on a number of theatrical experiences I might have had in the past months, experiences whose memory has been building up in my mind like the layers of compacted trash found in excavations of ancient cities. Here, then, are some typical exam-ples of those popular plays of the contem-porary theater the faithful critic is forced

porary meater the rathrith crime is noved to attend in the course of his work.

Zits (Jamul Dramatic Society)
Benno Terborgen's play belongs to the invariably successful "theater of disease," as it has been called. In this case, the fatail illness around which the plot revolves is concludent in benin tumor or total nearly. not leukemia, brain tumor, or total paral-ysis but the dread scourge of acne. Shirley Baxter (played with suitable gracelessr Baxter (played with suitable gracelessness by Marcia Golovin in the Jamul production) is a normal upper-middle-class teenager, occupying her time with schoolwork (she has a particular passion for biology and hopes to be a doctor someday), softball, and occaine. But for the past few years she has been complaining of fits of years she has been complaining of fits of dizziness, tunnel vision, wrenching pains in her bladder, and intermittent loss of sensation in her left leg. When, during the ninth inning of the championship game against the Eleaner Roscoevel High School softball team, the suddenly fall's senseless to the ground white caching an infield by, all her limbs twitching succountries of the senseless to the suddenly fall's support that something is wrong and at last take her to a doctor.

Dr. Margare Fizzinmons, intelligent.

Dr. Margaret Fitzsimmons, intelligent, wise, compassionate, and the first Ameri-can Indian woman ever to graduate from the University of Texas medical school,

tells Shirley and her parents — in a scene that has the audience hushed with sympathy — that the teenager is a victim of acute acne. The condition is inoperable, and Shirley has only a twenty percent chance of recovery. The rest of the play recovery the control of the play recovery the control of the play recovery the rest of the play rest of the pla chance of recovery. The rest of the play traces Shirley's gradual physical decline and at the same time her rise to heights of moral courage and selflessness. After de-nial and depression, she comes to accept her fate, and spends her last months min-istering to other acne suffeers, bringing hem cosmetic creams and braw words of cheer. At the climax of this moving play, he leads her softball team to victory in the Eastern Championships, in spite of the fact that by this time she has more than fifteen pimples on her chin and checks.

than fifteen pimples on her chin and checks.

In the final scene, which takes place in a hospice (realistically designed by Patrick Cumberland on a low budget). Dr. Fitzsimmons brings Shirty the news she will be considered to the control of the c

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keting research for his company in Sri Lanka, and by a fancy typical of this eccentric magnate he has had it installed as his front door bell). It is eleven p.m. (hence the play's title). A stranger enters the hall, shedding snow from his tweed

and a deciding arow from his tweed occurred and the action begins. Unfortunately, a reviewer is forsidden by the ethics of his profession from revealing the clever turns of plot in a triller. Just's any that during the tumultucus and bloody events of that night, with runtler after murder rending the peace of the Liverpool countryside. "the Stranger" as everyone refers to him is variously suspected of being the father or brother of one of Cornelius's child porno stars who has killed herself, Mildred's former husband who has been severely scarred by acid and has had his face reconstructed through plastic surgery and constructed through plastic surgery (and who may be in collusion with her to de-fraud Cornelius of his millions), the head of a charitable flophouse in Cleveland, Ohio who has been accused of selling chopped derelicts to a hamburger chain ir South America, the "mercenary soldier" (about whose sexual preferences we are led to entertain grave doubts). Norris's older brother (who has been a professor

ied to entertain grave doubts), North-older howsher (who has been a professor of English literature at universities in South Africa, South America, the Congo. Cambridge, Edinburgh, the Crimea, and Creeland, Ohio, or the head of a group of religious Thugs who have taken blood onto be recover the lost going of the The true identity of "the Stranger". The true identity of "the Stranger" comes nevertheless as a total surprise to the few members of the audience remain-ing in the theaser for the play's final shocking revelation. The only clust dare give you is that no one in the household has ever laid eyes on Lord Angus except or Mildred and Piles, and you will notice if you decide to see this play that Mildred is already dead by the time "the Stran-ger" arrives and that Piles's knowledge of outhern Russia is puzzlingly defective. is aireasty oeas by the time the strategie? airvis and that Pile's knowledge of somhern Russis is puzzlingly defective. Center is slickly professional in almost every way, with an outstanding performance by the always retiable Gerard McManus as the homicidal maniac Lord Angus; my only objection is that the accents adopted by the actors are for some reason Viddish rather than British. Extreme Unction (New York touring company, at the Balboa Theaster) Morton Chancre's long-running Broadway thin has al tast come to San Diego; the producers make unexpected choice of production only enhanced the tremendous tension in this deeply pious and psychologically profound pily about a succebus in a Carmellie monastery. The story, based on real events reported by the Enquirer, is by this time well known, from

suspense-filled products of this author's fecund pen. With meticulous detail, the playwright (seconded by the director and designers at the AMCPA) has portrayed pleaving in tecconded by the directions detail, interpleaving it tecconded by the director and
the simosphere of a modest hat confort
the simosphere of a modest hat confort
able home in the English provinces, generally modeled after Castle Howard in
Vorshire if one may judge by Cocily Cardew's ingenious sets. The home is presided over by Cornelius Gandolfo, a retired entrepreneut who made a fortune in
child pornography before turning over his
category of the confort of the confort
astepton Henry, son of Cornelius's present
stepton Henry, son of Cornelius's present
sife Midred by a former marriage in
South Africa. Middred is a granddaughter
of the peevils Scottish aristorat. Lord
Angus, who has just phoned from snowbound Clapham Regis railroad station to
say that he is coming to spend the night
and will arrive within the hour if he can
hold are Cornelius's brother, an Auglican
and will arrive within the hour if he can
hold are Cornelius's first wife Georgina
(who, we are told. left him "as the result
of a romance with a mercenary solder
employed in the Congo?" Cornelius's
twenty-year-old nicee Maade, who has
recently taken employment with Cornelius bearing a written recommendation
from Lord Angus, whom (according to
with her family boyfriend
Norris to spend the Christmas holidays
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the Steve Martin movie, the television sethe Steve Martin movie, the television se-ries, and the popular comie strip. Brother Nails-of-the-Cross, formerly a computer programmer for a missile manufacturer in the Silicon Valley, has recognized the emptiness of a life without Christ and, giving all his possessions to bag ladies, he has become a monk in the strictest of all religious orders (the monks spend every waking hour polishing stainless steel flat-ware with silver polish and translating the Sacramento Bee into Latin, all the while

sucrument neer mo Latin, all the while chanting "vanitas vanitatum".

While Brother Nails is polishing and translating, he becomes aware that another monk is looking at him peculiarly. In a sudden rage he rips off the monk's cowl, only to discover an extraordinarily beautiful red-headed woman who calls out. "You will be with me in my father." out, "You will be with me in my father's

discovers that no one else has seen this mysterious figure. She reappears in his cell that night, nearly naked, with gouts of blood coursing from her temple, her palms, and her feet. This rouses the monk's lust (before abandoning the world he had been heavily into kinky), and he is about to couple with her when the abbot rushes into the cell, carrying a flaming cross and intoning the lesson for demonic This role, played in a kind of Polish dia-

Into rote, played in a kind of Polish dia-lect by Laurence Olivier in the film ver-sion, is perhaps somewhat less effective in the current staging, where Anthony Perkins tends to make the abbot seem more a hallucinating psychotic than a man of God. Such an interpretation reduces the fife. the effectiveness of the several following scenes, in which the abbot and Brother Nails conduct a far-reaching theological discussion on the nature of faith, the ubiq

uity of the devil, the grace of God, and the sinfulness of man; the problem is that both characters are portrayed in such a frenzy of neurotic conflict that it is hard o tell whether any of their opinions are to be taken seriously, rather than as signs of dementia. In any case, there is no denvine the exciting intellectual stimulation of playwright Chancre's own heterodox the ological notions, as expressed so cloquently in these scenes by the abbot. The quently in these scenes by the abbot. The Vatican may take a dim view of some of these notions: that God sometimes ap-pears as the devil and God, and that human perceptions of the matter are as likely false as true; that under certain circumstances a wallowing in the most de-terment and the control of the series wellowing in the most de-vertee wellowings as evaluation may be the gc. erate voluptuous sexuality may be the means God has chosen to bring us to him-self; and that Christ was a woman. Never-theless, these ideas do make for some sensationally theatrical scenes, such as the

one in which the abbot is disemboweled on stage by hysterical catechumens, the one in which the mysterious red-headed woman recounts through mime the later sordid history of Mary Magdalene (is she speaking of herself? — we never find out), and the final scene, in which the Papal nuncio, sent from Rome to set things right in the monastery after the devastating fire and the series of unspeakable (but lively) orgies in the Chapel of Our Lady, turns to the audience and says, "I used to believe in God, but perhaps I really be-lieved in the Author of Evil. Perhaps faith is nothing but theater. And perhaps the-ater is nothing but money making. And am I a better Catholic now, or when I know. Do you?" Anyone who says that the theater of ideas is dead must see Ex-treme Unction, and then make up whatever is left of his mind.





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A few years ago I received a letter that described the existence of an "underground restaurant" in the Mission Valley area which served frantastic continual food at the low price of \$5.95 an entrée. The write word not be auch the bis.

food at the low prisce of \$5.95 an entree.
The writer went on to say that his restaurant had been discovered by no restaurant retrict and that I would be the first to learn of this exquisitely prepared meal at low cost. I wracked my brain trying to think of where in Mission Valley such a gem of a restaurant could be located. I drew a blank, but despite my skepticism, I decided to call the letter writer. The restau-cided to call the letter writer. The restau-

ELEANOR WIDMER

The Restaurant: Loreto's The Location: Avenida Hipodromo, No. 15-B. Tijuana (86-32-91)

Type of Food: Mexican-style fish and

Price Range: Most expensive entrée.

S5.90

Hours: Open daily. Monday through Thursday, 11:00 a.m. to 9:00 p.m.; Friday, Saturday, and Sunday, to

The Restaurant: Paellas Toñico
The Location: Avenida Jalisco 230,
Tijuana (84-09-41)

rant didn't exist; it was a hoax on the part of the writer to get me to call him.

This anecdote serves to make a larger

rount. We really don't have "underground point. We really don't have underground restaurants," ones that haven't been dis-covered, in San Diego. Whether the res-taurant is located in Fallbrook or National City, someone is sure to find it, speak about it, and trumpet its virtues and vices. No matter how we may cherish the fanhas no matter now we may creatism the fair tasy of walking down some side street in San Diego and chancing upon an obscure but amazing hole-in-the-wall known only to a privileged few, it isn't out there. Even to a privileged few, it isn't out there. Even the smallest restaurants operated by peo-ple from foreign lands soon realize the power of advertising, and they enter the public domain. In that sense we have no gastronomic frontiers in San Diego. They are, however, a reality in Tijuana. Because of the widely publicized bor-

der searches of some weeks ago, many San Diegans are still reluctant to cross into Tijuana. But when my friend and I went down there the other night, we sim-ply zoomed in and out across the border with no waiting. Moreover, the peso was valued at roughly 235 to the dollar, so we had two unusual meals at very low prices. Please note that since the peso fluctuates, the prices given below may be subject to

change, but no entried I sampled cost more than \$5.90 in American dollars. Our evening's adventure began at a fish and seafood restaurant, Loreto's, located near the racetrack. It's a little difficult to near the racetrack. It's a little difficult to find parking on Avenida Hipodromo, and the exterior of Loreto's is unprepossessing — even shabby. But don't let either of these two factors discourage you. The in-terior is also plain: a square room filled with tables without cloths, a few paintings on the walls, and a fake palm tree that has seen better days. However, the cooking is first rate.

cable unaccented English and a love for sophisticated cooking. To tell you the truth I had some misgivings about the truth, I had some misgivings about the type of food I would find in this storefront restaurant. Imagine my astonishment when the first thing Carlos mentioned to us was the excellence and originality of his sauces! We immediately placed ourselves in his hands and allowed him to order for us. Each dish was wonderful to the palate and revealed flair as well as

imagination.

We began with a tostada topped with a beautifully piquant ceviche (about ninety cents). My friend and I exchanged knowing glances. The ceviche was nothing t of excellent. This appetizer was followed by two outstanding soups (\$2.15 each): cream of clam chowder, which each): cream of clam chowder, which contained very little flour for thickening, and an unusual albondigas soup, based en a fish stock and containing huge "dump-lings" prepared from shrimp. These shrimp balls are not only high in protein but are wonderfully tasty. I had never had

shrimp bears are now, may all a soup with shrimp domplings, so this was a great treat. Fresh turk exoup is also available every Friday, Saturdpe, and Those initial wonders were ectipoed by our four entries, one more protective than the next. Each was served with roasted potato. rice, and salad, and they are all highly recommended. The imperial shrimp (\$5.90) prepared with slivers of carrots and potatoes will awaken your taste buds. The dish is dotted with black peper — a bit too much for me, but exactly right for my friend. The imperial shrimp entries is a local favorite and with good reason. The sauce is bracing, the ingredients fresh, and my friend said he could scarcely wait to return and have this dish again.

Loreto's is owned and operated by was the kabobs of shrimp, scallops, and octopus (\$5.15). I've rarely found octopus youth in the Bay Area, acquiring impectors to be tender, but this time it proved de-

lightfully soft, and the scallops and shrimp were succulent. Despite the excellence of these dishes, my two favorites proved to be fish filet stuffed with shrimp and covered with bechamel sauce, and merequetengue. The fish filet was rolled was very crisp on the outside, and had moist, light stuffing within. This stuffed moist, light stuffing within. This stuffed filet would be the pride of any fish restaurant. It costs \$4.25 and shouldn't be

Nor should you miss the merequeten-gue (\$4.25), described as "a little of gue (\$4.25), described as "a little of everything with Vera Cruz sauce." This dish contains shrimp, octopus, scallops, and fish topped with fresh tomatoes, onions, and green peppers. Many Vera Cruz sauces present the vegetables in chunks, but this was especially delicate and would satisfy the most fastidious.

satisfy the most fastidious.

My escort and I experienced a true high
at Loreto's. It is unfortunately true that
when in Tijuana, I invariably visit two
restaurants the same evening, so we had
to exercise great restraint to save room for
our next stop. Nevertheless, the experience at Loreto's was memorable. La Costaceae at Loreto's was memorable. La Costaence at Loreto's was memorable. La Costa may be the best-known fish and seafood

seilles, France, where the humblest café serves pungent fish and seafood. I salute Carlos Loreto and wish him great fortune. His wonderful dishes deserve nothing

Tonico. In spite of dining in Tijuana at least three times a week for the last twenty years, my escort had never encountered this restaurant. Paellas Toñico is another storefront establishment not frequented by curists, which offers Spanish specialties prepared in simple "peasant style." Those of you who like adventure and who enjoy spanish food should seek out Paellas Tolico located off Boulevard Agau Caliente on Avenida Jaiisco. You have to look hard to find the sign, but once you enter, you find a small, pleasant room albabes covered with white cloths. Everyables of the court of storefront establishment not frequented by worked in Los Angeles, speaks fine Eng-lish. The prices for complete dinners are approximately the same as for hamburg-ers and fries in San Diego.

Paellas Toñico offers a complete Spanish menu that includes paella (saffron rice cooked with chicken, shellfish, and fish).

salted fish with a white sauce (bacaloa). tripe and beans, and beef stew.

We would have to be superhuman to

have handled more than a bite of each of tastes of each as we had requested. All dinners are served with a hearty lentil soup and crusty rolls, and we even sam-pled these two items. For me the best en-trées were the beef stew and the paella (both of these complete dinners cost be-(both of these complete dinners cost be-tween \$3.25 and \$3.50 as of this writing). The hardest dish for me to handle was the tripe with headmeat and garbanzo beans (\$3.10). The tripe was fatty and the head-meat unusually strong in flavor; it left an unpleasant residual aftertaste that I didn't like. But tripe and beams is an authoric like. But tripe and beams is an authoric like. But tripe and beams is an authoric unpieasant residual attertaste that I didn't like. But tripe and beans is an authentic peasant dish. Both the squid in its own ink (\$4.10) and the bacaloa, or salted fish with white sauce (\$5.10), were far salty for me. In fact I found all the dishes salty, but not

having food oversalted is a bias of mine.

Bargain hunters should seek out Paellas
Toñico — for all these samples we were
charged only \$10.37. This Spanish food is not as delicate or as pleasing as the food served at Loreto's. But you can't go wrong at those prices and the courtly gentleman who acts as host provides the tiny Paellas

Toñico with an air of cosmopolitanism While my friend and I were chatting, a man at the next table called out to us and said he was a San Diego restaurateur who visited Paellas Toñico once a week for the paella, and that his female friend, who operated a restaurant in Chula Vista. came for the beef stew.

This particular evening in Tijuana con

firmed my sense of wonder and discovery - one that all of you should share.

— one that all of you should share. Directions to Loreto's: Go south on Avenida Revolución which becomes Boulevard Agua Caliente. From this point go about two miles until the racetrack appears on the right. Make a hard right at the signal onto Calle Tapachola. Go one block and then make a left onto Avenida Hipodromo. Look for a storefront with

on Avenida Revolución and proceed twelve or thirteen blocks past the point where it turns into Boulevard Agua Ca-liente. When you see a Pemex washmobile, turn right immediately short of it onto Avenida Jalisco. Drive slowly about three quarters of a block; there is a shingle-type sign on the right side in front of the restaurant that is hard to see.

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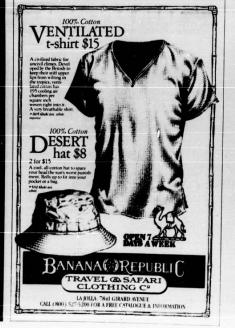
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DUNCAN SHEPHERD

The relative fewness of female movie directors must naturally increase the urge to generalize about them: jess chance (at this stage) of exceptions outnumbering the proposed rule; better chance of get-ting a beat on the journalistic competition. But the same factor ought to in crease the reasons to resist that urge. One ought to be able to notice, in Susan Seidelman's Desperately Seeking Susan the extraordinary appetite and aptitude for clothes and décors, for fabric and bric-à-brac, for pattern and texture, without slapping on a label reading "feminine touch." As pervasive as all that is, there is hardly enough of it to threaten such fastidious materialists as R.W. Fassbinder, André

Delvaux, Visconti, Zeffirelli, Demy, esnais. Franju - all sorts of Frenchmen (all sorts, to place the proper emphasis on it of French men). And the attention to such matters in Desperately Seeking Su-san is never far from — is much nearer to than in some of the movies of the above named — matters of character and social milieu. It is always descriptive, that is, never merely decorative, and Susan Seidelman above everything else is a

people person. About which, more later.

She appears to be many things else, however, beneath that: in fact a bit of a cultural omnivore: frighteningly hip, but unflauntingly so, with little hint of strain. or of mere pose, or of having just under gone a crash course, as if by visiting the public library and excavating back issues of *The Village Voice*. And among the cul-tural collectibles on exhibit here are, it

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plot, certainly, is as contrived and con-voluted as Diva's, yet it is tighter in construction and easier to follow. And the whole thing is set in motion by the characters themselves, rather than, as in Céline and Julie, sweeping them off their fee like a cowcatcher as it trundles past.

Those allegations might seem strange to say in light of the horse-pills of improbability we are asked to swallow. The first of these, and the easiest to get down, if only because every movie is entitled to one shaky premise, is the notion that the one shaky premise, is the notion that the New Jersey housewife, Roberta, would read the Personals the way an earlier gen-eration read novels, would have identified

herself with a recurrent character named Susan, who is currently being desperately sought by somebody, and would turn up at the appointed place to watch the action the way someone else might attend the theater. But when the only pressing business at home is Julia Child, showing Roberta what and how to feed her husband (owner and TV spokesman of Gary's Oasis, whose personalized license plates read "TUB N SPA" and whose insufficiently imaginative ad slogan reads "All your fantasies can come true"), we can begin to see our heroine as a sort of yuppie Madame Bovary.

But Seidelman, unlike so many in her

clusively in and through old movies. Even though the Magic Club, at which 1920s

candeville survives and thrives in the 80s.

is like nowhere on earth, and even though the Manhattan backdrops are shot (by

cinatory style of Robby Müller (to whom Lachman has served as an assistant), the movie — more than either of those others

is solidly rooted in social realities. The

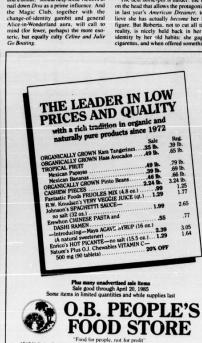
Edward Lachman) in the rosy hallu-

seration of filmmaker, does not live ex-

Madame Bovary.

The next horse-pill is harder: the bump on the head that allows the protagonist, as in last year's American Dreamer, to believe she has actually become her herofigure. But Roberta, not to cut all ties to reality, is nicely held back in her new identity by her old habits: she gags on cigarettes, and when offered something to

should come as no surprise, old movies Everyone will note the visible evidence of Rebecca on late-night TV or the Bruce Lee billboard-as-wallpaper in a China-town loft (as surely revelations of charac-ter, of a New Jersey housewife and ter, of a New Jersey housewife and Bleecker St. Climena projectionist respec-tively, as any piece of clothing or acces-sory). But there is more. The dyed-blond punk-rock assassin, with his black suit atop black shirt, and with his eccentric cadences that find unsuspected depths of anguish in a line like "I"I have a coffee and a donut;" should help some viewers to



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drink, responds by rote, "Apple juice, Coke, Perier." ("Miller's or Heineken?" is the range of choices the offerer had in mind.) And the final horse-pill, the con mind.) And the final horse pill, the con-trivance that sweeps all the characters into Diva-esque intrigue, are the purloined Egyptian artifacts — Neferiti's earrings, no less — which Susan has pocketed, inno iess — which Susan has pocketed, in-nocent of their real value, as a just reward for a one-night-stand. They fit in so well, after all, with her "vintage" wardrobe. Clearly the reality base — the sharp delin-cation of lifestyles, with Julia Child cation of lifestyles, with Julia Child eather a long in suburbia and a weekly. other, a home in suburbia and a weekly trip to the beauty parior as against a bus-station locker and a single leopard-spotted suitcase — is no ball-and-chain.

Any shaky premise, of course, can be justified by how much can be piled on top of it without toppling it over. And this premise, or these premises, will bear up under a ton. The plot developments (from a heavily revised script by Leora Barish) are as complicated as one of Susan's layered get-ups: the narrative equivalent, you might say, of jacket over fishnet over paste necklace over see-through blouse over lace bra. The movie is overplotted as a matter of style in the same way as the Susan character overdresses for style. And it thus has the effect of a crowning rhine-stone tiara when Roberta, tricked out in her magic-act costume (mistaken by the cops as streetwalker's regalia), and having just been accosted by the black-garbed assassin (mistaken by the cops as her pimp), is ushered into the backseat of a natro stalled there: "How do you use the birds?" That sort of sparkler, which most screen comedies would be proud to have even one of, is strewn here by the handful. Wizened veterans of comedy-writing ought to turn green with envy at such a throwaway as when the eight-by-ten glossy of the just-dismissed magician's sistant is pulled out of its tilted frame in assistant is puned out of its titled frame in the Magic Club's display window, and is replaced an instant later with a crudely hand-drawn eight-by-ten "Help Wanted." Perhaps the inventiveness runs down a bit near the end, right about the time, or just after. Roberta submits to being sawed in half in front of a traditional tarcical gathering of the entire cast of characters. Or perhaps I had only gotten weary of laugh-ing. Even then, we still can look forward to the long-awaited face-to-face meeting of Roberta and Susan - and no dissar intment there

If Seidelman doesn't miss a step in the development of the plot, neither does she miss a sidestep, a chance to move outward as well as forward. The helpful friend who is called on to watch over Susan at a mysterious Battery Park rendezvous will be in the projection booth of the Bleecker St. Cinema, screening a grade-Z cult classic, when he receives the call; and the borrowed scooter on which he keeps his appointment will be a delivery vehicle for something called "Dragon Noodle": a nattering Chinaman, laden with a hot order, will be waiting for him when he re turns it. Or again: the backdoor through which Roberta takes refuge from the blond assassin will lead her to a gallantly macho nightwatchman, who has the TV tuned to the local Spanish channel; a glimpse of one of those Mexican variety hours, on which the production numbers seem permanently cemented in the Ziegfeld era, soon gives way to a dubbed version of the Gary's Oasis ad, with Roberta's husband pulled fully-clothed into a hot tub by a bikinied harem: "Ay,

"I don't mean she actually killed all those people. But they were kind of set up, as though their deaths were meant to be." —Tallulah Bankhead

he was the champion of the underdog, the downtrodden and underprivileged."

—Coretta King

Author Lecture at the Bookworks

The quality that most distinguishes this lot is a continual expansiveness accompanied by constant alertness; and the mality that most distinguishes its actual elling is an unfaltering professionalism. Neither quality might have been suspected from Seidelman's first feature, the single-track and laboriously chugging Smithereens. The latter was not without its charms, and its limited wherewithal made it seem right at home among the low-lifers of Lower Manhattan: anything more, and it would have seemed to be slumming. Sensibly enough, the produc-tion level of the new movie has been upped to a point nearer its New Jersey yuppies, but not so high as to cut itself off from its street people. Seidelman shuttles easily between both camps, and always with a wonderful democratic comfort. Which brings us back around to her being

a people person.

Some aspersions have perhaps been cast on this by the grousing in public print by Rosanna Arquette (as Roberta), and by additional word of difficulties on the set with pop singer Madonna (in her screen debut as Susan). The rebuttal to all that is on the screen. Any shortcomings in per-sonal relations with actors, evidently, can be offset by a talent for picking the justright person for the right role. And this holds true here all the way down to the smallest role: i.e., the Single White Male. 40, soliciting afternoon playmates in the classifieds office, a man so far from comic stereotype as to delve another shovelful into the endless tunnel of human mystery. It is little short of a miracle, too. to have rescued Aidan Quinn from his thorough uncongeniality in Reckless — absolutely crucial to the role of the Bleecker St. projectionist, or Gary

Cooper-ish moral pillar that had its counterpart in the Montana cowboy of Smithereens. And though Madonna is apt to repel as many viewers as she attracts so much so as to discourage some from attending the movie in the first place, this is perfectly in keeping with the character. We would not want her to become a mere symbol of Freedom. We would not want her to shed all carnal aroma. Arquette herself, with a less philosophical pout than Madonna's, is more likable than ever before, but, like Madonna, is still just offputting enough, or is held at just enough arm's length, to prevent the sort of pajama-party cloyingness that Rivette couldn't quite in Celine and Julie. An-other arm holds off the rest of the New Jersey crowd — the go-getter husband, his sexually starved sister, and her newest morsel, a prosperous and youngish doctor, really only a *dentist*, and prematurely balding, but what the hell? — without ever shoving them into grotesquerie. The length of those arms seem: very nearly

Just as last week I let the cat out of the bag, or at least let the tapered head poke out through the drawstring, with regard to Susan, I now have another cat in another bag. One doesn't like to sit on good news. If it were the better of the two news items it might yet have taken precedence over the older of them. Or to resume our feline metaphor: it is a contented house cat as against the nimble mouser discussed above. Here, in any event, is a preview of words and phrases from the forthcoming review of Albert Brooks's Lost in Amertea: "penetrating pregnant target reaffirms high gear many on the other hand and

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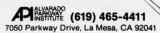
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OUARTER NOTES

Miss Okada's contribution, all

the dances on the Sherwood

nevertheless, to differentiate

Miss Okada's work from Miss



Auditorium), and Kimi Okada (who choreographed one of the works on the program). Miss Way evidently remains the

choreographer, for aside from

root of much of this dancing Spectacular display is avoided, and emotional expressiveness is at a minimum. Easygoing fun is the central the Rhythm, particularly perky. bouncy, periodic rhythm, predominates: there is much engaging dancing, but little ism or heroism, little use of the body in movement as the equivalent of a melody. There are no stories, no symbols, no ideas other than physical activity, and scarcely any emphasis on dance as an interpreter of music.

With such a style, it is no

Way's. Their styles are very

completely comfortable in a mode of dancing that might have been created just for

casual, loose limbed, blithe, exuberant. Various forms of

enhanced walking lie at the

them. The movements are

much the same, and their

young dancers seem

the program seemed so much alike; not one of them established a tone, a type of movement, an expressive ttitude, or a special use of space that might give it an individuality and set it off from the others. Even the titles - In One Ear, Entropics, Format II, Second Wind - suggested the company's tendency to keep away from anything that might arouse ideas or feelings in the audience; pure kinetic activity, without objective or commitment, is what these dances are all about. In One Ear, Miss Otala's elaboration of the physical attitudes and sound effects of tap dancing. In this dance without music, the dancers provided their own musical foot-tapping. The playfulness of the device was underlined by

wonder that the four dances on

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well - but this visit did give

the chance to see a competent

Brenda Way, who is still the

San Francisco half a decade

later, and its home remains there today. Miss Way now has

three associate directors. Pam

Quinn, Katie Nelson (who danced in the nine-person

company at Sherwood

artistic director. ODC moved to

COLLECTIVE

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the dancers' making hand motions as though drumming on a table, while the expected sounds in fact came from their tapping, stamping, or shuffling feet. The dance seemed to have little formal structure; it was simply a series of brief movement episodes, unified by the tapping and the easy, free, debonaire attitude implicit in this kind of choreography.

Miss Way's Entropics played upon the pun in its title: the exhaustion of energies in tropical heat. The score here was a series of vaguely Caribbean numbers by the Andy Narell Group, dominated by the sound of the steel drums; the atmosphere was once again cheerful, moderate, easygoing. The languor of the tropics was expressed more through a certain shimmying flexibility of the dancers' oodies rather than through any actual slowness or droop The chief dancer, Arturo Fernandez, displayed an admirable technique as he sauntered through the stylistically unified me Miss Way had devised for him and the others. Format II pitted Mr. Fernandez and Jeff Friedman in some sort of amiable dance contest, directed by two timekeepers. This "movement rendition" of a musical score (unheard in the performance), by Randolph Coleman, involved various artfully stylized calisthenics and cirvular runs around the and circular runs around the stage, periodic cessations of movement when the timekeepers so directed, and occasional spoken words apparently representing casual, whimsical conversation by the two men as they engaged in this two men as they engaged in this aimless but charming game.

The final dance, Miss Way's Second Wind, resumed most of the techniques and attitudes of the rest of the program in a pleasing sets of bagatelles for the whole company to soft rock and blues music by Ry Cooder.

The ODC content like grants.

The ODC concert, like many programs of modern dance these days, was pleasant, upbeat, technically assured, loose in form, and characteristically reluctant to get involved with life. One vonders sometimes why drama, struggle, suffering ion seem so alien to many passion seem so alien to many modern dance choreographers and dancers, as though they belonged to some other art entirely. The openness of the dances' larger structures and the seeming spontaneity of the ir individual movements are of a piece with this refusal of classical, romantic, and modernist traditions alike. No form of dance, of course, is ultimately free of meaning, whether stated, implied, or perceived, and the dances of the ODC are no except These dances imply a world view, a way of life, an experience: the world as a nice place to enjoy oneself in. without obligations, with nothing but a cozy sense of one's own body and its powers

which, however, one never
stretches to the limit. It is a very youthful world view, very nerican, very late-twent century. In this sense, the ODC concert, aside from providing offered an insight into a real aspect of contemporary

LUCEY-WINSTON-**NÉGYESY TRIO**

Last Monday's miniconcert in the Civic Theatre's grand salon offered an intriguing program of French music for flute, in various instrumental combinations. The flautist was John Sebastian Winston, who was joined by violist János Négyesy and harpist Paula Lucey. Mr. Winston is a genial young man of rather eccentric stage manners: rambling oral introductions, an odd co combining black tie and double-breasted leather blouson, and a tendency to trundle on and off stage before his female colleague. But he is a technically assured musician, with an acute understanding of the curious twentieth-cen styles that dominated the program, and his fellow players were equally adept in

penetrating the mysteries of this music.

The only work devoid of mystery - and of interest was an arrangement by Mr.
Winston and Miss Lucey of the notorious Carnaval de Venise, a vapid virtuoso display piece usually showing off the technique of a trumpet player. It is equally silly in its flute version, but it certainly served version, but it certainly served to climinate right off the bat any doubts as to Mr. Winston's fabulous agility, breath control, and mastery of all ranges of his instrument. The heart of this concert, however, was music by Debussy and Varèse, with the Debussy and Varèse, with the addition of Fauré's charming (and sensitively performed) Berceuse. The Debussy works were Syrins for solo flute and the Sonata for Flute, Viola, and Harp, both late compositions in Debussy's career. In these late charpher works (Swing dates) chamber works (Syrinx dates from 1912 and the Sonata from develops a style of pure.

untouched by the dramatic structures and passionate expressiveness of the classical and romantic periods. This is music that flows in a continual arabesque, as though moving whimsically from tonic to topic, never striving for theatrical effects, eschewing dramatic contrasts, thematic development, extended rhythmic drive, forms dictated by tonality, and even the intricate textures and intellectual complexity of counterpoint. The ultimate effect is one of airiness and freedom, the play of the unfettered melodic magination. This is an sesthetic that only true genius could embody successfully something Debussy does in a miraculous way; there is really no other music like this, even in Debussy's own oeuvre. The trio at the recent miniconcert performed the Sonata with an unflawed sense of its idiosyncratic style, fusing the lyrical and the abstract, and avoiding any romantic emotional appeals that might interfere with the composer's intentions. Mr. Winston's playing of Syrinx was similarly artful, bringing out the cool,

impersonal strangeness of the work, where other flautists seek only the pictures and

varese's Density 2.1.3, where his brilliant technique and his sympathy with the composer's intense (and very Debussyan) imagination brought out the full hypnotic power of this seminal work of the modern

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the sentimental. But this excellent musician's finest hour was in his performance of Varèse's Density 21.5, wh

Gyorgi Ligeti's Ramification (in its version for string orchestra), the Dyorák Wind Serenade, and Rachmaninov's Third Piano Concerto, with Gregory Allen as soloist. The Ligeti work, one of those explorations of peculiar timbres and textures characteristic of the avant garde music of the Sixties divides the strings into two groups tuned a little more than a quarter-tone apart — a procedure which has led one wag to retitle this piece
"Ligeti-Split." The resultan
effects, in an otherwise relatively unstructured composition played mostly pianissimo, are curious, amusing (one thinks of a litter of mewing kittens, or the buzz of distant helicopters), and finally — like all this composer's work — empty.

Ramifications does constitu rigorous test for a string orchestra, one which the Symphony's strings passed with eminent success. There was also first-rate playing in

the Dvořák Serenade, though the performance never achieved the lightness, vigor, and delicacy of that by the Los Angeles Chamber Orchestra on their visit to ECPAC some

months ago.
The Rachmaninov Concerto was also something less than satisfactory. Maestro Atherton is an admirable accompanist. and the orchestra under his ection played the score with vital romantic sweep. Mr.
Allen, however, in spite of an
easy mastery of every difficulty
in the piano part, performed
with more efficiency than passion. Everything seemed so well worked out, so polished and perfected, that there was no room for spontaneity, for the sense that the musician was throwing all caution to the winds and plunging into the heart of the music, come what may. Rachmaninov, perhaps without it, the Third Concerto refused to reveal its enchantments or its glories.

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educational. But two of my own little amphibians taught me valuable lessons that still apply

today. We called them water dogs. and caught them in the bottom and caught them in the bottom of a slimy drainage ditch. We liked them because they had personality, unlike your average lizard or snake. Their tiny legs had webbed paws, and their faces seemed to look right into yours. I seemed to look right into yours, placed one in a coffee can half illed with water, and promptly lost the can. After weeks of searching I decided to just go catch another one. But this time I was going to be smart: I would set my new water dog up with a little habitat, replete with rock (continued on page 8, col. 5)



The Fundraiser's Edge

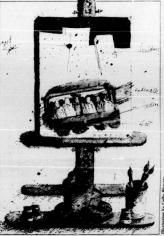
I would be the last person in the world to belittle Sushi's fourth annual Prom, which will provide support for this innovative performance gallery's Needest in May, I alore performance art; I think Sushi which will be a sushified and the sushified and the sushified and the sushified sushified in a sushified with the sushified in anything that will help provide funds for that will belp provide funds for that will be provide funds for that will be the sushified in anything that will be previously and there is the country, and there is the country, and there is the country, and there is the country and the sushified in the s

could possibly put on.
Sushi's Prom, for example, will be held at the Santa Fe Depot downtown, which is certainly a

Over the past two decades, as film has become a truly international art, the nations of black Africa have perhaps been the slowest to get their

can remember a fundraiser for the Friends of Alice B. Toklas that took over the entire Cathedral of Notre Dame in that took over the entire Carbedral of Notre Dame in Paris, and an even more clabarate one, to provide a memorial for Dame Clara Butt, sold the provide a memorial for Dame Clara Butt, sold the provide a memorial for Dame Clara Butt, sold the provide and the provide and is still going on, with a whole new generation of dancers! . (continued on page 9, col. 1)

any national cinema to emerge, there must first, of course, be a there must first, of course, be a nation, and this goar central section of the continent, with us long history of colonalism, its laught rural repulations, and its widespread power, has had to contend first with the challenges and uncertainties of which has been the development of the develop



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about things one doesn't half understand. Now, imagine if you will, our own downtown filled to the gills with living, breathing artists and thinkers. The smell of artists and trimees. The smerr of linseed oil peppering the air along Broadway. Disheveled poets bustling through the sweater sales at Horton Plaza's new Nordstrom. Trotskytres and Stalinists verbally duking it out

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friends, without programs, formal choreography, costumes, or clear distinctions between player, dancer, and audience. Their flamenco is a continuation of a centuries-old tradition of expression through song and dance of how one man feels at one particular moment — the spontaneous expression of those emotions that inspire the singer, dancer, or musician at that time. The flamencos perform for communication and carbarss, moved by their emotion, improvising within a complex classification of traditional forms of song, thythm, and mances of

appear with a fleeting sort of beauty full of subtle individuality and variety whenever the conditions are favorable.

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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Edon reserves the right to odth all material. Send complete information, including a description of the event, the date and time at so the held, the precise contact phone member, and a phone contact phone member, and a phone to the processing of the processing of the processing of the contact phone member, and a phone number for public information to: READER EVENTS EDITOR, PO.

Dance "Choreographers' Ensemble," works by students and faculty works by students and faculty members will be presented tonight, Thursday, April 11, 8 p.m., Dramatic Arts Theatre, SDSU, 265-6947 or 265-6821.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 1176 Eads Avenue, La Jolla. 454-5191.

International Folk Dancing is conducted each Friday, 8 p.m., in room 210 of the Women's Gym at SDSU. No partners or experience is necessary. For information phone 582-6514 after 5 p.m.

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

Repertory Performance, the National Ballet Academy of San Diego presents a program of works by Rossini, Chabrier, and Massenet, Saturday, April 13, 7:30 p.m., Camino Theatre, USD, 260-4802. Music from the Swing Era will be performed by the eighteen-member Lus Angeles Jazz Ensemble, a second combo headed by Peanuts Hicks, and woral groups; this swing dance, sponsored by the Sun Diego Jazz Club, will be held Sundar, Agroom, Macarton Village Recort, 1404 Weer Vacarton Road, Mission Bay. 454-8745.

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.

International Folk Dancing is held every Thursday, 7:30 p.m., Balboa Park Club, Balboa Park, For details phone 449-4631 during business hours.

Film

"Sky on Location," a seventy-eight-minute film by Babette Mangole, one of the artists selected in the La Julia Museum's Emerging Artists," show, will be shown tonight, Thursday, April 11, 7,30 p.m., Shersood Auditorum, La Julia Museum of Contemporary, Art, 700 Prospect Street, La Julia, 454-0267.

"The Stutt Man," San Diego Mesa College presents this film as part of its "Reel to Reel" film series; after the screening panelist discuss the movie in the context of modern values. The film will be shown Friday, April 12, 7 p.m., in room G-112, San Diego Mesa College, Free. 560-2797.

Emma Goldman, the Spanish Civil War, Murray Bookchin, and Civil War, Murray Bookchin, and others; Jefferson Airplane, the Sex Pistols, and the Dead Kennedys provide the musical score, Friday, April 12, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4450 or 452-2016.

Tortoise Takes, the San Diego Turtle and Tortoise Society respectively. The society of the society of the open meeting, first will be the open meeting, first will be the open meeting, first will be the open meeting. The society of the Almonda, Annuals, The first of the Almonda, Annuals, The first of the Annuals, Annuals, The first of the the National Coengipule Society. The meeting will take place Firdin, April 12, 73 kpm, nown 101, 665-5224.

"First Contact," this is truly a classic in the Thirties two Australian explasers were the first white men to penetrate the interior of New Goimen; they dis-fined their encounters with the missos of them for incumations of their necessors and also attempted ambushes against them. The hour-long film will be shown Standay, April 13, and Sunday, April 14, 1 and 23 by m., Natural Hussay Muerum, Enthoury Park, 212-981, 1

Museum, Balboa Park, 223-3821.

"The Rator's Abge," the
Mangham classic — the movie
classic — with Frome Dwer and
Gene Termen, will be shown
Standay, April 13, 230 pm. Local
biographic Wilmon Menard will
introduce the film. Joed acros ErroChristmas will deliver a play
and Dennie Wester and Christmas will deliver a play
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Japanese Films, two films, Marrage, Counselor Tona-Sm and Store Doath, the latter hashed by the Lus Angeles Times as a wonderfully emeratining, and furmy look of worked Eds in the 1810s. Both films will expect, with English subtitles, Sunday, April 14, 1 pm., Ken Climena, 400 Adams Avenue, Kensington, 233–3588.

Avenue, Kenssington, 233-5258.
Travel Film, Hal McClure narrotes his film called Sun Diggs, a clientatic overview of the city and its surroundings from the deserts to the control of the

Benefit Showing, actor Jeff Bridges will be in town to sit with you as you watch two of his favorite films, Against All Odds and Cutter's Way, Proceeds from the screening

International. Show time is Sunday, April 14, 6:15 p.m. a Sherwood Auditorium, La Jo Museum of Contemporary Art, 700 Prospect Street, La Jolla. For more information phone 279-9690.

"Monday Night Film Series" continues with its run of comedy classics from the Serar Film Center. The third program in the series features the 1937 film Nodmy Savedy, sarring Fredric March and Carole Lombard, Monday, April 15, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free, 236-5840.

More Travel, the film The Magic Road Kytote to Tokyo will be shown in the next program of the "Travel Lecture Series" Gene Wianeko narraten his film, Tuesday, April 16, 7-89 p.m., Carlsbad Union Church, at Halting Avenue and Pine Street in Carlsbad. Fiv details phone MiraCosta College at 942-1352 or 757-2121 x259.

"Diving for Roman Plunder," lacques Cousteau and his flippered Frenchmen dive off the Greek isle of Antikythera for 2000-year-old treasure. The hour-long film will be shown Wednesday, April 17, at 1 p.m., National City Public Library, 200 East Twelfth Street National City, Free, 474-8211.

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

FNTOURAGE

FASHION REPRESENTATION

SUMMER GESSIONS

A fashion show to benefit the Child Abuse Prevention Foundation April 24 at 8:00 pm at the Bahia Resort Hotel in the Bay Room, 998 W. Mission Bay Dr.



Buffet-No-host Bar Tickets \$50 € \$25 • Semi-formal For reservations 696-9415 or Jigsaw 456-1605 and Unison Concepts 230-8601

The First Art Awards Exhibition in Hillcrest **CALL FOR ENTRIES**

All San Diego artists are invited to

participate. The arts will be flowering in the streets. Asphalt will give way to trees, plants, people and trees. Art will be everywhere. Performance Art. Music, Children's Art. Fine Art.Video. Film. Participatory Art. Installation. even the Culinary Arts.

Enter your art.

Recent work by many of our area's most creative artists will be show cased. Art will be judged on skill. originality, use of the media and overall presentation

Mary Livingstone Beebe, Director USCD Stuart Collection:

Steven Brezzo, Director, San Diego Museum of Art Flossic Cohen, Co-Owner, Gallery 8: Hugh Davies, Director, La Jolla Museum of Contemporary Art. Arthur Ollman, Director, Museum of Photographic Arts: Mark Quint, Director, Quint Gallery

Eligible Works Acrylic, Clay, Drawing, Fiber, Oil.

Photography, Print, Sculpture, Watercolor, Wearable Art, Entries are limited to works completed within the last three years.

Bring your artwork to the Hillcrest Association office between 10 a.m. and 6 p.m. on Monday, Wednesday or Friday through April 26.

Wards
A \$500,00 cash award to the best of show. Five \$100,00 cash awards for

Entry Fee There will be a \$10.00 non-refundable entry fee for each artwork

submitted. Free Commemorative T-Shirt Each entrant will receive a free CITY FEST 85 T-Shirt for each artwork

submitted. **Exhibition Date** Saturday, May 11 and Sunday May 12, 11 a.m. to 5 p.m.

DEADLINE FOR ENTRIES Final entries will be accepted on Saturday. April 27 between

All work must be ready-to-hang or install. Complete instruction and entry forms may be obtained at several galleries or from the

Hillcrest Business Association 434-C University Avenue San Diego, California 92 103 (619) 299-3330

READER'S GUIDE

In Person

Book Works, Flower Hill Center, 2670 Via de la Valle, Del Mar. Free, 755-3735.

Comedienne Dorry Archibald Comedienne Dorry Archibald makes an encore appearance, tonight, Thursday, April 13, 83 and 10, 30 pm., and Sunday, April 13, 8 and 10, 30 pm., and Sunday, April 14, 830 pm., and The Improv. 832 Garnet Avenue, Pacific Beach, For reservations phone 483-4521.

Fiction Writer Raymond

LA JOLLA Univ Towne Centre

BILL GAMBLES

CLAIREMONT

LICORICE PIZZA

PACIFIC BEACH

LICORICE PIZZA

FASHION VALLEY

BILL GAMBLES

BALBOA PARK

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DOWNTOWN 202 C Street A.E.



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tisentation Frida April 12.5 m. Scripp-Cortage SDSU ee 265-5237.

Poetry, Exene Cervenka of the group X, and Henry Rollins from Black Flag, will read from their work, Saturday, April 13, 8 p.m., the Back Door, SDSU, 265-6562

Amateur Comedians are invited "San Diego Laff-Off," since April

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Informal Conversations with Artists in the La Jolla Museum's current show, "A San Diego Exhibition: Forty-two Emerging Artists," will be held every Wednesday throughout April, in has been designated National Humor Month (Bantam Books says rumor wintin (partain books says so anyway), on Monday and Tuesday evenings, 8 p.m., throughout the month, local comics will compete for the title of

TRAGER & MEANS 5 HELPING

to attain this dur

Comedy Night, three comics are

featured even. Tuesdar eventure. 8 p.m., in Monty's Den SDSU. For mote information phone 265-6947.

Informal Conversations with

those with chronic pain, back syndromes, relaxation, beveloped by Dr. Trager, M.D. NEXT TRAINING: Apr. 26-28 & May 3-5 Cathy Guadagno, Instr. 459-5399

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unternation phone 257 6-309.

Symphony, the Palamar
Community Orchestra, under the
direction of Robert Gilson, will
perform Britters' Young Persons
Giade to the Orchestra, with
runtariation by Doud Chase, Ravel's
Pagno Concerts in D Major,
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Music

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outlet.

Music from India will be performed by sitar placer Aliake Dasgupta with tabbla accompaniment by Shvam Kanne, tonight, Thursdan, April 11, 7 pm., Solars Beach Librars, 9814; Lomas Santa Fe Drive, in the Lomas Santa Fe Thata, Solaria Beach, Free, 755-5703.

Local Artists Holly Burke and Nancy Rees will perform original works for just flute, voice, and pune, Friday, April 12, 8 pm., The Book Works, Flower Hill Center, 2670 Via de la Valle, Del Mar. Free, 755-3735

Baritone Cleve Gentlinger will perform songs by Mahler, Debussy, Ravel, and others, Friday, April 12, 8 p.m., Smith Recital Hall, SDSU Free, 265-5224

Open, the Paulic Chamber Open Presents the time to instituted presents the time to instituted performance of the open Din Greaters by Gissanst by Giss

Symplom No. 4, Saturdio, April 13, 8 p.m., and Sunday, April 14, 3 p.m., in the Palomar College Theatre, 1140 West Mission Road, San Marcos, 744-1150 x2316.

Sviboda and piantst Robert Loutselle perform works by Chopin, Scriabin, and others, Saturday, April 13, 8 p.m., Words and Music, 3806 Fourth Avenue. and Music, 3806 Fou Hillcrest, 298-4011.

Temor Gerald Whitner, with accompaniment by Michael Parker, performs word works of Handel, Tosti, Cardillo, and Yanghan Williams, Sundar, April 14, 3 pm., in the hall of \$8, man, Star of the Sea Catholic Church, 7727 Girard Avenue, La Jolla, 466, 9457.

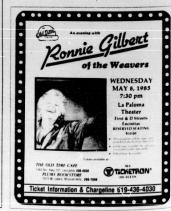
Organ Concert, civic organist Robert Plimpton will perform works of Bach, Mendelssohn, Saint-Saens, and others, Sunday, April 14, 2 p.m., Spreckels Organ Pavilton, Balboa Park, Free.

Chamber Concert, the San Diego Chamber Concert, the San Dieg. Chamber Orchestra, with conductor Doriald Barra and georganise Lorie Bellender, pertone paraset Lorie Bellender, pertone Lorie Bellender, pertone Bellender, pertone Bellender, pertone Bellender, Beach's Piano Concerts in Humos, Hander's Water Manuard Georbavin's "Rapessok in Blue". Februarders Vallender, Beach's Pianotes Vallender, Beach's Pianotes Vallender, Beach's Pianotes Vallender, Beach's Monda, Angel 15, Sherwood Auditorium, Ia Jold Museum of Contemperors Art. Museum of Contemperors Art. Branches Santa, Exposured Lancette, April 16, Fardwark Ram (Country Club, Afarche Santa, Exposured Country Club, Afarche Santa, Exposured Country Club, Afarche Santa, Exposition (1998).

Jazz Concert, a musical benefit, the proceeds of which go to the San Diego County Draft Resisters Defense Find, will feature the Peter Sprague Group and the James Zuller Quinter, Sunday, April 14, 7 and 9 gm., The Cld Time Cade, 1444 North Highwa 121, Leucadia, 543-1152, 753-7518, or 439-8430.

Vocal Works of J.S. Bach. Elizaberh Marti and Constance Lawthers, alto Victoria Hears Shaw, tenor John Peeling, and Fa-Philip Latson, Sunday, April 14, 7,30 p.m., in the Meeting House of the First Unitarian Chusch, 4190 Front Street, Hillerest, 298, 9978 or 298,4522.

Miniconcert, plants Dwal Arden will perform for the landshbur cowd, its program include Beethoven's Sorutat No. 129, 129 Products Thee, Four, and Five from Previo's The Incushe Drammer, and William Allright's Fix Chomans Dates: Two Monday, April 15, noon and 12-N pm., in the Grand Salon, Civic



TO LOCAL EVENTS

Chamber Concert, the Kalichstein, Laredo, Robinson Trio, with violinist Jaime Laredo, cellist Sharon Robinson, and cellist Sharon Robinson, and pianist Joseph Kalichstein, will perform Beethoven's Trio in G Major, Mendelssohn's Trio in C Mimor, and the 1983 Trio by Leon Kirchner, Menday, April 15, 8 pm., Old Globe Theatre, Balboa Park, For information phone the La Jolla Chamber Music Society at 459-3724.

459-372-4.

More Chamber Works by Bach, Handel, Meant, Euraga, Almeda, and others will be performed by Opus II, featuring subsist Karen Victor and classical guitarist Fred Benedetti, Incada, April 16, 11 a.m., 100m 80', Southwestern College, 920 Cory Lakes Road, Chula Vista. Free, 421-6700 x340.

Choral Performance, the Grand Swedish Male Chorus, a ninety-voice choir whose repertory ranges from classical works to folk songs

to San Diego for one performance only, Wednesday, April 17, 7 p.m., Main Stage Theatre, Dramatic Arts Building, SDSU. 265-6947.

Marches and Waltzes are the fare Marches and Waltres are the fare on the program presented by the Palomar College Concert Band, with director Pat How Wednesday, April 17, 8 p.m., in the Palomar College Theatre, Palomar College, 140 West Mission Road, San Marcos, 744-1156.

Sports

Golf, the Kyocera Inamori Golf Classic, featuring top women golfers from around the world, will be played beginning today. Thursday, April 11, and continue through Sunday, April 14. Three top LPGA players — Jan

Ayako Okamoto — have signed up to compete at Fairbanks Rinch Country Club. For information on tee times phone 569-0118.

tee times practice 509-2016.

Bodybuilding, the Southern
California Budybuilding
Championships for men and
women will be held this weekend;
categories include Nowee.
Teenage, Mixed Pairs, and others,
Saturdan, April 13, 7 pm.,
Clairemont High School
audinatiem, 435 O're Drive.
Clairemont 272-3400.

Opening Races at Cajon
Speedway begin this weekend;
stock cars, bombers, super cars,
and pris will take off in
competition, Saturday, April 13,
730 pm. The speedway is locatee
near Gillespie Airport; take the
Bradley of Farmy For more
information phone 448-8900.

Soccer, the Sockers, heading into the Indoor League Western Division Championship, face off against Los Angeles, Saturday,

April 13, 7:35 p.m., San Diego Sports Arena. 280-0280.

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

Frishee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Ballson Park, Free, 298-0920.

Special

Another Laotian New Year Celebration will be held, with Lao foods, dancing, singing, and the sprinkling of perfumed water on celebrants, sponsored by the ESL language program at the Educational Cultural Complex.

Malley 231-1941.

Flower Show, the sixtierth annual Caconado standard flower show and ganden tour will be held Startulay, April 13 and Sunday, April 13 and Sunday, April 14 and sunday, April 14 and 25 and 27 pm, and 11 a.m. on the respective dispersion of the sunday o

Look for the festivities on the laws

of the center, Friday, April 12, 9 a.m., located at 4343 Ocean View Boulevard, Southeast San Diego. 230-2828 or 230-2456.

repare a two-minute monologue call the Globe for details), register

and then wait to be discovered in the Old Globe's auditions, held Saturday, April 13, 11 a.m., Fashion Walley Tower, Fashion Valley, 231-1941.

Aspiring Actors are invited to

A Two-Hour Walking Tour through Balbou Park to look at the spring flowers will be offered by

AN EVENING WITH KARLING FRAIN

You are invited to a spiritual experience with Karin and Frain, entities channelled by Joan Redden.

Date: Sunday, April 14, 1985
Tinne: 7-0 PM
Location: Musican's Union Hall
JT/I Morean Bhul
San Diego, CA
COST: \$10 per person

COST: \$10 per person Contact Charlene Ford for rese

PERSONAL GROWTH **WORKSHOPS**

at USD by

Dr. Sidney Simon, University of Massachusett
Dr. Simon is an internationally known seminar
leader. He has published numerous books on
values, self-esteem, and negative criticism.

values, ser-escern, and negative criticist Personal Growth I Jun 30-July 5 Personal Growth II July 7-July 12 Family Unity July 14-July 19 For complete information call or write Bill Selbert, 515 Crestview Drive Glendora, CA 9140 (818) 335-4277



Chamber Orchestra Donald Barra, Music Director Lorin Hollander, Piano

"One of the most fantastic talents of our time"

Gershwin Rhapsody in Blue
Mozart Symphony #35
Bach Piano Concerto in F Minor
Handel Water Music Sunday, April 14 7 pm Dramatic Arts Theatre/SDSU Monday, April 15 8 pm Sherwood Auditorium, La Jolla

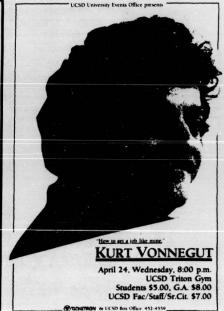
Tickets available at \$14 & \$16.50 Call 756-4865



APRIL 25, Tuesday, 8:00 P.M. MANDEVILLE AUDITORIUM

G.A. \$15.00. UCSD ST. \$10.00 Limousines courtesy of LUXURY LIMOUSINES LIMITED

TICKETRON TOTAL & UCSD BOX OFFICE: 452-4559



READER'S GUIDE

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National Lowers Chinds and sportsoring the vigil for peace, jobs, and justice, which lasts from 5 p.m. until midmight, Mondan, April 15, at the San Diego Midwar Main Post Office. For more information on the vigil phone 265 0730.

Test Your Own Psychic Abilities! There will be demonstrations and information to help you "become more aware of what is already

within you. at this tree meeting, Tuesday, April 16, 2 p.m., Beckeley Psychic Institute, 3137 Nimit: Boulevard, San Diego, 224-1797.

For Kids

Film, five children's films will be shown next Thursday, April 18, 3 p.m., Convinalo Public Library, 640 Orange Avenue, Coronado Free. 522-7390.

Campaign, the International Association of Machinists, the Inter-Religious Task Force on

Vernal Pools, those freshwater Vernal Pools, those fischwater points created by witter rains that spans little eccusystems unto themselves, will be explored by Scripps Aquarium; a two-hour lecture will be presented on Friday, April 12, 7 pm., at the Scripps Aquarium Classroom, 8622 La Jola Shorts Prive, La Jolla, On Saruda, April 13, at 9 a.m., roststrants will take their registrants will take their newtound knowledge to the field as they explore some of the area's vernal pools. For information on the class and field trip phone 452-3624.

Nature Walks in the northern Tijiama River estuary are conducted every Saronday 9 a.m., sponsored by the Southwest Werlands Interpretive Association meet at the south end of Fifth Avenue, Imperial Beach, 237-6768.

Arts and Crafts Fair, more than this two-day event, Saturday, April 13 and Sunday, April 14, 9 a.m., at the Bates Nut Farm, 15954 Woods Valley Road, in Valley Center, 749-1964.

Reptile and Amphibian Exhibit, the San Diego Herpetological Society holds its fifth annual tortoises, toads, lirards, snakes, salamanders, frogs, and more creepy crawlies, Saturday, April 13. Kearny Mesa. For more detail-phone 264-3352 or 742-3442.

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

Postcard Show, some thirty dealers and collectors of postcards and paper collectibles will gather to exhibit and sell baseball cards, books, posters, old calendars. books, posters, old calendars, valentines, and more. Saturdars, April 13 and Sunday, April 14, 10 a.m., at the Scottish Rite Shrine. 1895 Camino Del Rio South, Mission Valley, 749-1048.

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Saturdin, 1.30 pm.; meet at the corner of Famosa Boulevard and West Four Lorin Boulevard, For more information phone 272-8622 after 5 pm.

Sushi's Fourth Annual Prom by the Pontiacs and El Grupo Sexo, crowing of the King and Queen (tish and sardine respectively), a such but, a real but, and all kinds of costumed characters. Turn out at the Santa Fe Depot, at Broadsaw and Kertner Boulevard, downtown. Activities begin at 9 pm. Saturdas, April 13 For reservations phone 235-8466.

Nature Tours through the Silverwood Wildlife Sanctuary are

on group come call 445-298.
Law n Program, on English
"Morris Ale Testaturing triad
dances, will be preformed by the
Sam Droge English Country
Darcers, Sam Droge Morris and
Sawed, and other dance groups
from the same fractions
from the same fractions
Complex, in Bladbo Drik, Ber
Institution of the However
Pacific Relations at 488-2017 or
call 481-1071.

The Natural History Museum information on where to meet and what to wear, phone 232-3821 x204.

Fourteenth Annual American Indian Pow Wow, SDSU's

department of American Indian studies sponsors this event, which teatures the Spotted Eagle Drum The pow wow begins at 7 p.m., on Sunday, April 14, having been postponed from its original scheduling date of last week, in Monteruma Hall, Artec Center, SDSU, Free, 265-6991.

Films, children's films will be shown Friday, April 12, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5269. "Tax Day Protest Vigil," more

"Babysitting," part one of this

seventeen) the basic safety procedures for tending other people's children. For registration information phone the American Red Cross at 291-2620.

"Good Bugs, Bad Bugs," Ken Good Bugs, Bal Bugs, Ker Kerndall leads this "hands-on" workshop to discover who are our antennaed friends and fiends in the insect kingdom, Saturday, April 13, 10 and 11 a.m., The Children's Museum of San Diego, 8657 Via La Jolla Drive, La Jolla-For registration information phone 450 O767.

"Bubbles Galore!!!" children in "Bubbles Galore!!" children in the first and second grades will learn how to make giant bubbles, make geometrically shaped bubbles, perhaps even see one from the made, in this workshop, Santada, April 13, 10 a.m., in Discover Comer, Reuben H. Fleet Space Theater and Science Center, Balboa Park, For 238-1233 x213.

Pupper Show, Marie Hitchcock San Diego's "Pupper Lady," presents Rainbow Robot and Pupper presents Rainbow Robot and Puppe Friends. Saturday, April 13 and Sunday, April 14, 11 a.m., 1 and 2:30 p.m., sponsored by the San Sunday, April 14, 11 a.m., 1 and 2:30 p.m., sponsored by the San Diego Pupper Guild, Pupper Theater, Presidents Way, Balboa Park. 466-7128.

"Light, Color, and Shadows," in this workshop designed for children in the second and third grades, students will study the

TO LOCAL EVENTS

effects of strobe lights, colored lights, and the creative use of shadow imagery. The class meets Saturday, April 13, 1 p.m., in Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Balboa Park, For registration information phone 238-1233 x213.

Children's Concert, children in the first through sixth grades are invited to attend this program of music and theater; selections include a series of short scenes from the Gilbert and Sullivan operetta Patience, rag and jazz numbers from the Twenties, performed by the Palomar Brass performed by the Palomar Brass Quinter, and Britteris Young Person's Guide to the Orchestra, with narration by David Chase. The performance will be held on Saturday, April 13, at 2 p.m., in the Palomar College, 1140 West Mission Road, Son Marcos. 744-1156.

songs, and special guests entertain every Sunday, I p.m., near the Tile Shop in Scaport Village, downtown, Free, 235-6569.

Galleries

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APRIL 20-28, 1985

opening reception, Sunday, Apr 14, 2 p.m.; the exhibit continue through May 3, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town, 295-0075.

"India: Three Views." "India: Three Views," photographer Edith Kodmur, watercolorist Calvin Fortbook, and painter Neter Worthington, who traveled for six weeks in India in 1982 on Fultright-Hass Fellowships, will exhibit their works through Frida, April 12, in the gallery of the Jessel. Community Center, 4799 Fifty-fourth Street, East San Diego, 583-380.

Lithographs and Miscel-Media Works by Luguna Beach artist Paul Darrow continue to hung on the walls through Sarunda, April 13, Multicultural Arts and Humanites Center, 425 Market Street, downtown, 235-8092.

"Linchained Masters" nagination and vision are whounts for the exhibition that counts for the exhibition that incorporates "chance and spontaneity." The show continues through Saturday, April 13, Pink & Pearl Gallery, 711 Eighth

Lithographs and Mixed-Media Works by Laguna Beach artist Paul Works by Lagona Beach artist Far Darrow continue to hang on the walls through Saturday, April 13, Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-8092.

"Young American Artists III," the multimedia works of five young emerging American artists continues on view through

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. Silkscreens by Corita Kent, who

new twenty-two-cent postage new twenty-two-cent postage stamps, are on view through April 20, Accecclo Gallery, 4010 Goldfinch Street, Mission Hills. 296-8748.

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

Oil Paintings by Al Ernns are on display through April 26, Gray's Gallery, 250a Crest Street, Escondido, 746-5226.

New Bronze Sculpture by Wade Saunders and new works by Robin Bright continue on view through April 27, Quint Gallery, 664 Ninth Avenue, downtown, 239-4502

"Developing Time-Drawing Time," an exhibit of photographs and wax drawings by German arti-lurgen Olbrich depicts scenes of downtown San Diego; it continues through April 27, Sushi Gallery, 852 Fifth Avenue, downtown, 235-

"More Is More," ten local artists

— Tom Driscoll, Ellen Irvine.
Kathy Marshall, Marjorie

Nodelman, Aviva Rahmani, Gail Roberts, Brent Riggs, Scott Schafer, Ism Schuette, and Born Williams — are included in a show, which turn until April 27, spensored by the Artheriaeum Music and Art. Library in La Jolla. The exhibit will be held on the Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

Street, adjacent to the Athenaeum, 454-5872.

"Balancing Act," in the West Gallery a solo exhibition of nineteen silk-steen prints by Mario Uribe; in the East Gallery is a group show of gallery artists. Both shows continue through May 4, Maple Gallery, 2400 Kettner Boulevard, downtown, 234-2151 second floor of the La Jolla Public Library, located at 1006 Wall

"Weapons against Ennui," alumnum sculptures by Myrra Noble, art glass by Jeff Seely, and honzine works by Trooth are on vie through May 4. Thomas Mallory Callery, 14/08 Camuno Del Mar. Del Mar. 259-0422. An Exhibition of Contemporary An Exhibition of Contempo Ceramics, featuring eight an whose works emphasize colo continues through April 27, Gallery Eight, 7464 Girard Avenue, La Jolla, 454-9781.

"Curators' Choice," more than "A San Diego Exhibition: Forty miseum's vaults have been chosen or this exhibit, works by Manet, "A San Diego Exhibition Forts-two Emerging Artists," this exhibition, the first of its scope and size in the circ, features such arrises as Marie Lara, Wick, with the circ and the circ arrival side, and many, many more. The exhibition also includes a checkle of performance art presentations, video and film shows, fashion designs, and more, it continues man experience and in the continues. for this exhibit, works by Manet, Thurber, Ludhinse Lauthre, Moran, Sorolla, and others are on view through May 5, San Diego Museum of Arr, Balls a Park, 232-7931.

"A Work of Illumination," recent photographs by Harley Gaber, one of the forty-two artists selected for the La Jolla Museum's "Emerging Access" with the control of the con-



"The Magical Kingdom of Nepal," a slide-illustrated lecture will be presented by Mary Van Nostrand of Helix Showmasters,

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READER'S GUIDE



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CLOSED ON MONDAY

"A New Pompeii on Cyprus?"

"Myth and Renaissance Art," Timothy Verdon, Florida State

University professor of classics, will speak Tuesday, April 16, 2 p.m., in the Council Chambers, Aztec Center, SDSU. Free, 265-5186.

Local Gemologist Lis Mahan will speak on diamond substitutes and Cubic Zirconia in particular, Tuesday, April 16, 3 p.m., in the auditorium of the Natural History Museum, Balbya Park Free, 232.

"The Situation in the U.S. Left and the Prospects for Left Unity Today," Chicano activist and member of the League of Revolutionary Struggle William Gallegos, and Carl Davidson, a Gallegs, and Carl Davidson, and com-modear-freez acts set and to-me-member of the Marxist-Lenanist Communist Party, will speak on the future of the leftist strongle, Friday, April 12, 7 p.m., Grass Rosis Cultural Center, 1947 Thirright Avenue at Grope Street Golden Hill, 232-5009.

"The Politics of Intellectuals,"

Prec 492-5403.

"Women and National Development." SDSU professor Development." SDSU professor the saddress spenisoral by the San Drego Chapter of the San Drego Chapter of the Winner's Earn't Council of the United Nations Association, Friede, April 12, 738 pm., Thou Chutarian Church, 498 Front Street, Hillierest, 453-9280.

"The Holocaust: Lessons for a Pluralistic Society," professor John Roth of Clauremont Kemon College will be the keynote Continues 1435250.

Local Lecturer Vere Wolf continues his series on Russian music and composers, his next folk will explore the lives and works of Rachmaninov and Tchaikowsky, Sundax, April 14, 7.30 pm., Athenaeum Music and Arts. Library, IOSS Wall Street, La Jolla. 454-5872. speaker in the eighth annual Holocaust Symposium, Wednesday, April 17, 7 p.m., Manchester Conference Center, USD. For more information call 571-3444.

571-344.
Local Newspaper Editor and Columnist Don Bander will discuss the J. David Dominelli saga and, coincidentally, Bander's own inancial councertons to the affair this newly toured book with the remarkable tritle Captam Money and the Golden Golf. Wednesday, April 17,745 pm., Carlishad Ciry Libonay, 1250 Elm Street, Carlishad. "Theosophy: Practical Guidelines toward Humanity," Alan Donar is the featured speaker at the next open meeting of the San Diego Theosophical Society, Sundan, April 14, 10-32 a.m., at the Library Center, 4120 Thirtieth Avenue, North Park, Free, 563-6777.

"Social Justice" is the subject for the talk by Max Oliva, former director of Social Ministries in California, Justian, April 16, 8 p.m., in Salomon Lectine Hall, USO, Free, 2004714.

"Myth and Psychoanalysis

SaySU classics professor Robert Eisner will speak on the uses and abuses of classical mythology in

abuses of classical mythology in modern psychiatry and parallels between Freud's life and that of Euripides Pentheus, Wednesday, April 17, 2 p.m., Casa Real, Artec Center, SDSU Free, 265-5186.

center, SPSU Free, 265-5186.

"An Economist's View of Comparable Worth," SDSU professor Adam Giftord will discuss the contraversy in the next "New Views of Women" series fecture, Wednesday, April 17, 3 p.m., noon 221, Hermer Hall, SDSU, Free. 265-6524

"World Literature in the Era of Late Capitalism." Fredre Jamesen, potesses of interature at UC Sarta Cruz, will deliver the offer annual Reserved annual Reserved. Elliott Memorial Lecture, Wednesdax, April 17, 8 pm., nosm 112, Peterson Hall, UCSD. Fee. 422-5214.

Radio/TV

the state of the s will do anything to further his art, Saturday, April 13, 10 p.m., KPBS TV, Channel 15.

"Poltergeist," well, there's thus strange tree in the back yard, a whirlwind in the closet, and a little girl gets trapped inside the family TV. All the makings of a thriller coming across your set. Sunday, April 14, 8 p.m., KGTV,

"Nightsongs," American Playhouse presents this drama, with poetry by Fae Ng, about a Vietnamese woman's struggle to adapt to a new life in New York City's Chinatown, Mondax, April 15, 9 p.m., KPRS-TV, Channel 15.

"The 39 Steps," Hitchcock's spy thriller, with Robert Donat and Madeleine Carroll, will be shown Wednesday, April 17, 1 p.m., KPBSTV, Channel 15.

Come Slither

(continued from page 1) and ditch slime, in the drainage basin of my mother's washing machine. It was beautiful. My water dog had his own little world, safely enclosed, forever But then, two days later, my mother did a load of laundry. The little salamander was scalded to death, and I'll never

forget his tiny paws curled down against his hardened body. I was heartsick. But within a few days, while my father was cleaning out the garage, he came upon a rusty old coffee can. Darned if it didn't have a live Darned it it dan't have a live salamander in it, circling happib in the orange muck. I took him back to the ditch and let him go. The lesson: left alone, life creates its own nourishing muck and the only muck I should be and the only muck I should be concerned with is my own. But there are muck makers who know how to take care of lizards, know how to take care of litards, snakes, and salamanders, and they'll be proving it this weekend. The San Diego Herpetological Society will hold its fifth annual live reptile and amphil: an exhibit between 10 a.m. and 4 p.m. on Satuday. April 13, a r the Cabrillo Recreation Center, 8471 Jordan Street in Kearny Mesa. A variety of local and exotic lizards. salamanders, frogs, and toads will be on display. The exhibit

742-3440.

Fundraiser's Edge

(continued from page 1)

Then there is the matter of music. I have the greatest respect for the Pontiacs, reputedly Santa Barbara's hottest rock 'n' roll band, and who would be so bold fand, and who would be so bold as to criticize El Grupo Sexo from Orange County, described as a cross between "myopic Jeff Beck and New Wave Mariachi"? But I remember the fundraising dance at the Albert Hall to help dance at the Albert Hall to help the starving street people of Mayfair, at which music was provided by the combined forces of the London Philharmonic, the Preservation Hall Jazz Band, the Bolshoi Balalaika Ensemble from Kiev, the chorus of La Scala, and lifty sitar players from Bombay, all of these playing at the same time. Now that is what I call dancing! As at all elegant fundmisers,

As at all elegant fundanises, there will be intermission entertainment at the Sushi Prom: Subador Cavillo street musician; Ben Harroll's Clancy Cops; a trouge of San Diego across; and the crowning of the King Fish and Queen Sudime of King Fish and Queen Sudime of an any of that compare with the intermission festivities at the 1961 Newport Prom in support of Africa: The entertainers there of Africa: The entertainers there of Africa? The entertainers there included Rudolf Nureyev and Margot Fonteyn, a recitation of the entire play of Hanlet by Johr Gielgud, the Marx Brothers, the Andrews Sisters, a special gues appearance by Enrico Caruso, nd my own incomparable piec of performance art, An America Tragedy: The Woman in the Iragedy: The woman in the Vacuum Cleaner Bag. As for crownings, what we had in Newport was Jack and Jackie Kennedy, who were already

wearing their crowns.

Raw fish is of course the in thing in California these days, and what could be more and what could be more appropriate to a Sushi Prom that sushi, served up by sushi chef Kazumi! Yet I can remember fundraisers where the food was

TO LOCAL EVENTS

actually cooked — a confession of how old I am. Everything declines; there is no helping it. Still, nothing could keep me away from the Sushi Prom this year, where I will show up, like everybody else, in high-tech flashiness, evening clothes for the Eighties, the

cornes for the Eighties, the epitome of glitt and camp. Sushi's fourth annual Prom will take place this Saturday, April 13, at 9:00 p.m., at the Santa Fe Depot, Broadway and Kettner, downtown. Tickers for this fundarising done and this fundraising dance and entertainment will be available entertainment wil be available at the door or at Sushi itself (856 Eighth Avenue). For further information phone 235-8466. — Violet Rosenbloom

On Silver

Ghana (then the Gold Coast), i Orbana (then the Gold Coast), if was not until the Sixties that native industries appeared among Africa's newly independent black nations, primarily those along its eastern coast: the Ivory Coast (first featured produced in 1964), Guinea and Nigeria (both 1966), Senegal (1967), and Angola (1968). Following quickly in the early Seventies were first feature from Sudan, Zaire, Gabon,

from Sudan, Zaire, Gabon, Mauritania, Niger, Cameroon, Congo, Mali, and Upper Volta. While the output from these nations has been tiny (no more than eight or ten films per year from any one of them), several or their products have attracted attention on the international festival circuit. The only real festival circuit. The only real auteur to emenge so far, at least s far as his work is consistently imported to these shores, has been Senegal's Ousmane Sembene. A veteran by Central African standards, he directed African standards, he directed his country's first feature, La Noire de ("Black Girl"), in 1967, and since then has treated both drama and comedy in an earthy, semidocumentary style with a humanist outlook that has influenced the filmmakers of

has influenced the filmmakers of all black African nations, be they rich or poor, living under dictatorship or democracy. The cinema of black Africa and that of the black nations of South America and the

presents a seven-film survey discussion of the black

discussion of the black experience worldwide. The series kicks off this Saturday with the American feature Ashes and Embers (1982), shot on the streets of Washington, D.C by the young independent filmmaker Haile Gerima. It's a stark surrealistic drama which follows the daily encounters of an alienated Vietnam vet. Screening on Sunday will be a double feature Sunday will be a double feature, starting with Seyett ("One Man Several Women"), a 1980 comedy by Ben Biogaye of Senegal, exploring that country's shifting social mores through a look at the state of the traditional polygamous marriag Next is Poco (1981), from Upper Next is Poco (1981), from Opper Volta, directed by Idrissa Quegraogo, a gritty tale of upheaval among rural families in that poverty-stricken nation's rapidly urbanizing society

rapidly urbanizing society.

The following weekend will bring four more films, beginning with Sembene's groundbreaking it Norie de ..., and the arthouse hit of last year, Sugar Cane Alley, by Exana Pauley of the Caribbean island of Martinique.

Carabbean island of Martinique.
Also screening will be a new thin
from Mali, Bazar ("The Porrer")
by Sondenane Crise, and a later
film by Sendenne Crise, and a later
film by Sendenne, Boom Niver.
The festrod secrets this
Saruday and Sunday, Accrete Mali,
an account of the Crise Crise
Standay and Sunday, April 19,
20, and 21, at the Educational
Cultural Complex, 4443 Ocean
View Boulevard. Screenings
View Boulevard. Screenings
Users Boulevard. Scre View Boulevard, Screenings begin at 750 p.m. on all nights. Advance tickets are available at the UCSD box office, or through Ticketron, for further information call Bonnie Ward at 452-3103 or Par Johnson at 280-2827.

- Rick Geary

independent film production in the U.S., are the concern of the Journey across Three Continents Film Festival, a New York-based Film Festival, a New York-based haveling series sponsored by Thard World Newsreel, the Metropolitan Museum of Art, and the American Museum of Natural History, and brought to UCSD under the auspices of Contemporary Black Arts program. Continuing over the next two weekends, the series presents a several full surveys. intended to spark discovery and

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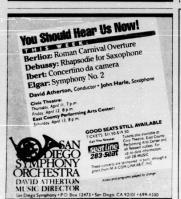
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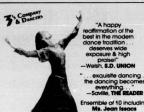
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READER'S GUIDE TO LOCAL EVENTS

Artwalk

ower Tab and crinkle cut tries at Carl's at Fourth and Broadwa. There would be a new post-modernist movement called the Scaport Village School -whole world view, which structures as metaphor for the true honor of this inhumane capitalist system. Imagine tweedy would-be novelists clambering into cats and proudly belting out their destinations to the confused drivers. Take me to PanSoBrot (the Pannikin south of (the Fannikin south of Broadway) or "G-Spot on the double!" (the G-Street mole). And the cabs would whit past young art students scattered here and there throughout the center city, all busily sketching such

Can it be true that such a

delicious fate awaits our sleeps, breen Southern California town? It may, and this weekend's Artwalk could be just the right Arrank could be just the right catalyst for such a transition. On Saturday, April 13, Fifth Avenue's Installation Gallery will be sponsoring an all-slav art fair in which San Diegars will and artists. In addition, local artists will be able to take a gander at buildings that have been recently made available as studio and loft space — the Ramer Corporation Building at 730 Thirtoenth Street and the Salvation Army Building at Eighth Avenue and J Street, to artists and galleries will be flying

casily identity them. The Artwalk itself is Kalmia Street to the north all

Kalma Street to the north all the way south to Chicano Park, where at 12.30 p.m. there will be a guided tour and ceremony to dedicate the addition of several dedicate the adultion is sector new mutals to the park's already time collection. In addition, several galleries will offer demonstrations of their respective specialties during the day the San Diego Print Club will be showing visitors how prints are made; Maple Gallery will hold paper-making demonstrations at 12-00 and 3-00 p.m.; and Earthbound Gallery will ofter tours and ceramics demonstrations. The San Diego Repertory Theatre will also offer fours of its facility will also offer fours of its facility at 11-00 a.m. and again at 3-00 p.m. And attists themselves will be in their studies to discuss their works, notably Arthur Frick at 320 Eleventh Avenue with his wonderful display of with his wonderful display of oversize musical instrumenticated Mangarita Popova of 404 Third Avenue with her eccentric collection of multimedia jewelry and accessories. Although time

and space will limit thorough

that any of the many places

that am of the many places available for their perusal should be well worth their time. Those atraid that they may tucker our after a brief period of Artwalking should also know that the "Molley Trolley" will be

recognized and enjoyed form of tolk dance and music. The origin of flamenco, like

in the Arradiks from the Arradiks from Homeron centers will open to provide maps and suggestions. These centres can be found at the following seatons: the Arr El Cortex at 702. Ash Street (24.85XD). Maybe Colleys, 24XN Setting Market Market and Arradiks (24.95XD). Market Street, (24.85XD). Market Street, (24.85XD). At 47. First become (24.95XD) at 447. First become (24. the origin of Spanish gypsies, a most experts seem to feel their roots are in India. The gypsics' language, Romany, is a variant of Sanskrit, and the emphasis on hand, arm, head, and upper torso movements in the dancing is similar to Indian and oriental forms. Their music is a blend of secular and liturgical songs of the Moors and Sephardic Jews of Spain adapted to the everyday subject matter and expressive style of the

gypsies.
The dramatic, emotional of many forms of Spanish regional folk dance. A full sampling of the various styles will be offered by a San Francisco-based company, Theatre Flamenco, tomorrow UCSD. Their program will also include some New World Hispanic offshoots from Mexico and Colombia. Theatre Flamenco for seventeen years h been performing and teaching Hispanic dance, for the last ten years under the artistic direction of dancer-choteographer Dini Roman, a veteran of various companies in Spain and the United States. Theatre Flamenco will bring their blend of ballet, bolero, cante jondo, and tandango to UCSD's Mandeville Anditorium, Friday, April 12, at 8:00 p.m. Tickets are available through the UCSD box office, or Ticketron and Ticket Master outlets. For more information call 452-6467.

- Lydia McRae

Watermedia Paintings by Pauline Doblado Elaine L. Harvey Pauline A. Marks

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Reception 5-7 pm Sunday. April 14

and space will limit thorough discussion of what each artist and gallery has to offer, prospective Arrwalkers should be aware that considerable planning has gone into this event, and

Flamenco

ontinued from page expressions are all elements of expressions are all elements of the original flamenco form that excite and communicate the performers' emotion in a theatrical setting. A few purists may scorn it, but world audiences love it. Flamenco is

noughout the day. At 9-32 a.m., the Artwalk's

controlled artist Robert Smiths-opening of artist Robert Smiths-new installation, entitled Sacred Equations. For those who simply want better to know what San Diego has to offer artistically, the Artwalk will prove to be a fine

introduction. And for these teching to cast aside the everyday and hammer away at universal themes with the aid of ink, clay, paint, stone, or pen, this could

be an excellent opportunity to find a new home. For further

information please call 232,9915.

— Abe Opinear

introduction. And for those

available to provide free rides

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith: commentary is by Jonathan Swille and Jeff Smith. Information is accurate according material given us, but it is always wise to phone the theater for any

ABSEAT FRIEMDS

The Gaslamp Guater Theatre's production of the Alan Ayckfourn comedy has all of as usually high standards. Will Surgeous's direction that the Alan Ayckfourn comedy has all of as usually high standards. Will Surgeous's direction the play a comedy of manners about people who look them). Its coat turns in some time performances do turns in some time performances do turns in some line performances do turns in some line performances das formed. Well conditionated with Joseph Charleston beyong the limits of the host performance of the characters beyond beliefs, and both flowers with a conditional performance of the characters beyond beliefs, and the characters beyond beliefs, and the characters beyond the characters beyond the conditional performance of the characters of the characte could qualify for a photo spread in a magazine. The only thing that falls short of the mark at the Gaslamp is the play itself. Absent Friends merits, at best, an antechamber in Ayakbourn's partition. A fairce of reversed expectations, the connecty demonstrates many of

the connecty demonstrates many of his trademarks, including people behaving untrue to form, crafty enjambments of layers and levels, and things typically falling apart. But unlike Ayckbourn's better works, the center of Absent Friends does not center of Absent Frends does not hold for long. His artistry cannot hide his many contrivances, and he gives his usually refined ironies too loose a reign. As soon as one learns to anticipate the opposite of the norm — which happens early on — the which happens early on — the hay becomes predictable and tedous. Overall, the cornedy has the feel of some rally angulars that got lost on their way to the typewriter, the territory of the typewriter, the territory of the typewriter the territory of the typewriter the territory of the typewriter that soul, turn the tables, and have him sermonize on the beauties of easterner. But Ayckbourn has donce he has tipped his hand, with hour souls odd brand of ulee, the hurt souls do dib rand of ulee. 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 wo acts. The unlikable characters-though often played well by Susan Herder, Paul Nolan, and Patti van recree, Paul Polan, and Path Van Roode at the Caslamp — are little more than vehicles for the playwight's heavy ironies. Even their angst is hollow, which may be Avckbourn's point. If so, he has ANYTHING GOES

ANYTHING GOES
Schastian's West Dinner Playhouse
is staging the 1934 musical—
music and lyrics by Cole Porter, book
by Guy Bolton and P.G. Wodehouse
(revised by Howard Lindsay and
Russel Crouse)— about the
adventures of Reno Sweeney and

adventures of Beno Sweeney and thrends absoad an ocean liner, Bill Raflery has directed the production, which includes such popular hits as Anything Goes." You're the Toy. The Deliver's, and Disor, Galvier', Blow. Cast members are Joy what the such as the Company of the Markets, Jeff Schlichter, Lynn Dore, Markets, Jeff Schlichter, Lynn Dore, Lynn, Mark Ebrelien, Dawn Stanier, Dann Wan Diere, Mario Derwing, and Debtie Foley (Sm.) Dons VanDevr, Martio Derwing, and Debbis Foley, (Sim.)
Sebastian's/West Dinner Playhouse, 140 Avenida Placo, San Clemente, through May 18, Wednesday through Statuday, dinner at 6-30 pm., curtain at 8.00 pm. Sunday, dinner at 9-30 pm., curtain at 7-00 pm. Mattiner Sunday, dinner at 1-30 pm. curtain at 1-30 pm. for information call 422-9560.

BREATH OF SPRING
The Alpha Omega Players present
Pilot Code's council, with histor
Pilot Code's council, with histor
Pilot Code's council, with histor
Based on the Tolani Bood
Based on the Tolani Bood
Based on the Tolani Bood
Sprinderne': He pilot about a group
of senso citates who steel has from
that's says Henry A. Seantino, long
time member of the company)
Virgina White Elect, the
Alpha Chronic Playforance. [53]
Tyler Avenue San Dogo, I Faldy,
Alpha Chronic Playforance. [54]
Tyler Avenue San Dogo, I Faldy,
and 12 Henroph My. (8) + ridge and
information call 466-1710.

THE BUTLER DIDIT
The Pive Hills Players present the
The Pive Hills Players present distions of the testing surrounding
the polarises created when a
production. Card members are June
Langham Judan Moore, Lynette
Despris

CELEBRATION CELEBRATION
The San Diegiculo Payhouse
presents the musical — by Torn
Jones and Harwy Schmids creators
of the Funtacticks — about a
between summer and winer Alan
Craig Difform directs the poudse inno
Craig Difform directs the poudse inno
Cate and the Cate of the Cate of the
Meacham, But Rechert,
Melion that, Paud Alan,
Alan
Callagher, Medi Granger, Susan
Gallagher, Medi Granger, Susan made it much more convincingly

'A first-rate production . . . Cash and Ross are simply outstanding."—Jeff Smith, READER

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EXTREMITIES

Houston, Patrick Monaghan, Georg Rains, Merri Silvas, Etyse Tomlinsor and Julie Watson. (Sm.) San Diesguito Playhouse, through April 1.3, Friday and Saturday at 8:00 p.m.

The South Coast Repertory Theatre is staging the world première of Beth Henley's new comedy-drama about Hank and Jen, two mature Hark and Jen, two mature Southerners, and their children from previous marriages. Jen's new rehes, and the desire for revenue rehes, and the desire for revenue rehes, and the desire for revenue family to exter local society at the annual deletization that Sephern Debolowsky directs the production. Cast members include Jeffrey Cast members in Jensey Porty, Charlest Jeffrey Cast Jeffrey Jeffrey Cast Jeffrey Jeffr designer. (Sm.)
South Coast Repertory. Theatre,
Main Stage, through May 12;
Tuesday through Saturday at
8:00 p.m. Sunday at 7:30 p.m.
Matinee Saturday and Sunday at 2:30 p.m.

EXTREMILES
Within Mastroommer's donn's cable
a smaps spell. The play is about in
the tables—and its braid screen
is a smap spell. The play is about in
the tables—and its braid screen
close left to the imagination, either
to fill in missing sheads or to comprecioncrete, undoughtable images of
tomered and volution that occur on
stage. Except for some contineed
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th assailant in the play, never says so, but she shows us in scene after scene that her life has been aftered forever. Few contemporary works

of the enjoined safe, it is toped, in drama's ability to generate due concern for its subject. The play is not something one enjoys, but the San Diego Repertory Theatre's bold production is certainly deserving of spect. Sam Woodhouse's de

tir the emotions and, it is hoped, the

ranks among his finest efforts. He could he play be reasons statily, frombly, and, to his credit, invisibly, frombly, and, to his credit, invisibly Like Anthrony De Longis's expres at Rept. the production overall's so flighteningly realiste that one never notices the Chercography benevolation, the moves Of the cost, only Any. Herzberg misses the mark with an unclear effort, which defracts even more in contrast to the others. Bathara Murray has taken a skeleton of a role — Patricia, one of Marjorie's housemates, is little more than an accumulation of buz jargon — and has given it unexpected depth. And since they be come intertwined by the end of the play, it is difficult to the end of the play, it is difficult to separate the individual performances of Darla Cash, as Marjorie, and Tavis Ross, as Roul, her assalant. It is easy to say, however, that both Cash and Ross are samply outstanding. Cim.) San Diego Repetior V Thesis through May 5. Thursday through Sunday at Bio Op im. Matties Sunday at Bio Op im. Matties Sunday at Bio Op im.

Modica, Douglas Roberts, and Mart Authory han in many come: moments, Falfwer & Bays in a very improved and the state of the control production has added in the plays's humor with many inventore chaping but all too other he playsinght in world to laber in the keep than the playsinght would to laber in the keep than the playsinght would to laber in the specific plays and the characters are written so think, the production overall suffers from an inhabitan evel power that, though laber of the control of the control laber of the control of the control of the lapsaded theater. (Sim.) Bowery Theater, though Apal 20. C. Thurdogy through Saturday at 18 of pure in the control of the control of the control of the control of the 100 pm. Should at 7.00 pm. ANTHER DAY

Other Balay's cornedly was first produced in 1971, before the seventees list of such Anal Bala Seventees list of such as such as a such as FATHER'S DAY MARY, MARY

IMPROV. COMEDY CLASSES

aftershocks of watching a perinarer commitment shedded by a divorce and the blind terror of having to begin anew — are treated gibbly as well. In order to make his point that "every day is Fatter's Day," in a male dominated society. Hailey has drawn

he female characters so weakly the

the ternate characters so weakly that they are little more than stereotypes in the Bowery Theatre's production of the play director Birm McC sllum has attempted to give the play edget and dimensions missing in the script But even though McCallum and.

Bot even though McCallum and actresses beborah Jerd, Ginny Lynn Safford, and Bornie Kucera have tried to push them into believability, the female characters remain more manishins than people. The actors, by contrast, are free to roam, and Nat Modica, Douglas Roberts, and Mark Anthon's urn in many come:

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Jacquie Lowell 270-6772

SAN DIEGO STATE UNIVERSITY Man Stage and Experimental Theate

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Vista Way, Vista

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share of socko one-liners. But these usually come the moment a scene

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READER'S GUIDE TO THE THEATER

whose openness and frankness nevides for comic relief. Frank Aayne directs the production. Members of the cast are Linda Kas Anderson, Bill Brinsfield, Lowell

NIGHTS OF COLUMBUS

The Coronado Playhouse presents the world premiter of a new musical farce by Thomas Overland and Eric Evans, both San Diegans, Although the musical is based on historical facts about the voyages of Christopher Columbus to the "new world," the cornedy also plays "fast."

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PINOCCHIO
The South Coast Repertory Theatre's Young Conservatory Players are staging the popular children's story. Directed by Dame Doyle, this version Penny West, and Katherine Laird-

SAN DIEGO

ACTORS THEATRE

Jonnson, (SM.) South Coast Repertory Theatre, Second Stage, Saturday, April 13 at 1/00 pm, and 3/00 pm, and Sunday, April 14 at 3/00 pm, and 5/00 pm.

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU and THE GREAT AMERICAN CHEESE SANDWICH The Marquis Public Theater is offering two nity productions of two

offering two nifty productions of two very furns plays. Christopher Durang's Sister Mary Ignatius is a swage satire on Roman Catholicism

and on the stupions, ignorance, an narrow mindedness of teachers in Catholic schools. Like all savage satires, it is manifestly unjust to its subject, unising legitimate criticism with brutal destructive hatred. But where the playwright's hatred flames through virtually uncolored by art. through virtually uncolored by art, the humor – cruel as it is — makes, the play a delight. You don't have to be a Catholic to enjoy it (or, for that matter, to object to its nastiness). The Marquis production, expertly directed by Minerva Marquis, features Ann Richardson, an monstrously cliché-ridden rural American family finds all its major crises solved by an American cheese sandwich. Delightfully acted and staged. (Sa.) Marquis Public Theater, through May 11; Friday and Saturday at 8:00 p.m.

THAT CHAMPIONSHIP SEASON The North County Community
Theatre is staging Jason Miller's
award-winning study of four former
high school teammates who meet
for a reunion with their coach. John
Douglas directs the production. Cast Douglas dieses the production. Cast members are James Delmi. Dermis luner. Demns Medalfey, Rec. James Delmis Members, Lander Delmis Members Community. Theatre cautions its audiences that the language occasionally employed by the actor some playagers. (Sm.) North County Community Theatre, Friday, April 2 Uniqued April 28. Friday and Saterday, 80 GD pm. Matrice Stundy, at 20 Jp pm.

THE TORCH-BEARERS George Kelly's The Torch Bearers, which is being staged by Jack O'Brien at the Old Globe, is part of



MELEN







READER'S GUIDE TO THE THEATER

what appears to be a curren renascence of this American playwright's work. The play is psywrights work. The play is obstensibly a sattree on the fad for amateur acting by the idle rich. Actually, there is a lot of evidence in the play to indicate that Kelly sthematic interest lay elsewhere. The real theme of *The Torch-Bearers* is not "the little theater movement" but not the little theater movement but marriage. Its point of view — unequivocally antagonistic to the independence of wives — makes it a weberment and sour sattre on the attitudes of such a play as A Dalf's House. What is wrong with The Torch-Bearers is that Kelly has been unable to reconcile his contradictory aims as a dramatist, and his aims as a diamatist, and his consequent consequent compromises have made him untrue to his material. Was he writing an armasing popular satine about rich ladars perterain got be actresses? Wes, insideed – and for such a play he created flat, visid, arcical characters, with no psychological complexity or moral substance, make only to be poked fun at, But wasn't he also writing a serious play about maritage, about maritage, about han at the warn he also wrining a servicine play about manage, about the proper relationship between the proper play the proper that the proper play the proper the proper play the proper the proper play the play the play play the pl

learies liters berooth whose home hereines and mead souled beauth resided an admissible ability to make a first plan and the souled beauth resided in admissible ability to ender Medical plan laters and admissible plan laters attackly both home of the Lasens, where there generations of Danish where there generations of Danish and Samuel adjust to loss. Late Meticalle's Stranger Stratz, Wangs is a tragecomic house of the transfer and tragecomic house of the souled beauth of the transfer and transfer and the souled beauth of The Torch-Bearers is deeply flawed fearless titans beneath whose as a play, and any stage production of it is bound to reflect its equinocations. Confronted with a script that is part satisful farce and part a serious (if misguided) sorigit that is part satisfied faree and part a seemon of imagalachy and a seemon of imagalachy and a seemon of imagalachy and a seemon of the faree which a their parents of the seemon Old Globe Theatre's production 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 Strang Snow last spring, has an obvious affinity for Metcalfe's work. His affinist for Metcalle's work. His direction of Vidings, in many ways a much more theothically elaborate man more theothically elaborate may be a supposed to the supposed the play's caperiness to please, whenever possible: the has handled its complex sarrative form—scenes, sollisques, sall, And the has cattled a tender, carning production. Shoots scass is splended—especially Charles Hallahan on Peter and Michael technical work at the Cassius Carter. stretches where the comic temperature drops precipitately, and instead of lightly gluoring off a come control of the properature of farce. Relly works the incident oner, estending it, showing it, talking about it, exploring it, until it in circle the properature of the proportion of static weariness among McGaire as Veris — as is the technical work at the Cassiss Carter. Stephen Metcalle was at the opening night performance of Vikings and he must have been struck by the Old Globe's struck by the Old Globe's struck by the Old Globe's more sympathic production. (Sm.) Cassias Carter Centre Stage, through May 5°, Iuca-Sub through Sattuday at 800 pm. Standay at 700 pm. 200 pm. Standay at 700 pm. 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. (Sa.) Old Globe Theatre, through May 5; Tuesday through Saturday at 8:00 pm. Sunday at 7:00 pm. Matinee Saturday and Sunday at 3:00 pm. Sunday at 7:00 pm. VIKINGS
Although the real Vikings were a bunch of ill-mannered drunks who would blast into a coastal village, like Hell's Angels, and ransack the place on a whim, to Stephen Metcalle they were the stuff of which Kirk Douglas

WAKING DREAMS Local playwright David McFadzear Waking Dreams is the fourteenth world première produced by the

Lamb's Players Theatre. It is also one Lamb's Players Theatre. It is also one of the most conceptually intriguing of the new plays Lamb's has attempted. Its genre is myth, and the production is strongest when it leaves the particulars of McFadzean's story and rises toward that folfy, windswept plane where archetypes. windsweep plane where arc hetypes shoot bearns of claidy down into the shadows below. These moments in the production are few, however. Too often the play's ascension into the realm of myth is thwarted by the often the play's ascersion ratio the resident of myth in themstell by the resident of myth in themstell by the resident of myth in themstell by the resident wages to show how through themstell by the show how themstell by the same of myth to explain with the special by the play as set in Fbland, during the spring of 16-19, the show th demystifies, and while rational explanations abound for the strange phenomena in the play. Waking Disams leaves open the possibility phenomena in the play, Malory Fearms leven spoint the possibility that the world of the characters in the world of the characters in the properties of the character — that go on and on. Some of these are full of conflict and harmoning descriptions of inhumane acts. But while the character go: the properties of the properties of the consenses, the action could and of the present action on stage cases, the action could and of the properties o

subordinated, whenever possible, to the thrust of the action toward the play's potentially symbolic finale. (Sm.) Lamb's Players. Theotre, through April 13. Thursday through Saturday at $8.00~\mathrm{pm}$. Matrice: Saturday at $2.00~\mathrm{pm}$.

WELCOME TO ANDROMEDA and THE PLUMBER'S APPRENTICE

The newly formed San Die Theatre will debut with the Theater will debut with the performance of two one act plays. Welcome to Andromeda places the center of the universe in the bedroom of an articulate young pasadispelog on the eve of his twenty first brithday. The Planther's Appendice is about the comical attempts of a lifer union journeyman to educate a altherated terminal. attempts of a lifer usion parameters to educate a liferation of more apparentee. James Manley has disterted being sold times from the life and the rest being possible from Finish and possible processing possed by Jack Porchast of a Angherinche Life Hamen in the continue designer. Bell to Market William and Angherinche Life Hamen in the croation designer. Bell tolking the lighting designer, and Lawrence Crobb the isosand designer. Shill be lighting designer, and Lawrence Life and the lighting designer, and Lawrence Crobb the State of the lighting designer. And Lawrence Crobb the State of the lighting designer, and Lawrence Crobb the State of the lighting designer. And Lawrence Crobb the State of the light designer. And Lawrence Crobb the State of the lighting designer, and Lawrence Crobb the State of the light designer. And the light designer is the light designer. The light designer is the light designer.

WOODY GUTHRIE. The San Diego Repertory Theatre presents the one-man tribute to America's great balladeer. Featuring William Anton as Guthrie, the show William Anton as Guthine, the show has been previously presented by the Rep at the Sucht Gallery in Florenthe Leveloped by Rom Taylor the ebox presents selections from Guthine sentings, sorage, sorange, and a barkdog of photographs of the period (Em.). San Diego Repectory Theatre: Soth Average Playhouse, through April 30, Monday and Biesdoy at 8,00 pm.





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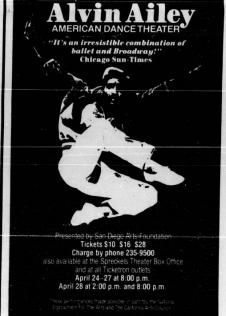
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READER'S GUIDE TO THE MUSIC SCENE

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

If you can imagine a band that boasts Franz Kafka on bass. Nero on violin, Mad Max on sax, George Orwell on guitar. Caligula on trombone, and the Marquis de Sade whipping everyone into shape from his perch behind the drums, then ou'll have some idea of what to you'll have some idea of what to expect from Ronald Shannon Jackson and the Decoding Society. Not that his band makes oppressive music or induces psychopathic neuroses on the contrary, the Decoding Society makes very liberating Society makes very liberating music. It's just that the group's mad, wall-eyed riffing, amphetamine tempos, chromium timbres, and monde bizaro melodice sombine for a certifiable cray sound, especially when compared with those of other hands currently making the rounds. Jackson, a firm-fisted drummer who has absorbed a great deal of knowledge about 'froc' music during tertures with Ornette Coleman, Nebros about what he calls 'harmolodic' music and shared them into neat. bizarro melodies combine for a

shaped them into neat

geometric shapes that make

more sense to the average ear. He has done this without abandoning the basic premise of Colemans "harmolodic" theory.



in which the elements of melody, harmony, and rhythm assume equally important roles in tying together the loose ends of free playing to create a new ensemble style. But Jackson has toyed both with the harmolodic thing and with Coleman's earlier. more basic notions of freedom to produce a sound perfectly suited to the Eighties — a sound that is fixed to a rhythmic base with composed, melodic tethers, but which is spinning so wildly

simultaneously serves as an or the maelstrom that roars holding long notes and sketching sharply defined, arcing melodies culled from any number of ethnocultural sources. Jackson has the chops sources. Jaccool has the choise to be a splashy traps drummer (check out his solos on the album Pulse, released last year on the small OAO/Celluloid label), but in the context of the Decoding Society he sticks to becoming society he stores to idiosyncratic backbeats and cracking, slave-driving accents that provide a solid focus for the listener who finds it difficult to get his bearings from the random, free-flight excursions of saxophonist Eric Person. trombonist Robin Eubanks, violinist Akbar Ali, guitarist Vernon Reid, keyboardist Onaje Allen Gumbs, and bassist Melvin

mylosing patterns of in school musicians. During a given piece, Jackson will pick and choose rhythmic fragments from among the many tossed about by his the many tossed about by his sidemen, highlight them, and incorporate them into his highly strilized adaptation of early Afro-American drum and-bugle-corps drumming, a style characterized by set tempos and drum patterns that are set and the strill and the strill grant and the strill and the strill specific patterns that are set spontanets. Eackson's propulsive drumming simultaneously serves as an sistent prod and as an anchor for the macistrom that roars around him, a multirhythmic mash in which two or more musicians will be playing in unrelated tempos while one or more melody instruments will be

Jackson's approach to composing and playing is considered by some to be a clarified, "decoded," even simplified interpretation of Coleman's harmolodicism, and his detractors could claim with some justification that Jackson is trying to reach a broader audience than his purist mentor ever could. If they needed ever could. If they needed evidence to support that contention, they needn't look any further than Jackson's lates album, Decode Yourself, which dips a toe into the mainstream with the Prince-ly funk of "Undressing" and the schizoid blues of "Tricky Vic." But if there are those who think of Jackson as little more than an eclectic, ambitious satellite of Coleman — capitalizing on his association with Coleman in much the same way that drummer Billy Cobham exploited his tenure with guitarist John McLaughlin there are many more who feel that the volcanic drummer and that the volcanic drummer and his hyperactive, energietic mates make some of the most invigorating music around. It may, in fact, be too invigorating for some, as evidenced by the number of walkouts at Jackson's performance in the Old Globe Theatre several years ago as part of the San Diego Jazz Festival. Those who remained for the duration of that show for the duration of that show may not have understood everything they heard, but they left with their eyes and ears —

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touches the ground. Early in his development into

an avant garde jazzer. Coleman sought to escape from the binds of musical patterns — the constraints of tempo and meter, the tyranny of predetermined

harmonic movement, the

claustrophobic pressure of

prearranged improvisational spaces. Ironically, Jackson has become the most eccentric of Coleman's disciples partly by

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and one would hope their minds and one would hope their minds
— wide open. For a similar
experience, be at the Spirit this
Friday when Jackson and the
Decoding Society will be joined
by Trowsers and WWIII for a

concert being presented in

conjunction with the San Diego conjunction with the San Dieg Jazz Festival. In other concerts this week, Burning Spear and the Burning Band and the Kushite Raiders will play reggae at the La Paloma Theater, tonight, Thursday while the Paul Butterfield

Blues Band and Preston Smith and the Crocodiles are at the Belly Up Tavern; on Friday night Loudness and Warrior will appease the heavy metal crowd at the California Theater downtown; while the Robert Cray Band is kicking off a two-night stand at the Belly Up Tavern. On Saturday night, Tex and the Horseheads and the Screamin' Sirens will be at the Rock Palace; and Din, the Captured Hearts, and the Tropics will be at the Spirit. Sunday's shows include an afternoon bash at Vacation

Village's Grand Ballroom. Village's Grand Ballroom, featuring Peanuts Hucko, John Best, Bob Havens, Frank Scott, Jack Sperling, John Collins, Rod Cradit, Bill Hill, Tony Ortega, and an eighteen-piece band doing big-band music; and a concert later that assentic flexitying. hand music; and a concert later that evening featuring Autograph and Aircraft at the California Theater. Pianist Chick Corea begins a four-night stint at Elario's with two shows on Tuesday night; and the Belly Up Tavern will host Sky Walk and the Fends on Wednesday night.

CONCERTS

Burning Spear and the Burning Band and the Kushite Raiders: La Paloma Theater, tonight, Thursday, 8 p.m., First and D streets, Encinitas. 234-8462 or 239-9236.

The Paul Butterfield Blues Band and Preston Smith and the Crocodiles: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Loudness and Warrior: California Theater, Friday, April 12, 8 p.m.,

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

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 Up Tavern, Friday and Saturday, April 12 and 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Puerto Rican Folklore Festival of Music: La Casa de Puerto Rico

Saturday, April 13, 7 p.m. 4323 El Cajon Boulevard. 284-2071.

Tex and the Horseheads and the Screamin' Sirens: The Rock Palace, Saturday, April 13, call for time, 3465 El Cajon Boulevard. 563-1068

Din, the Captured Hearts, and the Tropics: Spirit, Saturday, April 13, 9 p.m., 1130 Buenos, 276-3993.

PLUS THE KUSHITE RAIDERS

Thursday, April 11

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"Big Band Bash" featuring Peanuts Hucko, John Best, Bob Hawens, Frank Scott, Jack Sperling, John Collins, Rod Cradit, Bill Hill, Tony Ortega, and an eighteen-piece band: Grand Ballroom, Sunday, April 14, 2 p.m.,

Autograph and Aircraft: California Theater, Sunday, April 14, 8 p.m., 1122 Fourth Avenue, downtown. 232-6800.

Chick Corea: Elario's, Tuesday, April 16, through Friday, April 19, call for times, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

Sky Walk and the Fends: Belly Up Tavern, Wednesday, April 17. 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Venom, Slayer, and Bible Black: California Theater, Thursday,

Mony Mony's

April 18, 7:30 p.m., 1122 Fourth Avenue, downtown, 565-9947.

Special EFX: Sherwood Auditorium, Thursday, April 18, 8:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404.

Otis Rush and Doug Randall: Belly Up Tavern, Thursday, April 18, 9 p.m., 143 South Cedros

The Ventures: SDSU's Backdoor, Friday. April 19, 8 and 10:30 p.m.. Aztec Center, San Diego State University campus. 265-6562. The Johnny Otis Show: Belly Up Tavern, Friday, April 19, 9:15 p.m.,

143 South Cedros Avenue, Solana Beach, 481-9022.

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

The Itals, Roots Radics, Don Carlos, and Nightshift: La Paloma Theater, Saturday, April 20, 8 p.m., First and D streets, Encinitas. 234-8462 or 239-9236.

Luna and Subject to Change: Student Union West at Southwestern College, Saturday, April 20, 8:30 p.m.-12:30 a.m., 900 Otay Lakes Road, Chula Vista. 421-5851. Agent Orange: The Rock Palace Saturday. April 20, call for time, 3465 El Cajon Boulevard. 563-1066

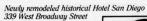
Sainte Maxime

Miles Davis: Humphrey's, Sunday April 21. call for times, 2303 Shelter Island Drive. 283-SEAT.

Crocodiles: Belly Up Tavern, Saturday, April 20, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Gymnasium, Saturday, April 20, 8 p.m., 1313 Twelfth Avenue, 264-

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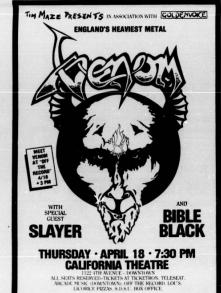
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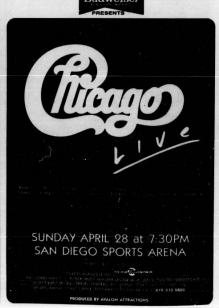
ALBERT COLLINS

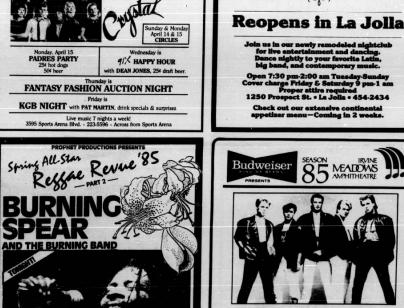
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FRIDAY - APRIL 19 - 8 PM

Vandals, M.I.A., and Love Canal-SDSU's Backdoor, Sunday, April 21 8 p.m., Aztec Center, San Diego

Katie McKinzie: Abilene Country Saloon, Monday, April 22, call for time, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131.

The Wynton Marsalis Quintet: UCSD's Mandeville Auditorium. Tucsday, April 23, 8 p.m., University of California at San Diego campus, La Jolla, 452-4559.

Albert Collins and the April 23, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Bo Diddley and Preston Smith and the Crocodiles: Belly Up Tavern, Thursday, April 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Eric Andersen: Old Time Café, Friday, April 26, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

Tupelo Chain Sex: The Rock Palace, Saturday, April 27, call for

KGB-FM

time, 3465 El Cajon Boulevard. 563-1066.

Stanley Jordan: Humphrey's, Sunday, April 28, call for times, 2303 Shelter Island Drive. 283-SEAT.

Chicago: Sports Arena, Sunday, April 28, 7:30 p.m. 224-4176. David Sanborn: Shooters, Tuesday. April 30, 7 and 9 p.m., La Jolla

Village Inn, I-5 at La Jolla Village Drive, La Jolla. 283-SEAT. Andreas Vollenweider: SDSU's Open-Air Theater, Friday, May 3, 8 p.m., San Diego State University campus, 265-6947.

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

Leo Kottke: Humphrey's, Sunday, May 5, call for times, 2303 Shelter Island Drive. 283-SEAT.

Ronnie Gilbert: La Paloma Theater, Wednesday, May 8. 7:30 p.m., First and D streets.

Encinitas. 436-4030.

Carl Burnett, Milcho Lieveu, and Bob Magnussen: First Interstate Plaza Building, Friday, May 10. 8 n.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.

"Jazz Live" featuring Speed of Sound: San Diego City College Theater, Tuesday, May 14, 8 p.m.. Fourieenth and C streets, downtown, 230-2481.

The Ducillo 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 Palace. Friday, May 24, 9 p.m., 3465 El Cajon Boulevard. 563-1066.

G.B.H.: State Theater, Saturday May 25, 8 p.m., 4712 El Cajon

CLUBS

Club listings are compiled by Ron Club listings are compiled by Ro Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Duane Wall and Bobby Allen, country and country rock. Friday and Saturday evening, and 5 p.m., Sunday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: The Paul Butterfield Blues Band, blues and rhythm and blues, and Preston Smith and the Crocodiles, rock and rhythm and blues. Thursday: the Robert Cray Beach, seek and thythm and blues. Band, rock and rhythm and blues Friday and Saturday: Planet, rock, the Reflectors, rock, Automatics, rock, the Bob Long Band, bop,

borgie, and jazz, Doug Randall, rock, and the Heaters, rock. Sunday: the Mar Dels, vintage rock, Sunday: the Mar Dels, vintage rock, Monday: the Rebel Rockers, rock and regage. Tieseday: Big Red and the Red Hots, rock and rhythm and the Red Hots, rock and rhythm and blues. Wednesday. Afternoon Concerts: The Bob Long Band, boyp boogle, and Jazz. Priday. Stone-key and rock, Wednesday.

Rookworks/Pannikin Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Holly Burke and Nancy Rees-Briggs, flute and piano jazz, 8 p.m.,

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

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

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755-6733: Automatics, rock. Thursday through Saturday; Scarlet, rock, Sunday and Tuesday; Notice to Appear, rock, Wednesday.

El Comal, 12845 Poway Road. Poway, 486-1010: Rick Rivas ontemporary, Friday happy hour: Wednesday through Saturday

Fanny's, Tamarack and I-5. Carlsbad. 729-4996: Detour rock, Friday and Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Circles, rock, Thursday through Saturday: Neon Vanilla, rock, Wednesday.

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

Full Moon (formerly Robby G's). 485 First Street. Encinitas. 436-7397: Toys, rock, Thursday through Saturday: Shake, rock, Wednesday.

The Flying Bridge, 1103 North Hill Tennison, country and

contemporary, Monday through Saturday, Denny Tymer, country and contemporary, Sunday,

Gilbey's Cocktail Lounge 945 West Valley Parkway, Escondido 480-0420; Friendship, contemporary, Tuesday through Saturday; Gil Palacios and Linda Parra, contemporary, Friday through Monday.

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Road Runners, vintage rock, Sunday and

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000: Denny and Kristina Clark, contemporary, Tuesday through Saturday, Jim Moore, contemporary, Sunday and Monday, Piano Bar: Kevin Green, Monday through Friday

Hungry Hunter/Oceanside, 1221 Vista Way. Oceanside. 433-2633: Steve Reynolds and the Flying Enchilada Sisters, blues, ballads, and boogie, Wednesday through

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400

Tony Irvine, contemporary, country and oldies. Thursday and Wednesday: the Rondeau Brothers, contemporary, Friday and Saturday.

Ireland's Own, 656 First Street. Encinitas. 944-0233: Sean McVicker. Irish and contempora Paul Dunn, Friday and Saturday

Jerard's, 815 North Hill Street, Oceanside, 722-7668: Doc James, Mr.C. and Company, Jazz and contemporary, Tuesday through Sunday.

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

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

La Tapatia, 340 West Grand. Escondido. 747-8282: Latin Soul.

music, Friday and Saturday; live nusic, Sunday, call club for information.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: Stampede, country, Thursdaythrough Sunday the Jesse Daniels Band, country,

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

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

Mille Fleurs, 6009 Paseo Delicias 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

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: The Heaters, rock, Thursday through

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Sedonna, rock, Tuesday through Saturday; Outta Controll, rock, Sunday and Monday.

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

Out Del Plar Cake, 2730 Via de la Valle, Del Mar 755 6614: The Rick-Wells Show, virtage rock, Thursday through Saturday, the Five Carreless Lovers, blues and rhythm and blues, Sunday: Ella Ruth Piggee, jazz and blues, Monday and Tuesday, Private Domain, rock, Wednesday

Hig way 101, Leucadia 436-4030: Dubbie Fier, jazz, blues, and women's musi. 7:30 p.m.. Thursday; Blackthorn, Irish, Scottish, and 3 musi. Scottish, and American string band

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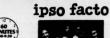
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music, 7 and 9 p.m., Friday: Gamble Rogers, troubadour and humorist, 7 and 9 p.m., Saturday: the Peter Sprague Group with Kevyn Lettau, jazz, and the James Zollar Quintet, jazz, 7 and 9 p.m., sunday Old Time Hoot Night faesday: Jennifer Jeffries, folk, 7:30 p.m., Wednesday, Sunday brunch ncert: Catherine Espinoza, Irish

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248:

Live music, Friday and Saturday, and Sunday brunch, call club for

Pea Soup Anderson's, 896 Palomar Airport Road, Carlsbad. 438-0880: Rockola, Beatles musi and oldies. Thursday through Saturday Delene, contemporary 5:30-8 p.m., Monday through

Pomerado Club, 12237 Pomerada Road, Poway. 748-1135: The Savery

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

Ralph and Eddie's 390 Crand

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

Reuben's, 2515 El Camino Real, Carlsbad. 434-1766: Papillion, Top 40 dance music. Tuesday through

Rogue Stills, 9850 Carmel Mr Road, Peñasquitos, 578-2144: Carmen and Carmen featuring Nick Benedict. Top 40 dance music.

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

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall. 758-3762: The Trescendos, big band dance music.

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

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

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

Tequila Flats, 3296 Mission

That Pizza Place, 2622 El Camini Real Carlsbad 434-3171: Brass Tax. jazz, Friday: Bluegrass Etc., new and traditional bluegrass.

Them Bones, 221 East Grand. ountry rock, Wednesday through

Triple S Steak House, 1740 East Vista Way, Vista. 726-8770: Chaser, country, Wednesday and Thursday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Chaser, country, Friday and Saturday.

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockev Club: Planet, rock, Thursday through Sunday: Outta Controll, rock, Tuesday: Tranzaction, rock, Wednesday, Derby Room: recorded music, Friday, Saturday, and Wednesday.

Whiskey Creek, 14240 Poway country, Wednesday through

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Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: The Heroes, rock, Thursday through Saturday; the Rick Wells Show,

vintage rock, Sunday and Monday; Planet, rock, Tuesday and

Wooden Nickel, 13303 Poway Road, Poway, 748-6364: Ron Morin, country, Thursday and Wednesday: Wild Fire, country, Friday and Saturday.

Atlantis, 2595 Ingraham Street. Mission Bay. 226-3888: Chain Reaction, contemporary, Tuesday through Saturday.

Beaches

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing. Friday and Saturday.

Bahia Hotel, 988 West Mission Bay Drive, Mission Bay. 488-0551: The Jets, vintage rock. Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday Piano bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monder.

Beach Club, 1921 Bacon Street Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822: The Blonde Bruce Band, blues and rhythm and blues. Thursday; the Us Band, rock. Friday and Saturday: the Blitz Brothers, rock.

Carlos Murphy's, 4303 La Jolla Village Drive. La Jolla. 457-4170: New Men (Ron Bolton and Bruce New Men (Ron Bolton and Bruce Datias), rock, Wednesday through Saturday; the Starmakers, recorded music and video audience participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission

Boulevard, Mission Beach, 488-1081: Forward Motion, Top 40-dance music, Tuesday through Saturday, except Wednesday who live jazz is featured, call club for information.

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

Elarjo's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Peter Drive, La Jolla, 459-05-41; Peter Sprague and the Dance of the Universe Orchestra with Keeyn Lettau, jazz, Thursday through Saturday; Bob Long, jazz piane

Sunday and Monday. Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: The Siers Brothers, rock, Tuesday through Saturday, with the Monroes, rock Tuesday Sive Lines

> Hilton Hotel, Cardo Bar 1775 Bast Mission Bay Drive, Mission Bay, 276-4010. The People Movers, contemporary, Wednesday through Saturday, Triple Play, contemporary, Study, the adcontemporary. Sunday through Tuesday.

Up, rock. Sunday and Monday

Hotel del Coronado, 1550 Orange

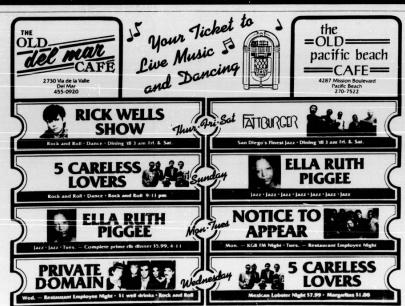
TICKET **EMPORIUM**

Madonna, April 19 & 20 Chicago, April 28 Frankie Goes to Hollywood, June 15 Cate, LA. now run

Padres opener, April 15, buy/sell Snow ski trip/Mammoth Mountain April 25, 26, 27 & 28

if you don't see it listed call & ask Now accepting refundable deposits for: steen, ZZ Top, Culture Club, Cyndl Lauper, Neil











RESTAURANT **EMPLOYEES' NIGHT**

If you work in a restaurant or bar just wear your establishment's T-shirt or bring pay stub with you NO COVER CHARGE \$1.25 beer, wine & well drinks all night



Monday. April 15

SALUTE TO THE PADRES **OPENING NIGHT**

5ive lines up

Tuesday, April 16 & every Tuesday night 9/X FM & THE HALCYON

ORIGINAL MUSIC SHOWCASE NIGHT

MONROES &

Hosted by 9/X -FM's Bryan Jones

9/X HAPPY HOUR FROM 6-9 PM

Hors doesyres

91¢ Long Island iced teas, 91¢ Schnapps shooters
5191 potato skins
TRIVIA CONTEST conducted by Bryan Jones for prizes,
trips, dinners, movie & concert passes.



"KING ME" **NIGHT**

Every Wednesday from 6 pm-12 midnight Little Kings beer—2 for \$1.50 or a Little Kings and a shot of Schnapps for \$1.50

\$3.95 "EARLY BIRD \$3.95 **DINNER SPECIAL"**

Monday-Thursday, 5-7 pm choice of: Fresh Red Snapper, Terlyaki or Hawaiian Chicken Soup or Salad, Vegetable, Baked Potato or Rice Pilaf "THE BEST KEPT DINING SECRET IN TOWN" Hurry & take advantage of this fabulous offer!

..... Bring this coupon with you.

Islandia Hotel, Suppor Club/Lounge, 1441 Quivers Road, Mission Bay, 224-3541; Peter Robberecht, piano variety, Tuesday through Thursday happy bours, the Peter Robberecht Show, variety including classical and Top 40 music, Friday and Saturday

Jose Murphy's, 4302 Mission Soulevard, Pacific Beach, 270 3220: Private Domain, rock. Thursday through Saturday: the lets, vintage rock, Sunday and Monday: Ipso Facto, rock, Tuesday

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLeod, piano and vocal variety, early evening Tuesday through

Le Chalet 5046 Newport Avenue Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300; Voyeur, rock, Thursday through Saturday; the Smith Brothers Band, rock and rhythm and blues. Sunday and Monday: Born Cross-eyed, music of the Grateful Dead, Tuesday and Worlnseday.

Le Sainte Maxine, 1250 Prospect Le Sainte Maxine, 1250 Prospect Street, La Jolla, 454-2434; Pepper and Salt, Latin, salsa, Top 40, big band, swing, French, Italian, and Greek music, Tuesday through

Loma Portal (formerly Rodeway Inn), 2910 Nimitz Boulevard, Loma Portal. 224-3655: MGM, Top 40 dance music, Friday and Saturday; live music, Thursday, Tuesday, and Wednesday, call club for

McP's,1107 Orange Avenue. Coronado. 435-5280: Soho, contemporary, Thursday and Wednesday: Black Market. contemporary. Friday and Saturday

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

Mony Mony's, 3595 Sports Arena Boulevard Loma Portal 223-5596 Boulevard, Loma Portal, 223-3596; Crystal, rock, Thursday through Saturday, Circles, rock, Sunday and Monday: In Colour, rock, Tuesday and Wednesday.

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

Mulvaney'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 Old Pacific Beach Cafe, 4207 Mission Boulevard, Pacific Beach, 270-7522: Hollis Gentry and Fattburge; jazz, Thursday through Saturday: Elia Ruth Puggee, jazz and blues. Sunday: Notice to Appear, rock, Monday and Tiesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: Mel Goot, jazz piano. Tuesday through

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 453-1217. The Little Rig Band Leve and Eq. 40 dance music, Thursday through Saturday, Chapter Eleven, Top 40 dance music, Tuesday and Wednesday.

The Salmon House, 1970 Quivera Road, Marina Village. 223-2234: Sally Saxton, contemporary, Tuesday, Friday, and Saturday

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and

Spice Rack Restaurant, 4315 Mission Bodevard, Pacific Beach, 483-7666, Robert Wetzel, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Preific Beach. 274-2323: Dean Davidson and Bob Morss, jazz, 5:30-9:30 p.m., Tuesday through

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

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: David and Francesca Savage, light classical music, Sunday brunch.



THURSDAY, TONIGHT
THE FRESH with THE CURBS and NIMBUS OBI A CHRISTI PRODUCTION

FRIDAY, APRIL 12 SAN DIEGO JAZZ FESTIVAL PRESENTS ion with 91X's
RES WITH PARADISE (his last this Sunday so catch The
Doc with special quests on their going away party April 14th

17 pm-2 am on 91k) RONALD SHANNON JACKSON



SATURDAY, APRIL 13

DIN with CAPTURED HEARTS, formerly Voices, and
OPAL plus TROPICS and introducing
TEN YARDS beginning 8 pm sharp

o THURSDAY Plus harge and Cuba Libre spec

EDNESDAY, APREL 17



BENEFIT NIGHT

ASSASSIN · AIRCRAFT RAGGED LACE · VICTIM

All proceeds to be donated to Police Officer Assn. Survivor Fund Co-produced by Fine Line Entertainment

MIKE & DAVE

Saturday, April 13

TEX & THE HORSEHEADS SCREAMIN' SIRENS

PLAIN WRAP

Wednesday, Apr. 17 . Cox Cable's CLUB 33

Coming events:
April 20—AGENT ORANGE
April 27—CHRISTIAN DEATH
May 11—BLASTERS
May 24—ALIEN SEX FIEND

Relax and do it here 3465 EL CAJON BLVD.-563-106



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with special guests, 91X d.j.'s, Damaja Le & Makeda • Large skanking floor FRIDAY & MONDAY

COLLEGE NIGHT lege I.D. gets 2 in for 1 from 9-11 pm 504 drafts 8-10 pm

The state of the s SATURDAY THE BEAT GOES ON CHAOS finues with MIKE & DAVE 504 drafts 9-10 pm

SUNDAY & TUESDAY SALSA

WEDNESDAY • PREMIERE Dance to the N.Y.C. Hip Hop sounds 92.5 FM'S

STUDIO RASCALS performing master mix live Free admission • 2 for I wells 9-11 pm

Coming April 22: Monday night

CHAOS

Lounge, Vacation Isle, Mission Ba 274-4630; Marley Days "Pariama Nights" with the Bob Campbell Trio, Latin and contemporary jazz Tuesday through Saturday; Laura Springer, jazz and contemporary mo and vocals. Sunday and Monday.

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

Windrose, 1935 Quivera Road Marina Village, Mission Bay Park. 223-2335: Dirk Debonaire, rock. Wednesday through Saturday

San Diego North

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

The Alamo, 3093 Clairemor Drive, Clairemont, 276-2240: Flyweil, rock, Tuesday through

Bacchanal, 8022 Clairemont Mesa Bacchanal, 8022 Clair-mont Mess Boulevard, Keram Mess. 580-89022: The Beat Farmers, rock, rockabilly, and country rock, Wedneady through Saturday, with the Lonesome Strangers, rhythm and blues. Fridag and Staturday, and the Bitta Brothers, rock, Wedneaday: the Brother Foung Band, rock, and seed that the Charles and Hos Hac Zhoo. Rock Dates and rhythm and blues. Tuesday

Blarney Stone Pub, 5617 Balbox Avenue, Clairemont. 279-2033: Jim and Theresa Hinton, Irish music.

The Blue Bayou Lounge, 2537 Clairemont Drive, Claire 0965: Jimmy Nixon and Saturday; get your rock soft with Jarrett, Thursday and Sunday.

Rodev's, 5353 Mission Valle Bogey's, 5353 Mission Valley Center Road, Mission Valley, 297 8361: Hollis Gentry and Fattburg jazz, Sunday, Rockola, Beatles music and oldies, Monday and Tuesday.

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

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329: Zzaji, jazz, Thursday through Saturday: Eric Foster, classical guitar, early evening. Thursday, and Saturday through Tuesday. John Lyons, classical guitar, early evening Friday and Wednesday; Mike Zoumaras. classical guitar, Friday lunch; live jazz, Tuesday and Wednesday, call club for information.

Carriage House, 7945 Balboa Avenue. Clairemont. 278-2597: Peter Jay, contemporary, Wednesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano bar: Sharon Skidgell, Thursday, Sunday, Monday, and Wednesday, Kevan Melton, Friday, Saturday, and Tuesday.

Haiji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Wednesday through Sunday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-1101: Splash, contemporary, Thursday through Saturday: Bogart, contemporary, Sunday, and Monday, Feelin. Top 40 dance music, Tuesday and Washandew Wednesday.

Holiday Inn/Mission Valley,







Downbeat Magazine said 'contemporary blues at its best, strongest and in the making ... Dance and feel good —the B.U.T. Lament

BOB LONG BAND

Sunday, April 14 * Entertainer Awards Countdown *14
6 PM—THE HEATERS
7 PM—DOUG RANDAL
8 PM—BOB LONG BAND
9 PM—AUTOMATICS
10:15 PM—REFLECTORS
11:30 PM—PLANET

Times may vary due to

Awards ceremony at La Paloma Theater • Sunday, April 21, aftermath party immediately after at The Belly Up.



April 17 • Tickets available at Belly Up & Ticketmaster 68:30 pm − **STONE'S THROW**





Coming.
Friday, April 19—JOSEPHY DYTS BATO*
Seturday, April 20-58 pm—CHECAGO 15 BING BATO
9 pm—JAMES BARRAN THE STRE
TUESday, April 23—BIT CARGOE
THURsday, April 23—BIT CARGOE
THURsday, April 23—BIT DEBOLEY

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

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Mission Valley, 291-5720: Heart and Soul, Top 40 dance music, Tuesday through Saturday

La Hacienda Cantina, Missio La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South. Mission Valley. 298-8281: The Spud Brothers, rock and comedy, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828 Ipso Facto, rock, Thesday through Saturday, with the Londons, rock, Friday and Saturday, the Londons, rock,

The Magic Lamp, 9522 Miramar

Road, Mira Mesa, 271 8780; Recorded music with Mr. Goodhye, Wednesday through Sunday, live music, Saturday through Monday,

Monk's, 10475 San Diego Mission Road, Mission Vallee, 682,0060; Mission Vallee, 682,0060; Sept. Mission Vallee, 682,0060; Saturday, Jack Costanzo and Gerric Woo and the Bad Bears. Top 40 dance music, Sunday, the California Transfer, contemporary. Monday; live music, Tuesday, call club for information.

Monterey Whaling Company, 887 Camino del Rio South, Mission

Valley 291-1638 L.A. rock. Wednesday through Saturday, the Rebecca Drake Review, variety music and stage show. Monday

The Moonglow, 4615 Claremont Drive Claremont, 273-1022, 440 Kenneth Rice, Richard Cedarberg, Brian Bannock, and Chris Matthess). Top 40 dance music, Tuesday through Saturday, Jimmy Nison and Downhome, country, Sunday and Monday.

Navajo Inn. 8515 Navajo Road, San Thursday through Saturday: Lookout, rock, Sunday and

Monday: Red Alert, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band. Dieseland jazz, swing, and oldies, Friday and Saturday

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Southwind, contemporary, Tuesday throughSaturday, Dining Room: Kathy Llowd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa

originals. Thursday through Saturday; the Jimmy Corsaro Trio. jazz, Monday.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300; Danny Topiaz, contemporary, beginning early evening. Tuesday through Saturday.

Smuggler's Inn. 402 Fashion Valley, Fashion Valley East. 291-7170: Dave Stilley, contemporary. Friday and Saturday.

The Speakeasy, 9379 Mira Mexsa Boulevard, Mira Mesa, 566-0970: The linmy Corsaro Trio, iazz,

LET'S DANCE! TO THE **BIG BAND SOUNDS** SUNDAY, APRIL 14, 2 PM

VACATION VILLAGE RESORT, GRAND BALLROOM 1404 W. Vacation Rd., off Ingraham

PEANUTS HUCKO JOHN BEST BOB HAVENS

FRANK SCOTT
JACK SPERLING
JOHN COLLINS

ROD CRADIT
BILL HILL
TONY ORTEGA

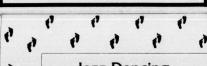
PLUS an 18-PIECE BAND playing favorites from the SWING ERA with conductor ABE MOST, the great clarinetist.

San lickets: Prepaid 316, any per to the door \$18.50 per perso senior discount. All prepaid held at the door. CALL SAN AZZ CLUB 454-8745. Do mg. call Vacation Village.

Tickets: Prepaid \$16.50 per person; at the door \$18.50 per person; \$1.50 senior discount. All prepaid tickets held at the door. CALL SAN DIEGO



unge Tuesday-Saturday, 9:00 pm-1:30 am hatham's Jaxx Gwartet every Sunday, 4:00-10:30 pm Happy Houra Monday-Saturday, 4:00-8:00 pm Sunday 4:00-6:30 pm, hot & cold hors of oeuvres day Buffet Brunch 10:00 am-2:00 pm, all you can eat des one cocktail • Adults 39-95, children under 10 \$7.95



lazz Dancing Tuesday through Saturday



Coral McFarland & the Art Resnick Trio

PORTHOLE Jounge 9 pm to 1 am

Holiday Inn San Diego Embarcadero

OUR SPRING FEVER'S BREAKIN' AND THE WHOLE PLACE IS SHAKIN'.

Spring Fever Festival April 17-20

Carlos Murphy's is swingin' into spring. Join us for four straight nights of feverish fun.

Every night features a different zany contest. And the feotloose full Curlos Murphy's is famous for. You might even win a Kodak Disc Camera or a great Motown album. So see what's shakin'. At the swingingest place in town.



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Friday, Saturday, and Wednesday,

ock, and the Fresh, rock,

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MUSIC VIDEO SATELLITE SPORTS

Snirit 1130 Buenos Avenue Bac Spirit, 1130 Buenos Avenue, Bay Park; 276-3995: Nimbus Ohi, nek, the Fresh, rock, and the Curbs, rock, Thursday; Ronald Shannon Jackson and the Decoding Society, rock, the Trowsers, ska and reggae, and WWIII. rock, Friday; Din, rock, Captured Hearts, rock, Opal, rock, Ten Yards, rock, and the Tropics, rock, Saturday; Afro Rumba, Latin selection of the Ponte and the Ponte salsa dance music, and the Punk Rasta Low Riders, Carribean reggae, Tuesday; Relay, rock, Roeg,

Springfield Wagon Works, 5255 Kearney Villa Road, Kearney Mesa 565-2272: Jo Treanor, piano bar, Thursday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511. Coral Room, The Four of Us, swing and group vocals, Tuesday through Saturday, the Dick Lopez Trio. swing, contemporary, and vocals, Sunday and Monday, Crane Roon Bert Torres, contemporary, Tuesday through Saturday

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Jeff Williams, contemporary.

Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary, Wednesday and Thursday: Costa V. contemporary, Friday and Saturday; Frank Dexter,

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Ray and Lainie Cornea with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance

contemporary, Sunday through Tuesday.

music, Thursday through Saturday, Dan Connor, piano and guitar requests, and originals, Tuesdeay and Wednesday Monday through Thursday Expresso, contemporary, Friday and Saturday,

> Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday, Saturday; Cimmaron, country, Sunday and Mondow

> > Your Palace, 32282 Governor Drive, University City, 453-4444; Mel Goot, jazz piano, Sunday brunch and Monday from 5-9 p.m.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Stu Shames, Jazz piano, 6-8 p.m., Monday through Friday, Kathy Lloyd, contemporary Lloyd, contemporary harp, Sunday through Wednesday

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Shine It On, contemporary, Tuesday through Saturday





April 9-13 9:00 pm-1:30 am Tuesday Specials— Imported beer Wednesdays—Ladies' Night \$1.25 drinks Thursday—Iced Teas \$1.75

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Thursday ICED TEAS 2 for 1 . . . \$300 TRIVIA CONTESTS

Wednesday MIDORI MELON BALLS 2 for 1 PRIZES

Tues Wed & Thurs 8-9 no BEER, WINE, WELL DRINKS, SCHNAPPS \$1

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Peter Sprague and "Dance of the Universe"

featuring Kevyn Lettau Thursday-Saturday, April 11-13 9 pm-1 am

Bob Long at the piano Sunday through Wednesday, 8 pm-12 am

Summer House Inn

Now appearing Tuesday-Saturday

MARK-**MEADOWS** BAND



Sundays & Mondays only! BARKER & ORR



Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Encore, contemporar Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673: Delene, contemporary, Friday and Saturday

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

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011: The Twotones, rock, Wednesday through Saturday; Sally Saxton, contemporary, Sunday through Tuesday.

Bodies, 6149 University Avenue, East San Diego, 583-5700: The Sons of Dan McLaim, rock. Sidewinder rock and Robin

Army of Love, rock, Chords of Fame, rock, and the Hippyz, rock, Friday: Everett King's Modern Rhythm, blues and rhythm and Rhythm, blues and rhythm and blues, Saturday and Sunday, with the Charms, rock, Saturday, and the Models, rock, Sunday; Cowjazz, country swing, Monday; Ten Yards, rock, Tuesday; Scrious Guise, rock, Wednesday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: Mark Meadows, jazz. Tuesday through Saturday. Greg Glover. contemporary, Sunday and Monday Cafe del Rey Moro, 1549 El Prado. Balboa Park, 234-8511: Dale Vernon, piano and guitar variety. Tuesday through Saturday evening Dookies, 4225 Fl Caion Boulevard

and Sunday afternoon. East San Diego. 283-6581: Piano bar: Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and Cafe Vienna, 3619 College Avenue 265-1446: Roland Klotz, zither music and German music sing-along, 6-10 p.m., Friday and Saturday.

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Agatha Whimsey, traditional and The Chocolate Affaire Gourmet Restaurant, 806 West Washingtor Mission Hills. 296-1311: Mimette. Celtic harpist, folksinger and swing, Friday; the Paradise Street Band, Irish music, Saturdaz; Sound

guitarist, Friday and Saturday: Lynn Hall, Latin harp, Sunday: Norel, traditional harpist, Wednesday,

Dynamics, classical guitar and cello music, Sunday; Old Time Hoot Night, Monday; Kevin Kelly and Friends, jazz, Tuesday; Deborah Liv The Coo-Coo Club, 4383 University Avenue, 283-8213: Ken Wilkens, contemporary, Friday through Sunday. Johnson, songwriter and performer Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282; Judy Dopke and Deborah Road, vintage jazz and boogie woogie, Friday: Windermen contemeorary blues and jazz Saturday: the Jaime Moran Trie Latin jazz, 5-9 p.m., Sunday: live music, Monday, call club for information. Barbara Casler, contemporary. Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 212-0686: Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.

Holiday Inn/Embarcadero, Port

Hole Lounge. 1355 North Harbor Drive, downtown. 232-3861: Coral Thuet 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 Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: John Engten, contemporary, Thursday through Saturday, Joe Azarello and Poems, iazz, Sunday, Jose Caraba, contemporary, Monday through wednesday: Joe Azarello, iazz, Monday through Friday happy

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525; Wayne Juré, jazz, Tuesday through Saturday, with the Imperial

COME TO WHERE THE ACTION IS!

SCARLET

WILLIAM CLARKE BLUES BAND

BLONDE BRUCE

April 17
FULL CIRCLE

April 18-20
KING BISCUIT BLUES

MANDOLIN WIND RESTAURANT

308 University Ave., Hillcrest • 297-3017 HOME OF THE BLUES

First there was MTV. Now there is Music Trivia Contest



every Friday, 6:00-8:00 pm.
Name those tunes & win:
Drinks - Dinners - T-shirts - Records



Marley Days and Panama Nights With the Bob Campbell Trio

Appearing Tuesday -- Saturday 9 pm to 1:30 am through June 1st

Light cocktail faze for ware listening, dincing and entertainment pleasure. A dynamic visual and wear must desperience, Music to span the American jazz, and today's mainstream adult contemporary music. Feeturing sounds of Basic and Ellington, Gershwin and Porter, Sergio Mendez and Brazil 66.

You'll appreciate good music and a good time at The Bay Lounge Entertainment nightly Monday through Saturday. No cover. No mini mum. Must be 21 or older. Call for more information 274-4640.

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BODIES

Tonight, April 11
SONS OF DAN McLAIN SIDEWINDERS (David & Douglas Farage)

ARMY OF LOVE CHORDS OF FAME

THE CHARMS MODERN RHYTHM

Sunday, April 14

EPISODE IVX: "Bruce Quits the Band"

EVERETT KING'S MODERN RHYTHM at 5:30 pm, plus THE MODELS at 9 pm

FREE BUFFET 68 on COWJAZZ

TEN YARDS

SERIOUS GUISE

COMING UP:
April 18—LUNA
April 19—MOJO NIXON & SKID ROPER, ELECTRIC SONS,
THE SHARDS, and CINDY LEE BERRYHILL
April 20—N-E-1 and D-PENDANTS
April 21—THE NEW PLY

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ouse Opera Singers, Wednesday Wayne Juré and Hank Young, jaz. Friday and Saturday: Benci Gail piano and vocals. Friday happ

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 282-8066: The Invaders, contemporary music for dancing. Tuesday through Sunday.

Jolly Roger, 807 West Harbor ve. Seaport Village, 233-4300 Evan Shulman, conte Wednesday through Saturday

Hillcrest, 298-0119; Lynn Hall, Latin American harp, Friday, Miles

Moymer, classical guitar, Saturday Mandolin Wind, 308 University Mandolin Wind, 308 University Avenue, Hillerest, 297-3017: Scarlet, nock, Thursday, the William Clarke Blues Band, blues and rhythm and blues, Friday and Saturday: live musie, Tuesday, call club for information; Full Circle, rhythm and blues and swing.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4883: Guy and Jackie and guests, Italian songs, pop standards, and opera, Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The

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* LADIES' NIGHT *

* GENTLEMEN'S NIGHT *

17 Corner Midway & E. Valley Ploey., Escondido (3 miles cast of I-15) 17 & UP OPEN WEDNESDAY-SUNDAY 8:30 UNTIL ? 741-4055 & UP

FREE FOR THE LADIES!! EVEN

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

Birdie Carter Quartet with Ron

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

The Rock Palace, 3465 El Cajon Boulevard, 563-1066: Ragged Lace, rock, Aircraft, rock, Victim, rock, and Assassin, rock, Thursday; Tex and the Horseheads, rock, the Screamin' Sirens, rock, and Plain Wen, rock, Saturdae; live music. Wrap, rock, Saturday: live music, Wednesday, call club for

Rosie O'Grady's, 3402 Adams Avenue, Normal 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 music

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Saturday, April 20 ost married search Company Company

FOR MORE INFORMATION, CALL 234-8462 OR 239-9236

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa. contemporary. Wednesday through Sunday: Donna Coto vary, Monday and

> Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday through Saturday

Ducktail Revue, vintage rock, Friday happy hour.

Sheraton Harbor Island West

Island. 291-6400: Michael Pritchard, classical piano, Sunday through Wednesday.

Sternwheeler Showboat, at the

dock, 1066 North Harbor Drive

wntown, 298-8066: The

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 Cajon Boulevard, 698-6042: Live musi Saturday call club for informatic



vocals are required, and must be able to start immediately. For more information call Mark at 280-5062 between

232-4855: The Siamsa Cael Ceili Band, Irish music, 2:30 p.m.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. Piano Bar: Bob Corwin, Tuesday through Saturday, Palm Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

Yukon, 4278 University Avenue. East San Diego. 284-9310: Live music, Thursday through Saturday, call club for information.

East County

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

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

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Randy Beecher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

> T.A.S. S. Records Their L.A. Debut Bible Black

Friday, April 19 - 10 pm Radio City 945 S. Knott, Anahelm Bus tickets available Call 422-3596

Bull and Bear, 690 North Second Street, El Caion, 440,5757 Headband, rock, Wednesday through Saturda

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

Carlton Oaks Country Club, 9200 Inwood Drive, Santee, 448-4242; Colin and Karen, contemporary, Friday and Saturday.

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

Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday; Jerry Baze and a Touch of Country, country, Sunday, clogging lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, 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, Wednesday through Saturday; Carol Crawford. contemporary, 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: South Comfort, country, Thesday through Saturday: Big Sky, country, Sunday and Monday.

East Coast, 6205 El Cajon Boulevard, 287-7332: Live jazz, Thursday through Saturday, call club for information.

El Amigo Plaza, 1340 Broadway. El Cajon, 442-0537; Linda Rac and the Gravel Canyon Band, cou Sunday through Wednesday

Flinn Springs Inn, 15505 Highway 80 ET 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.

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,



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THE TRUTH:

FIGURE OF THE PROPERTY OF THE NO. 82 05814
The name of the business.
CLUB I-D REVOLT IN STYLE
LOOKED IN

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La Jolla, ca te hereby registered by a flowing persons. Trevor Watson 7404 Eash Ave. La Jolla, Ca 92037 Lyn O'Rowke 7404 Eash Ave. La Jolla, Ca 92017 Livino O'Rowke La Jolla, Ca 92017 Lyn Carrier Stage Carrier St

Lyn O'Rowke SA Lyn O'Rewke Partner This statement was filed with Robert D. Zumwalt, County Clerk of San Diego County on March 30, 1982 April 8, 15, 22, 29, 1982

SDSD

MANNIKIN IN PACIFIC BEACH WE THINK IT IS UNFAIR AND UNBUSINESSLIKE FOR SOMEONE TO USE

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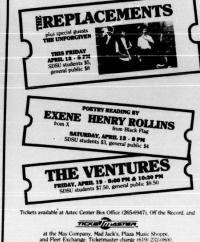
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Lakeside Hotel, 9940 River Street Lakeside 443-9591: The Shadow Riders, country, Friday and

La Posada del Sol. 8238 Parkway Drive, La Mesa, 462-2640: Jerry Baze and a Touch of Country country, Thursday through Saturday: Cimmaron, country

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 Woo, contemporary. Tuesday through Saturday: Fro Brigham's Preservation Band, Dixieland jazz Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Robyn Banx, rock, Friday

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

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

> Mr. Bill's Backroom Saloon, 399 Mr. Bill's Backroom Saloon, 399
> North Magnolia, El Cajon, 447
> 4500: Dusty and Gary, country and
> oldies, Thursday and Wednesday;
> the White Horse Band, country,
> Friday and Saturday.

Nite Owl East, 667 North Mollison Nite Owl East, 667 North Molison Avenue, El Cajon. 447-3854: The Baja Strings. Top 40 dance music, Tuesday through Saturday: Sengeant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 8646 Mission

Corne Road, Santee, 449-6240; Bob Sortillion and Key Lando. ontemporary and oldies. Thursday brough Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007; John Ross, country, Thursday and Wednesday; Country Line, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporary. Tuesday through Thursday, Alton ountry, Friday and Saturday

Park Place, 1280 Fletcher

Durkson El Caion 448-4111: The Parkway, El Cajon, 448-4111: The Beat Club, rock, Thursday through Saturday: Malice, rock, Sunday and Monday: the Force, rock, Tuesday and Wednesday, Dr. Michael Downs, hypnotist, Monday

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Network, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and country rock, Friday and Saturday.

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



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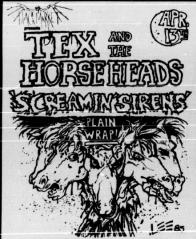
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South Bay

Bull Nº Stick, 608 Palm Avenue appenal Beach, 429-5330; Live sck, Wednesday through Saturday, all club for information.

China Five Restaurant, 569 H et Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday,

Country Bumpkin, 1862 Palm Avenue, Imperial Boach, 429-H61: Gall Lee and Go for Broke, country, Wednesday through Saturday; the Ducktall Revue, vintage rock, Sunday and Monday.

Da Vinci's, 626 E Street, Chula Augustine, contemporary, Wednesday through Sunday

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach

Thursday through Saturday

Dance Machine, 1862 Palm Avenue, Imperial Beach, 329-1161: In Colour, rock, Thursday through Saturday, Thuilseeber, rock, Sunday and Monfar, Toys, rock, Ricesday and Wednesday

Hutch's 1463 Polm Assemb weetwater Road, National City Hutch's, 1463 Palm Avenue, Imperial Beach, 423/3479; Grand Central Station, country, Friday and Saturday, free country dance lessons, 7 p.m., Saturday. 173-7313 Four Star Country ountry Friday and Saturday The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Live music Friday and Saturday, call club for

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose 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,

Marisol, 1680 Broadway (at Main Street), Chula Vista 429-8045; Colour, Latino, Thursday through

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 423-3754; The Kings Men, ballroom dance music, Friday.

information.

Landmark Cocktail Lounge, 2511

cowboy music (norterio). Thursday, Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes. early evening Sunday

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977; Crow, country, Friday through Sunday.

4014 Bonita Road, Bonita. 479. 3537: Wayne Gire and Tony Irvine ontemporary, comedy, and oldies,

Friday and Saturday Zoralia's, 603 Palomar Street, Chula Vista, 425-1626: The Travelers, Mexican jazz, Thursday through Sunday



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Taxen Crystal: Mony Mony's Curbs: Spirit Detour: Fanny's

Dirk Debonaire: 11 mdn is The Ducktail Revue: Shorafor

5ive Lines Up: Haleyon Sive Lines Up: Haleyon Flywell: Alamai The Force: Park Place The Fresh: Spirit Freewill: Vapula Flats Headband: Full and Bear The Heaters: Multrancy/seEscondido, Belly Up Turen

Tavem
The Heroes: Whiskey Flats
The Hippyz: Ralph and Eddic's. Network: Turquoise Lounge New Men (Ron Bolton and Bruce Dallas): Carlos Murphy's Nimbus Obi: Spirit Notice to Appear: Old Pacific Beach Cafe, Distillery Nightclub Bodies In Colour: Dance Machine, Mony Mony's Ipso Facto: Lehr's Greenhouse, Jose

Outta Controll: Normandy Ronald Shannon Jackson and the

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Ragged Lace: Rock Palace Doug Randall: Belly Up Tavern Rebel Rockers: Belly Up Tavern Red Alert: Natajo titi The Reflectors: Belly Up Tavern Relay: Spirit Relayer: Bunbury's The Road Runners: McCabe's.

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M. Stone: Jolly Roger/Solana Subject to Change: Southwestern

Subject to Change: Southwestern College Ten Yards: Bodies, Spirit Tex and the Horseheads: Rock Pulace Thrillseeker: Dance Machine Toys: Full Moon, Dance Machine Transaction: Vista Entertainment Center Center
Trinity: Rock Palace

The Tropics: Spirit The Two Tones: Boat House The Us Band: Beach Club Victim: Rock Pulace Voyeur: Le Chalet The Rick Wells Show: Old Del Mar



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Lone Star Country: The Country
Side Hestaurant and Lounge Ron Morin: Calypso Lounge. Wooden Nickel

Jimmy Nixon and Downhome: The Blue Beapon Lounge.

Oklahoma Sunshine: Kentucku

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Siamsa Gael Ceili Band: Upstart

Brian Connolly: Blamey Stone Jim and Theresa Hinton: Blarney

Stone Pub Jennifer Jeffries: Old Time Cafe Deborah Liv Johnson: Drowsy Maggie's Roland Klotz: Cafe Vienna

Rotand Riotz: Cale Vierna Latin Soul: La Tapatia Los Lupes: Marisol Louie and Loose Change: Jocy's Sean McVicker: Indand's Oten Minatte, Cheschett, Minimum

Gourmet Restaurant
The Paradise Street Band: Drowsy Maggie's Agatha Whimsey: Drowsy

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Blonde Bruce Band: Beach Club
Burning Spear: La Paloma

Theatre
Paul Butterfield Blues Band

Belly Up Tavem
The William Clarke Band with
Blonde Bruce: Mandolin Wind
Tom "Cat" Courtney: Texas

Teahouse Robert Cray Band: Belly Up

Tavern
Eekorech: Big Dick's
Ed Ellis and Tapestry: Sandtrap

Lounge Debbie Fier: Old Time Cafe The Five Careless Lovers: Old Pacific Beach Cafe, Old Del Mar Full Circle: Mandolin Wind

Rick Gazlay and His Blue Zoo Robin Heakel: Basic O'Coudu's

The Itals: La Paloma Theatre Everett King's Modern Rhythm Bodies The Kushite Raiders: La Paloma

Theatre Lonesome Strangers: Bacchanal Ella Ruth Piggee: Old Pacific Beach Cafe, Old Del Mar Cafe Punk Rasta Low Riders: Spirit Rebel Rockers: Belly Up Tavem Roots Radies: La Paloma Theatre Preston Smith and the Crocodiles: Belly Up Tavem Trowsers: Spirit Windermere: Escape Lounge

Jazz

Joe Azarello: Hotel San Diego Joe Azarello and Poems: Hotel

San Diego Clarence Bell: Our Place at

Mikisan's
Brass Tax: That Pizza Place
Fro Brigham's Preservation
Band: Pal Joey's, Lorenzo's,
Patrick's II
Holly Burke and Nancy ReesBriggs: Bookworks/Pamikit
Coffectionse

The Birdie Carter Quartet with Ron Satterfield: Our Place at Mikiron's

Cheatham's Jazz Quartet: Bahia Hotel
The Chicago Six: Belly Up Tavem
Jimmy Corsaro Trio: The
Speakeasy, Peter D's
Cow Jazz: Bodies, Drowsy Maggie's
Judy Dopke and Deborah Rider:

ROLAND, KORG,

AKAI, BIT ONE

Marley Days with the Bob Campbell Trio: Vacation Village Hotel

Hotel
Debbie Fler: Old Time Cafe
J.J. Frank and the Coalition
Orchestra: Sylfe's
Full Circle: Mandolin Wind
Hollis Gentry and Fattburger: Old

Pacific Beach Cafe, Bogey's Mel Goot: , Pax Bar and Grill, Your

Palace
Harvey and the 52nd Street Jive:
Fat City/China Camp
Doc James, Mr. C and Company:

Kevin Kelly and Friends: Drowsy Maggie's Little Big Band: Rusty Pelican Bob Long: Elario's, San Luis Rey Ocurs Golf Course Country Club

Club

Bob Long Band: Belly Up Tavern
Mark Meadows: Doc Masters

Jaime Moran Trio: Escape Lounge
Ella Ruth Piggse: Old Pacific Beach Cafe, Old Del Mar Cafe

The Sy Rainey Trio: Putrick's II akura: Chuck's Steak House Stu Shames: Abbeu Reste Peter Sprague and the Dance of the Universe Orchestra with

the Universe Orchestra with Keyn Lettus Elario, Old Time Cafe Laura Springer: Vacation Village Hotel Stone's Throw: Belly Up Tavern Sugar Jazze Vatrick's II Coral Thuest and the Art Resnick Trio Oct Resnick, Billy Vinta-to Oct Resnick, Billy Vinta-tion Company of the Company International Europe Lounge Windermerse Escape Lounge

Windermere: Escape Lounge James Zollar Quintet: Old Time

Zzaji: Cafe in the Valley Restauran

Everything Else

Philip Beeber: classical guitar, 926 Chuck Bolt: blues, ballads, and rock, Texas Teahouse

Wellhouse
Ray and Lainie Correa with Bert
Miller: swing, pop, nostalgia,
and contemporary dance music,
the Wellhouse
Bob Corwin: piano bar, Viscount

Hotel
The Crescendos: big band dance
music, San Luis Rey Downs Golf Course Country Club The Rebecca Drake Review:

variety stage show with music Monterey Whaling Company Gary Duncan: banjo and a Plaza Restaurant/Old Town Ed Ellis and Tapestry: jazz.

nostalgic blues, and contemporary, Sandtrap Lounge Catherine Espinoza: Irish harp, Old Time Cafe

Eric Foster: classical guitar, Cafe in the Valley Restaurant
The Four of Us: swing and group

Diana Gilman: country, blues, and variety piano, Dock's Cocktails Patti Glenn: piano bar, Dockies

Paul Gregg: piano bar, Dookies Guy and Jackie with Gil Warner:

variety, pop to opera, Mona Lisa Chocolate Affaire Gourmet

Restaurant, Le Maison The King's Men: big band ballroom dance music, Little Las Vegas Roland Klotz: zither music, Cafe

Vienna

Lee and Jack: country and oldies.

Mr. Bill's Backroom Saloon The Dick Lopez Trio: swing, contemporary, and vocals.

The Dick Lopes Trio sterny, contemporary and records. Sarthast Hood: Starthast Hood: Starthast Hood: Hood: Aboy Restaurant Hood: Aboy Restaurant Bob Mackeed; piano and recul wards; Bohal Hood: La Velevico Hood: Ve

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Norel: traditional harpist, the Chocolate Affaire Gourmet

blues, and boogie, Hungry Hunter/Oceanside

Gambel Rogers: troubadour and humorist, Old Time Cafe

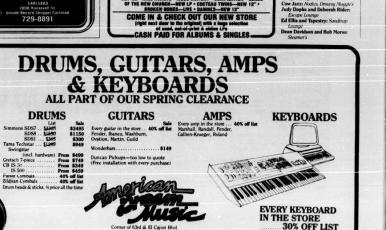
Dale Pearson: piano variety, Coo-Coo's Nest audience participation presentation, Carlos Murphy's The Iravelers: Mexican jazz, Pepper and Salt: Latin, salsa, Top

40, big band, swing, French, Italian, and Greek music, Le Sainte Maxine Steve Reynolds and the Flying Enchilada Sisters: ballads,

The iravelers: Nexican jazz.
Zaralia's
Jo Treanor: piano bax, Springield
Hispon Horks
Dale Vermon: piano and guitar
variety. Cale del Ray Mono
The Clara Ward Gospel Singers:
gospel music. Belly to Taven
Mike Zoumars: classical guitar.
Cale in the Valley Restaurant

classical music, Upstart Crow and Co/Pucific Beach Sound Dynamics: classical guitar and cello music, Drowsy Maggie's







CURRENT MOVIES

The Adventures of Buckaroo The Adventures of Buckaroo Banzal – Insufreably hip piece of science feton. The hero at science feton. The hero at science feton. The hero at some of the hero at some Hong Kong Cavaliers), and is constantly on the phone with the President of the United States. The clear intention to establish this character as an instant cult figure mai foster some resistance. (Cultists like a sense of discovery, not one of capitulation.) Resistance to the the suggestion that Orson wei WAR OF THE WORLDS was a

director Carl Reiner hash over to the same idea of their previous 1 MAN WITH TWO BRAINS. The MAN WITH TWO BRAINS. The beautiful body with the ugly personality remains constant, except that the body in this case is Victoria. Tennant's instead of Kathleen furner. But the beautiful disemboded brain has here become a beautiful. pla mention. He still controls his left sade, but also no controls his right, which healt it is some lively but inconsisted physical conneally, in the Jerry Lewis spatial conder. Even more unconsistent is the verbal commody. Sometimes the two occupants converse telepathically sometimes the two occupants converse telepathically sometimes the talk stelepathically and he talks out sometimes he does the talking to the both of them, in his own vice and the state of the stat body and personality has so significance for Martin/Reir there is less incentive this brite to ask what and why 1984. * (Frontier Drive In, from 4/12)

production and the underlush direction (by Milos Forman), you can still see the makings of a potent historical fiction; potent enough; that is, to stir up curriosity about how much of it is true and to put down protests

ance innovator Mozart — a one-sideo ivalry, really, with Salieri driven by nediocrity is everywhere, and its best other way. Charifly inclusifly and immility—the barbering items Salien is ready to offer to God in exchange in ready to offer to God in exchange for russcal immortality—do not sound argivener enais an unch fur as much fur as with the books of partygoing that seem to take up the busk of Mozard's time. In between pitting down those master process that come for the present that come for the granular and the present that come for the present that come for the present control of the Carlyies the transcendent capacity to taking pansi with Heris to make Mozaria a hero for our time, if only to provide a hardy secure for packing it is provided as that yet secure for packing it (Nething pushes the co. dict further toward oversimplication than the portrayal of Mozart, by forn Huice, as a sort of Mercey Provincy care 1990, complete with burriyard buggit; I and 3 are to the Mozard post that Salent, for all medicinity and of the absolute genius of his road, all diseases as for above the mediocrity and of the absolute genius of his rival, is at least as far above the general run as Mozart is above him.

Winty William Abraham, brzabeni Bernidge, and Jeffrey Jones. 1984 * (Center 3 Cinemas, Cinema Plaza 5, Santee Village 8; UA Chula Vista 6; University Towne Centre)

Baby. . . Secret of the Lost Legend Baby. . Secret of the Lost Legend Young wholesome clean out old depraced whoshered Britisher for the Scientific Faid Of The Century, a brontosarust strailly (paga, mama, and little baby) in Darkest Africa. The creatures—as light on their leet as maranettsis, but as subberly in mother having been zapped with tranquilizer date every few minutes is finally untrussed to go in pursuit of her kidnapped baby. "Sck em!" William katt. Sean Young, and Patrick McGoohan, directed by B.W.L. Norton 1985 • (Carouse Cinema 6, Cinema Plaza 5, Parkway, Piaza Bonta)

Beverly Hills Cop — The consumny anabox of the move whave effect which have been a second to the move whave effect which have been a second to the consumption of the

wardrobe of T-shirts, sweatshirts, nothing with a collar — raises the faint specter of COOGAN'S BLUFF: the one with the Western sheriff in the New York jurgle. And among the staff of the Beverly Palms Hotel, the membership Beverly Palms Hotel, the membershy of a private men's club, the espressospping at gallery crowd, and most
especially the etquette-conscious
L.A.P.D... Murphy finds plenty of
straight men for straw men') to play
against. But unlike Eastwood as
Coogan, perhaps a little more like in
the larry, Murphy does not deign to
play a character. His function in the
more as an editorials of sorts (as a
more as an editorials of sorts (as a

The Breakfast Club - Improbably

t does not have much chance at With Emilio Estavez, Arthony Michael Hall, Judot Nelson, Molly Ringwald, and Alily Sheedy. 1985.

• (Camino Conema 4: Carousel Cinema 6: College, La Jolia Village, Poway Theater, from 412; Sartee Poway Theater, from 412; Sartee Drive in, Sartee Village 8: Studio 3 Cinemas, Sweetwaler 6: UA Glasshouse 6)

Carmen — When Francesco Ross abandoned his social concerns long enough to adapt a fary tale to the screen (MORE I-RIAN A MIRRACLE), he argued along the lines that still had cocumentary value in that still had cocumentary value in that had shot if in the achial locate that had shot if in the achial locate that had shot if in the achial locate that had splanned the tale or perpetualed it — or something like that. Something like that in any class could be said for his rendstan of Buets CARMEN as well.

MOVIE DIRECTORY

DOWNTOWN Aztec, 665 5th (239-9239)

Call theater for program information

Bijou, 5th and G (235-6054)
Police Academy 2: Their First Assignment as Puple Rain, from 457 Casino, 643 5th (232-8878)
The Last Dragon and The Warner and the Societies of the Warner and the

directed by W. D. Richter. 1984. * (UA Glasshouse 6: 4/12 and 13)

BEACHES Cove, 7730 Girard, La Jolia (459-5404) Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crizzy

Theater 1: Cars Eye and Too Scared to Screen from 4/12

from 4/12
Theater 2: Girls Just Wont to Have Fun and Body Rock, from 4/12
Theater 3: Mask and All of Me. from 4/12

Scott Avens Brushes, 3360 Sports Avena Bouleward (22)-5333 Bouleward (22)-5333 Theater 1 Bennyt Hall Cope from 412 Theater 2 Wilvies Theorie 2 Wilvies Theater 4 Palce Academy 2 Thee Fund Assignment long Fales Theater 6 Folio Recketing 2 Thee Fund Assignment long Fales Theater 6 Ring David

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Steam, 400 News (Dec.) (223-14)

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CLAIREMONT-KEARNY MESA-UNIVERSITY CITY lairemont, 4140 Clairemont Mesa (274-0901)
Theater 1: Places in the Heart and The
Stugger's Wite from 4/12
Theater 2: A Passage to India and The Natural
from 4/12

eters, 8879 Villa La Jolla Drie

Theater 4: Severy Hell Cop Miss Mass Circemas, 8118 Mirs Mess Bird (566-1912) Theater 1: 2010 and The Sure Thing Theater 2: The Killing Flexis Theater 3: The Last Dragon and The Slugger's Wife, from 412 Theater 4: Call Reader for program informatio

Theater 4: Call heater for program informatic ableversity Theme Centre 5: 4525 La Joils Village Dr. (452-796). Theater 1: Amadeus Theater 2: Ladyhawke, from 4/12: Theater 3: Witness Theater 4: Desperatorly Seesing Susan Theater 5: Police Academy 2: Their First

Assignment
Theater 6: Girls Just Want to Have Fun.
from 4/12

MISSION VALLEY Center 3 Cinemas, 2120 Camino del Rio North (297-1858) Theater 1: Girls Just Want to Have Fun.

Cinema 21, 1140 Hotel Circle North (291-2121) Lost in America

Lost # Arreinca Fashion Valley 4, 110 Fashion Valley (201.4404) Theater 1. Police Academy 2. Their First Assignment Theater 2. Cart Eye, from 4/12. Theater 3. Desperatory Seeking Susan Theater 4. Purple Rose of Caro. The Care Boars Move, 4/13 and 14 matrinees

STATE UNIVERSITY Century Twin, 54th and El Cajon Blvd. (582-7890) Theater 1: The Last Dragon Theater 2: The Killing Fields

Cinerams, 5889 University Ave. (583-6201) Beverly Hifts Cop. College, 6303 El Cajon Blvd. (286-1455) Theater 1: Police Academy 2: Their First

Assignment
Theater 2: A Passage to India, from 4/12
Theater 3: The Breakfast Cub
Theater 4: Call theater for program inform

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Ken, 4001 Adams in (283-300)

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Second Feeting of Camers International

Manual Vision (201-201)

Manua

EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (459-5328) Desperately Seeking Susan and Friday the 13th — A New Beginning, from 4/12

ero Drive In, 3rd and Broadway, El Cayon (444-860) Folice Academy 2: Their First Assignment and a second feature, from 4/12 Grosemont, 5500 Grossmont Center Dr., La Mesa (465-7100) Ladyhawke, from 4/12

Carophasea, right 442 beamort Mall Theatres, Grossmont Shop petier, La Mesa (465-3040) Theater 1: Desperately Seeking Susan Theater 2: Witness Theater 3: Grid Just Went to Have Fun, Iron 412

Parkway Theatres, 1286 Fletcher Parkway (449-7600) Theater 1 Police Academy 2: Their First Assignment Theater 2: Baby Secret of the Lost Ling and The Last Dragon Theater 3: A Passage to India, from 4/12 lantee Drive In, 10990 Woodside Ave. Santee (446:744) Theater 1. Cat's Eye and Cup. from 4-12 Theater 2. Bioverly Hills Cop and The Breakfast Club

Santes Village 8, 9525 Mission Gorge Road (562-7910) Theater 1 Beverly Hits Cop Theater 2 Gris Just Want to Have Fun, from 4/12 Theater 3 Desperatory Santon

Spring Valley, 1057 Electon Blvd. Spring Valley (466-6633) The Last Dragon and Tuff Buff from 4/12

UA Ginemae, interstate 6 at Magnolia, El Cajon (46,0306) Theater 1. Return of the Judi Theater 2. The Sure Thing and The Manior and Theater 3. Cat's Eye, from 4/12.

Theater 3. Cat's Eye, from 4/12.

SOUTH BAY Fiesta Twin, 475 5th, Chula Vista (422-5287) Call theater for program information Harbor Drive In. 32nd and D. National City (473 1392) Cet's Eye and Too Scared to Scream, from 4

CAT S by and Bo Scared to School to Market Please Boulta, 60% Freeway at the South Bay Freeway (179-6200) 180 Cog Theater 1 Section 180 Cog Theater 2 Section 180 Cog Theater 4 Lady in Section 6 the Lost Lagrand Theater 4 Lady have from 4 New Segming Theater 5 Friday the 181 — A New Segming Lady Boy 181 Cog Theater 6 Lady Boy 181 Feb Feb Assumed Theater 6 Lady Harr to Here Fur. Storn 412 Sept.

South Bay Drive In, 2170 Coronado, Imperial Beach (420-2727)
Theater 1: Police Academy 2: Their First Assignment and Public Academy 1: Their First Assignment and Public Academy Theater 2: Powys Revenge and The Werror and the Socreess, time 412 Theater 3: Beverly Hits Cop and The Last Origin

Dragon Branch and Palm Avenue, Impensi Basch (497-9082) Theater 1 Call Reservice program witomass Places from 4/12 Treater 5 The Bealfast Club and Porty's Revenge

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Thataira. 10 Autoria of the

Village, 820 Orange Ave. Coronado (435-6161) The Killing Fields and Tightrope, from 4/12 Vogue, 226 3rd, Chula Vota (425-1436)
Call theater for program information

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

Spanish moves
Camino Cinema 4, 2253 El Camino Real,
Oceanised (43-9744)
Theater 1: The Gods Must Be Crizzy
Theater 2: Evoly's Revenge and The Stugger's
tifle.
Theater 3: Return of the Jeds, from 4/12
Theater 4: The Breakfast Caub and The Sure
Thing Carousel Cinema 6, 1668 East Valley Parkway, Escondido (480 4666) Theater 1, Cara Fee, from 4/12

Thesier 2 Ladyhawks from 4/12 Theater 3: The Werrior and the Sorceress, from 4/12 Theater 4: Return of the Jedt and Baby Socret of the Lost Legend Theater 5: Witness Theater 6: The Breakfast Club

Theater 6. The Breakles Club

Clemen Plaza Theater 9, 2565 El Camino Pleal,

Carthold (729-7147),

Theater 1. Bays ... Scoret of the Lost Legend

Theater 2. Annoleus

Theater 2. Annoleus

Theater 3. Legender Plaza

Theater 3. Legender Seeling Susan

Theater 3. Legender Seeling Susan

Theater 6. Legender Seeling Susan

Theater 6. Legender Seeling Susan

The Rocky Morror Plaza Show and

from Right, the Valid. 412 and 13.

Crest, 102 N. Freeman. Oceanside (722-6561) Spanish movies

Spanish movies

Secondido Grive In, 722 W. Mission, Escondido
(746-2331)
(746-2331)

Flower Hill Cinemes, 2530 Via de la Valle, Del Mar
(736-5511)

Theater I: Witness, from 4/12

Theater 2: A Passage to India
Theater 3: The Gods Mark De Crizy

a Paloma, 471 1st St., Encinitas (436-7469) Beverly Hills Cop, from 4/12

Bewey Hills Cog. Irom 4112

New Yalley Drive in J840 Mission Ave. Oceanside (778-7588)

Thease: 1 - Hause Academy 2: Their First Assignment and a second leature Thease: 2 Cost Sep and Children of the Com.

Thease: 3 - Bewery Hills Cop and The Warrior and the Society September 1999 of the September 1999 of the Society September 1999 of the September 1

Observation 2019

Observation 2, 2019 Vol. 1989

Observation 2, 2019

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Rencho Bernardo 6, 11740 Dernardo Place Court (465-6841)
Theater: 1. Ladyhaete, from 4/12
Theater: 2. Ladyhaete, from 4/12
Theater: 3. Masia:
Theater: 4. Cart Sys. from 4/12
Theater: 5. Police Academy 2. Their First
Assignment 5. Police Academy 2. Their First
Assignment 5. Police Academy 2. Their First
Assignment 5. Police Academy 2. Their First
Theater: 6. Cart Sys. from 4/12
Theater: 6. Theater 5. Theater 5. Theater 5. Theater 6. Thea

Star, 402 N. Hill, Oceanside (722-2895) Call theater for program information Towns, 217 N. Hill, Oceanside (722-2155) Call theater for program information Imeyard Twin Cinem , 1529-22 East Valley Parkway, Escondido (P43-1222) Theater 1: The Care Bears Move (matine Mass (sevenings) Theater 2: Police Academy 2: Their First Assignment

Assignment
Wiegend Plaza 6, 220 North El Camino Real,
Encentas (942-5544)
Theater 1, Mask
Theater 2, Ladyhawke, from 4/12
Treater 3, Februar of the Jeel
Theater 6, Disposintly Seeling Susan
Theater 6, Disposintly Seeling Susan
Assignment Audicing 2, Their First
Assignment

hall if where he positions are space-man lactices pass him on the schools gives him a direct live for the personal pass of the school of the pass of the personal pass of the school of the schools for the school of the school of the school of the school of the personal pass of the school of school school of schoo

The Bostonians — James Ivory's filmization of the Henry James novel, with Christopher Reeve and Vanessa

The Breaktast Club — Improbably heterogeneous group of high school students at an improbable all day (Saturday) detention hall, improbably unsupervised. A detention hall, without all the improbabilities, would not seem to have much chance at drama. But with all the improbabilities. It does not have much chance at Alboe-seque group therapy, wither And in point of fact writer-director John Hughes (SIXTEEN CANDLES) is well content for the most part to go after the cheap lough; and on that quest he appoints the most quickly increame character—the class, hoodium—to act as chell catalyst and saferist. Are you a virgin?" and so one with Emilio Seseve, Arthony Michael.

Careful, He Might Hear You — Two sides one poor one nich fight for custedy of their fload sides is son. The last and rather discontine visual style with a lot of toregound activity from flowers leaves, smoke gards and so forth, and a lot of shallow focus to make their fload of their fload o ement integrated on to be digitated in the memory and the state most of the more straight of as the most commenced sort of soan opens. And it was the most of the state most of the state o but subtle," as if the subtlety has had not hack through or scale over the stickness. Rather it should be "sick and subtle with the two qualities co-existing guide comfortably and even co-peratively. It is not in the nature of sickness to put up any resistance. Werdy Hupser Robyn Nevin. Nicholas Gleichill, directed by Carl Schulz. 1983.

(Ken. 4/11)

Carmen — When Francesco Ros

CURRENT MOVIES

and the crisp, capacious images of Pasqualino De Santis have caught all the chalkiness and dustiness of the he chalkings and dustiness of the vace at the blasting smilght and purposed the blasting smilght and purposed to the blasting smilght and purposed to the blasting smilght and any tale, is very central or very high in the flost canon. The dustin run-horuph of the full operation soore gives the director plenty of time to explore monopheric and cultural detail, some or which, most notably the builtight was the purposed of the purposed provided the purposed of the purposed of the purposed which, most notably the builtight was the purposed of the purposed to which, most notably the builtight was the purposed to which, most notably the builtight was the purposed to the purposed of which, most notatoly the bullinght material, he explored more thoroughly in THE MOMENT OF TRUTH. But the exigencies of musical pace are not always in step with those of cinematic. And regulated as he is by the former. Rosi has more time on his hands than really needs or knows what to do in Julia Migenes-Johnson, Placido

Cat's Eye – Tho of supernatural tales by Sephen King, with Drive Barrymore, James Woods, and Alan King, directed by Lewis Tosque (Carousel Chema 6, Fashion Nalley, Fronter Drive In: Hathot Drive In: Dosarvade 8, Rancho Barrando 6, Sante Chres In: Ald Chial Vista 6, UA Chema 3, UA Mashrouse 6, Wegand Plaza 6, Iron 41, USA

Children of the Corn — A cross between VILLAGE OF THE DAMNED and THE WICKER MAN: heathen and THE WICKER MAN. heather youth in Nebrasia (pretry corn; all right. The worst of the gare is spring right. The worst of the gare is spring right. The worst of the gare is spring the mough more discreet, becomes worse in amount of the spring an attention of the spring hard har

between a child's world and an adul's ood makes the early, since buding stages more lowested than in some footon moves. The speak the world das of a move about a radio dog seems reredemently duil even if her op serie to look a to more ferocous man a Sam Benard. The dea amen largey imited to one long seeg again of another and our trapped made at proken-down car With Dee Walace. Dased on a nove by Stephen for contract by Lewis Bague. 1983.

Desperately Seeking Susan
Reviewed this issue. With Rosanna
Arquete. Aidan Quinn, and Madonna:
orected by Susan Sectelman
""" (Ace Drive In, from 4/12; Cinema Plaza 5: Fashion Valley, Grossmont Mail, Plaza Twin, Santee Village 8: UA Chula Vista 6: UA Glasshouse 6: University Towne Centre; Wiegand Plaza 6)

Girls Just Want to Have Fun-You'n connecty by Alan Meter borrow the son't tile but not the enger of the Cyrol Lauper ht. (Saboa Center 3 Chemas, Frontier Drive in Grossmort Mail: New Valley Drive in Coanned & Pinza Bons. Harcho Bernardo 6, Sanee Village 8, Soot's Arena 6, University Towne Centre. from 4/12)

The God's Must the Cristy — A modes charmer from South Africa, which produced directed. There are no south Africa, which produced directed. There are no south a size of the south of the s intor's sometimes pushed too hard-rough pixilation techniques or bowin-the-ribs music or knowl-tall irration: but amateurishness puts the akes on pushiness. With Marius eyers, Sandra Prinsloo, and an thentic Bushman named Nixau. BU (Camino Cinema 4; Fine Arts; wer Hill Cinemas)

he unstagy staging of crowd :

principal streeting of coff is our and uncertainty—all in goes to since that there was set sometime to be added to such accose a CRELE OF DECRIFY UNDER FIRE, and THE YEAR OF LIMBO ANCHEROUSEY. PARK OF LIMBO ANCHEROUSEY and the level of the limbour and the limbour and

movie: the kind that encourages film cracks to feel that what they are covering a every bit as serious as — but only because exactly the same as — what is being covered in the "hard news" pages of their publications. An

news. Dayle of their publications And when the publications And why which angle to uniform the many publication of the publication of the services of the publication of services and the publication of services and the publication of services of the services of the early proper Where the most of the early proper Where the most other and the publication of the early proper Where the most other and the publication of the early proper Where the publication the early proper where the publication that the publication would be an extending the first where and the cambodian has independent publication of and touchestored — so middle publication of the publication of

question of journalistic ethics, rine friendship angle is a bit logger. With Sam Waterston, John Malkovich, and Dr. Haing S. Ngor, directed by Roland Joffé, 1984 "Century Twin, Cinema Plaza 5, Mira Mesa Cinemas: Santee Village 8; Sports Arena 6; Village, from 4/12)

King David — After Richard Gree vas chosen for annother for annother to the the residence of shore Beneford accoled to the state of more than the selection of the state of more underseasy yelds. After a sometime selection of the state of the selection of the state of the selection of the state of the selection of the selection

directed by Richard Donner (Carousel Cinema 6, Cinema Piaza 5, Grossmont, Loma: Plaza Bonita: Bancho Bernardo 6; University Towne Centre, Wiegand Plaza 6, from 4/12)

Lost in America — Reviewed next issue. With Albert Brooks and Julie Haperty, co-written and directed by Brooks. """ (Cinema 21; Oceanside 8)

Mask — An E.T., THE EXTRA-TERRESTRIAL for people who need a little more grounding in reality in order to start the tears to flow, and who

inter more grounding in really in crase to start the teams to loss and who harbor no hopes that their here will harbor no hopes that their here will harbor no hopes that their here will harbor here. The feature bases of the story concerning a California temperature will be the sear posthates. The feature bases of the story concerning a California temperature will be searched in the second of home as easilisms. It is not second or home to have been seen to be a searched, and the second of home desired the second of home to have been seen to the search of th

toop revent dot harry clarty. If the presence of the presence

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Monty Python and the Holy Grail here into a more or less linear narrative spooling King Arthur in Old England. The picareoque therary (travelling lightly and quickly through spots that are never returned to again, although many of the jokes are brought up, in slightly altered guisses over and over) permits the Python ground in any offithe of this progression.

group, on any off-the-cuff inspiration to tear off in any direction, some of which turn out to be profitable (the

some of which turn out to be dead ends (dismal animation sequences). Directed by Terry Jones and Terry Gilliam: 1975 ' (UA Glasshouse 6, 4/12 and 13 midnight)

The Natural - One must of course be willing to go a certain distance however grumblingly, with the move's chosen premise, the mixture of





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naveistic virtues the unturned construction of the narrative the tangential embellishment of it, the omiscoent circulation among the dramatis personae to obtain various perspectives on it. The individual point of view shots are perhaps the

and so on, are meant to communicate the depth of anguish of a spaced-out

setting to end amount in towards resembled from the Bornast Malamod some Batt for take open advantage and the take the setting to the takest steep of Basesad Digest a not short and not uncluded. The problem and not you can be setting to the takest steep of Basesad Digest and the setting to HAPPENS EVENT SPRING, it is a have established the tone for such stories as whimsical. THE NATURAL makes perhaps one attempt to get into that spirit, with an absurdist gaig about a right felider who, like a character in a cartioon, crashes through the outfield fence in pursuit of a fly ball, but who catalons are supported. fence in pursuit of a fly ball, but who unlike any character in a canoon, manages to break his neck in the process. This sen of ging cannot come off here — not amid all the golden photography backlighting, and slow motion, still less amid the flapping and crowing Auroi. Coplanders of the Randy Newman musical score.

(performable as a concert pece-perhaps, entitled something like AN-OUTFIELD OVERTURE or FANFARE FOR THE UNCOMMON SPORTSMAN). In this context a momentary labse of judgment is a disaster: a single "harrumph" can sart a landside. With Robert Redford. a landside with Hobert Hedourd.

Robert Duvall, Wilford Brimley, Glenn
Close, and Kim Basinger, directed by
Barry Levinson, 1984.

* (Clairemont, from 4/12)

Detections and perhaps the control of the perhaps the most environment and one-living librage in the entire move a glance out the than and/out a feet in sky gladern of the perhaps and the perhaps and the perhaps of t A Passage to India — A sudicious A Passage to India — A publicus pruning plo in E. M. Forster's novel of colonial India, trimming and shaping his slow-turning pages into scenes that will "play." And besides scenes that play, there are also the players to play them not so much Alec Gunness in brownface, but Victor Banerjee (with brownface, but victor Barreree (with darkened skin himself). James Fox. Peggy Ashcroft, and Judy Davis— especially her. This David Lean movi would seem to have closer kinship, with the last David Lean movie, RYAN'S DAUGHTER (1970). In its Pink Floyd, the Wall — A sort of Video Juvebox' selection, but on a very large and very lavals scale, even allowing for the vast amount of footage run through more than once. Blood, dangling telephone receivers, pig-tacet masks more blood, vormfous annuation sequences there were annuation sequences there were and so on, are meant to communicate. HAN'S DAUGHTER (1970), in its combination of epic scope and intimist scale, than it has to those full (or over/blown epics. THE BRIDGE ON THE RIVER KWAI, LAWRENCE OF ARABIA, and DR. ZHIVAGO, Here as there, the epic factor, without the

War casualty. Immaturity runs riot. With Bob Geldof, directed by Alan. Parker 1982 • (Cinema Plaza 5, UA Glasshouse 6,

and a subject woods of brondhing a later more instant and the col formula than Rubert Berlion had given us in the gast something a filter more than Rubert Berlion had given us in the gast something a filter more explicitly and the gast of the gast explicitly and the gast of the gast explicitly and the gast per present the unit believed of the public graph that do crited all through Berlions moves from his not too bot as over ETL-LIE SHOW or your but have the graph of product where the graph and product where the graph roots, but me ack or deviation in this of embellishment of the commonplace (the tornado, the harvest time race for prize money, the inevitable arrival of the Ku Klux Klan, but not so soon as to spoil the race) would tend to argue against the personal intimacy which is

or in other words, is supposed to justify the HEART in the title. And in an Southern Deuresson, it seems determined to roll the story of rural Southern Depression. Much of the bloatedness of modern movies can be summed up in the drift from a to the with Sally Feld, Linday, Crosse. Amy Madigen. Ed Harris. Danny Glover and John Malkovch. 1984. "(Claremont. Sweetwater 6, from 412)

posed to be Benton's trump card.

Police Academy 2: Their First Assignment — Crimefighting comedy with Steve Guttenberg, Howard Hesseman, and George noward hesseman, and George Gaynes, Creded by Jerry Puris (Aero Drive In from 41/2: Bijou, from 41/2: College, Fashen Valley, New Valley Drive In, Oceanside 8, Parkwey, Plaza Bonsta, Rancho Bernarkey, Plaza Bonsta, Rancho Bernarkey, Chunkersty Towne Centre, Vineyard Twin, Wiegand Plaza 6)

Purple Rain — Even though this is only his first movie, rock star Prince is no more equipped to play a show-biz

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upstart than was Barbra Streisand in A STAR IS BORN. He shows no fear of the camera, but rather supreme confidence that it loves him (him, that is, and nis Pepe Le Pew-style, eyelashconfidence that it owes him jurn, that is, and not Probe to Prevelyte, eviginal boating security jith is not even strat control to the contro stage numbers candidat lovemaking motorcycle reds through the countrys de the bod on the kick starter the surjects shared may be considered to the country shared the bod on the kick starter the surjects shared may be considered to the country to the country to the country to only the country comes through all this to do with building a bridge across the generation gap, is surprisingly and generation gap, is surprisingly and generation gap, is surprisingly and across the generation gap, is surprisingly and the country of the c

The Purple Rose of Cairo — A move by but not with Woody Alem And the inevitable question to ask with any Woody Alem Hower — whose the responsation that time. Fellin or supportation that time. Fellin or SEEE, the one boot the provinced horsey-mooner who gets to meet in real time to the province of the

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moment in SHERLOCK, IR. where bluefer keator of descends from the projection booth and either she move the set of through that Window on the set of the se al seeing the movie for the fifth stree.
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Return of the Jed — Another generacycar feetson, very much in the same line as the sole revelation in 114E EMPAE STREES BACK. THE EMPAE STREES SACK. THE EMPAE STREES SACK AND THE EMPAE STREET SACK AND THE SACK AND

Carousel Cinema 6; Center 3 Cinemas; Sweetwater 6; UA Cinema 3; UA Glasshouse 6; Wiegand Plaza

Saboteur — Hischoock's formula for cross-country hide and seek, tested earlier in THE THATNINE STEPS and TOUNG AND INNOCERT limits admiring the properties of the tested of tested of the tested of the tested of the tested of tested o

The Slugger's Wife — Another Neil Simon odd couple: an aspring rock-and-roll singer and an Atlanta Braves power-hite. The latter with the support and inspiration of the former, is closing in on Roger Marris single-season home-run record (Babe Ruth doesn't get a mention, much less the National League and right-handed

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record holder, Hack Wison). But the former not cut out to be a bleacher wife, wants to get on with her career. "Some days I feel like I want a hit of m Some days I feel like I want a ht of Imy on: Between all the basebal and thry rock and roll. Simon must dispense he patiented expanse on the run, and a little short of breath (as well as of maps andom, Michael O Keele brings a believable britanado, if not believable brings and the short of breath (as well as of maps andom, Michael O Keele brings a believable britanado, if not believable brings and the short of the sho corsage Directed by Hal Ashby, 1985.

• (Camino Cinema 4: Clairemont, from 4/12) Mira Mesa Cinemas, from 4/12)

Stop Making Sense — A concert move and northing more and a sarrarowly focused a one as ever was little of the live audience nothing of the backstage, only the on-stage. In fairness, the movie (directed by Johan'an Demme) is probably better to look at than most concert movies, and the concert (staged by David Byrne) is probably better to look at than mast enter concerts Rull in the mass ill rest concerts Rull in the

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CURRENT MOVIES

and fast-moving science fiction, no all swelled up or slowed down by the Biblical overtones of its plot. A half-

stuck in the general area of dental-dri prerequiste would perhaps get neare the case, 1984.

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walls will remind anyone that this move and that one were directed by the same man. Rots Reiner. That offier move much finded 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 hardways that the horizone of hards were that the horizone of imposed limits, but those limits are hardly wider than the horizons of weekly television. The "good playing" by John Cusack as a concup-scent college freshman is admittedly derivative of Bill Murray. Dan Aykroyd. John Belushi, Dustin Hoffman, et al. John Betush: Dustin Horman, et al. but after all, a lot of college freshmen in real life must draw on the same sources. With Daphine Zuniga. 1985. * (Camino Cinema 4: Mira Mesa.

Biblical overtones of its plot. A half-human, half-robot assassin, (Arnold Schwarzenegger, well within his acting range) has been sent back through time from 2029 A.D. to the present day, under Herod-like orders to kill the woman destined to give brith to a "deliverer" who will lead the rebellion against the genocidal mechanocracy. deliverer who will lead the rebellion against the genocidal mechanocracy, so to call it, that acceded to power after nuclear holocaust. Fortunately, one of the rebel soldiers has got through on the time machine, too, just before it was destroyed, and he is before it was destroyed, and he is been worked out with some clever variations, and the paradoxes that come with all time-travel stores are in this one squarely faced up to Of as the problem is succinctly expressed the problem is succinctly expressed the problem is succinctly expressed the problem in the Within the precepts of such stores. Within the precepts of such stores, this one is an easily feed up — and in that unexploted epiloque in a desert gas station, as slowingly so — as one could ask. And in the time of exercis whereby the solder from the future

by James Cameron. 1984.
*** (UA Glasshouse 6, 4/12 and 13

Tightope — One of Clint Easteood's more "across efforts, with the action sobmerged in an antiti danherse — perhaps more dark than antiti danherse — perhaps more dark than antiti danherse — handled by a Lemen Nerhaus jazz — a corden detective drice in a sense, than Dritty Harry — so I am an who must daily go down what Raymond Chandled christoned Mean Streets but defended of a level is in immered than the control of a level is in immered. Except that by his account his extension of the level is a control of a level is in immered. Except that by his account his eticle of the level is the common defended of a level is in immered. Except that by his account his total. Except the side was in immered than the control of the level is the side of the level in the side of the level is the side of the level in the level is the level in the level in the level in the level is the level in that, and it wasn't unit she washed out on him that he began rubbing more than just elbows with what we mgint herm Mean Streenalwiers. The Character's fathershees to he sho or been daughtness on he sho or been daughtness or established fully, and wisely, before his prediction for knips are. Dur neber qualify ever consist will yie may be consistent of the characteristic street in the charact

then it is up to the case itself — Jack the Ripper in New Orleans — to hold our interest. If holds if farly well, fairly far, but the case begins to break down irreparably with a very unscrupulous. regarably with a very unscripulous dream scene that writer-director cleam scene that writer-director Richard fuggle seems to have trouble distinguishing from reality. And from that pont onward, it would appear to be the firmmaker much more than the central character on whom some of the meanness of those Mean Streets has started to rub off. With Geneviewe Buyld and Altison Eatwood 1984.

** (Village, from 4/12)

Trading Places — THE PRINCE AND THE PRUPER set in modern-day Philadebina and without the grimick of the two social opposes being physical duplicates the princely space to the contrary is a WASP services if was and they trade places through the choice of their own but through the choice of their own but through the circulations and their places through the choice of their own but through the circulations and their places through the circulations and their places through the circulations and their places and thei modities brokerage wager on the old ment debate that in reading up on can. The social are The acoust Conscious 4 are The acoust Conscious 4 are the persona gives the move above rieg to tell back on the personal gives the acoust a conscious 4 are the personal gives a form the personal formation and account of the intended mark. Both legs however these goods take by the attent against the Dukes, and the movie against the Dukes, and the movie against the Dukes, and the movie must go the final thrift or bourth on the did final personal gives and the movie must go the final thrift or bourth on the Edde Murchyl character, and the Edde Murchyl character, and the thrift of the second thrift of thrift of



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could. But much of the remaining effort to bring greater realism to the inherent inhumanness (or superhumanness) of opera is a waste And the subtitles, which emphasize dramatic pace at the expense of museal pace, do more harm than help 1982.

"(Ken, 4/17)

The Trouble with Herry — Where to begin? Or the toughter question to begin? Or the toughter question where to leave and The althories list, certainly, would be what in not the vegeta to the property of the or such as would hum up a cost collar and pull down a hub tim when pong-to post politic polit

(write, produce, direct) the sequel to 2001. Adminers of the Kubrick move cannot have staken heart in the reflection that Hyams had always and the staken that in the reflection that Hyams had always and at lop speed, too And in ruth, 2010 but the staken to the staken that the sequel doesn't staken that staken the sequel doesn't staken that stak

set up aboard a jorn Soviet American space mission to investigate the loading derect. U.S.S. Siscovery to post some control and power some certain Americana up over some Central Americana in power some Central Americana contemporary settle (carried to a contemporary settle) carried to a contemporary settle (Carried Americana settle (Carried Americana) very traditional 195%; sit-very traditional 195%; sit-le (Carried Americana) very traditional traditional contemporary contemporary power traditional contemporary contemporary power traditional contemporary power power traditional contemporary power hooks to pull you in and along. That cryptic last fransmission from the previous voyage — "My God, it's full of stars!" — is turned over and over to see if it will yield any meaning. Traces of chlorophyli, a sure sign of organic life, are detected on one of Jupiter's moors. Keir Dullea, last seen adritt in space in embryo form, begins to

reappear to his old acquaintances with the mainner and message of a Jahroviah Witners. Screenbing is demovable the Screenbing is demovable that Screenbing is wonderful. And the official state of ser declared on Earth forces the two learns of scenicials to go to their because whichis the Husains to stay because whichis the Husains to stay the service of the service

We of the Never Never — Gentle woman among rough men, cattlemen to be exact, in the Australian bush.

around the turn of the century. Thundreds of miles from the resident companionship and throusands from prove herself to the men one by one and as there are quite a tool of them, with quite a lot of doubts, this goes have been used to the companion with quite a lot of doubts, this goes have been doubted to the McGregor ments the predictable challenges with eyetrows as high as can be and for merger with the can be and not merger with the from the companion of from

Witness — Peter Wer takes up his interest in Culture Clash and uses it down in moden of pikernsylvaria, where the Ameh community issuines where the Ameh community issuines Australian Aborgens it in rod nocessary to know a pangle infinitiative in order to seelly Mer's currout, The early isomes of a horse of are hough, where the peter is the care of the common of the arms to bay list they to the big offy markans ance wide eyed quality, rapht up through the wellowseld mode and conty balancy in a coma, almost as so on as comes to be almost as so on as comes to be almost as so on as comes to the common as so on as comes to the common as so on a come almost as comes as comes to the common as comes to the common as comes the common as comes to come the common as comes to comes to come to comes to Griffins A CCRNER IN WHEAT, In the tretem, a wounded Philadephia policionani, hading out in Memorate application, hading out in Memorate country, integligies a cultural exchange program in which Coly Student Perby Amelia cole, and leaster Perby Amelia cole, and leaster Perby Amelia Amelia cole, and leaster Perby Amelia Cole, and leaster Perby Amelia Cole, and least the distribution of the distribution o

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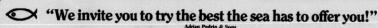
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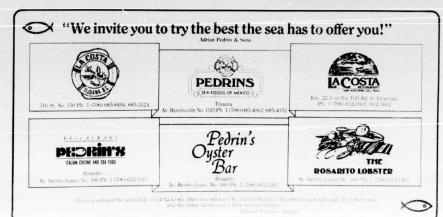
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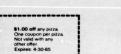
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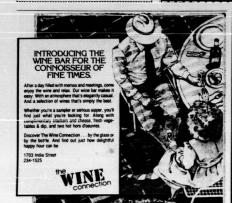
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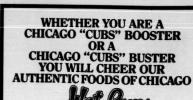
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63 FALCON STATION WAGGIN, 2 door, 6 cylinder. 3 speed, runn good, han new mulfille, Cells univer-sition, 1850 feet m 64x7548. 3 per 1973 VOLVO 145 WAGGIN, companie devene, clean, THE COURT HAS DON'T SHAPE CHARLES BETWEEN THE COURT HAS DON'T BE COURT

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3 RENSHO AERO, SóCM, lavender, all Dura-ace ex. Araya Aero rims, all new Asking \$1200 566-0710 Idaysi 291-1671 (minhts)

BROWN SCHWINN 10-speed, new tires, in good shape \$100 Call after 7pm 753-4653



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C Most, Booker Let Re School From Backer To Ger Flore Stack

MIN'S ISSPEED, 29° Date with chain and loss Good condation. 146: 223-933.

HIST, 276, CARD. TSLEMED Stopping. See MINISTER, 147, CARD. TSLEMED Stopping. 177, Sangar 177, Sangar 200, Card. Sangar 177, Sangar 177, Sangar 200, Card. Sangar 177, Sangar 1

value et 1100 755-6484

MENAS 610, 21-inch. touring bicycle. 15-speed, rear PULLSECT, MEN'S 24"-FRAME, blue, 12-speed with inch Pullsection MEN'S 24"-FRAME,

SEARS WOMENS 10-SPEED beyole Yellow, beauti-ful condition. Used only a few times. 160 232-4506. SCHWINN CRUSER, DIAMOND frame style, new 232-4506. SCHWINN CRUSER, DIAMOND frame style, new 232-4506. SCHWINN CRUSER, DIAMOND frame style, new 232-4506. SCHWINN CRUSER, DIAMOND frame style.

TWO MEN'S 27" IO-SPEEDS, both good condision, Free Spirit 135, Royce Union 130. Mike 265-2051. 514-2755 days.

VITUS ALLMANUM racmy by Sept. 19 to . Camping of Sept. 19 to . Camping of Super Record, Service Association Aug. 1915, 1925 483-2745.

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IOSPRED SCHWINN Sprint, needs work, 130, 8on 223-0552 evenings.

PEUGEOT 12-SPEED, dank red. good condision \$100
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BEONTTO: MODEL 1000: 58 cm. Never crashed
GBI Arroi Levers: Campy detailmus, crashs, pedas
value at \$100: 755-6484

TO A STATE OF THE PROPERTY OF

SPICIALIZED ALEZ SE Siton. Like new, must will now First S001aess it. Very Jast Dake 273-4628.

**EN-SPEED, MEN'S 21" SCHWINN, chocolate TEN-SPEED, MEN'S 21" SCHWINN, chocolate Drown, good condition, 150, 272-278.

The control of the co

doon. Carey Cyticoconguer, cack & parmies
Many extras 1325 Mare 427-2800 weekends
LANVEGA SPECIALIASSIMA 15-speed couring, 23'
chromoly frame, 23 bs., cancever brane, lingering
with bottle, pump, set incl., sections con-

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MEN'S 10-SPEED BIKE, 24", SR brand Runs, but needs work. Asking only \$20 David \$78-9370

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Broadway) Electroom, 2 best Private Hevri 2 gents
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By Matt Groening @ 1984

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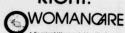
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do the screening. Many situations immediately audiable for both. have and need place" people. All ages and areas, 290-2009.

ZMMER ZU VERMETEN mit blick aufs meer in Leucadia - 5200 und 5300 pro monat - mit gomein-samer benutzung von veranda - kuche - bad - ess-zimmer - 30x 30m grundsuck - 753-2558

non-implaing female to share beautifully decorated luxury 2-bedroom, 2 bath townhouse. All amen-ters garage, fireplace, pool, jacuza, VCR, micro-wave, sterro, etc. 1350, (evo.), 587-07(6).

PROFESSIONAL PERSON (or equivalent) wanted for nice PB house. No pets 5275 plus 1/3 utilities. 273-8470 before loam, after 9pm best times.

CASH

PAID

miendly, athletic nonsmoker, 20s, prefer same. Need own noom in Pacific or Mission Beach only by 51 1350 max. Lisa 488 165.

ROOMMATE NEEDED, female nonsmoker Playmor condos near UTC 1220 month + 1/4 ubities

ROOM IN CHULA VISTA certiral home with teathers, 20s. 30s. healthy, huppy atmosphere. Garden, cat, birds. April 15. Short-term OK. \$225 & depost. Ass., 427, 2005.

HOUSEMATE, main, employed, & responsable a warmer particular statements of Manuel Control and Control

ROOMMATE WANTED master bedroom, 12×12, waithendryer, microwave. Beautiful Mira Mesa townhouse near 1-15, \$100, first & last Awitable May 1 566-7384 or 587-4022 x109 days.

LA JOILA SHORES, walk to beach Considerate nonsimples to share presty 3 + 2 house Friendly, but platonic 5500 month + 1/2 utilicies Peggy 451-233, 454-2029.

MALE 32 EMPLOYED quiet, responsible, straight, seeks established female roomside in MB, PB, La Jollo, Clairemont, Fashion Valley area Nonsmokers only Leave message 297-5149.

RODAMATE NEEDED TO SHARE house in Mission Hills. For more information, call Andrew at 295-2896.

ROOMMATE TO SHARE two bedroom condo in Bo rate area. Backyord: pool, paruzal. Very nice neigh borhood: 5240 + 1/2 utilities. 267-2609 or message.

ROOMMATE WANTED TO SHARE nome Encarco area. Own from, garage, fenced yard, washeridiye, male 25:35 years preferred 3150 per moren, decodes. 172 unities 51/c 230-268.

RODIMMATE WANTED for beautiful Pacific Bearn townhouse, 1-1/2 blocks from beach, 2 bedrooms, 2 baths, freplace, distributives, laundry, parking, April 1,3300 month Steve 27-4-47-62.

FEMALE OR MALE roommate wanted for spacious Claremont home with good atmosphere. Garage, all amenities. Available now. \$285 plus. 1/3 599-7809 evenings, 278-7096 days.

ASANÍA CONDO wen termis courts, pool, ju-nerds: responsible: nonsmoker, 22-30. norem: 187 deposis, 1/3 usinters. 571-3578. Dattroom condo near El Cigon Bivd & Esucids 1252-plus 1/2 usinters. 280-4462. FEMALE NONSMOKER to share Scripps Ranch lownhouse. Furnished master bedroom, private bith, garage pool jacuzis, sauna, tennis Share uti-tors 271-4360 evenings.

WANTED NON-SMOKING RODAMMATE Beautiful, 3 bedroom condo near USD Pool, jacuzzi, washerldryer, microwave: 5325 = 1/12 bulistes, secu-risy Must be clean 576-5144 after 6pm. WANTED TO RENT Responsible male, nonsmoker, wants to share house with others on or before May 1st. North Park, SDSU wea preferred. \$200 month

KORKING NURSESTUDENT needs housing Non-maker, responsible and conscientious dog owner fective witchidag and companion you must meet looms 232 0825/work 292-2251

ZESTFUL HEALTHFUL NONSMOKEFUL FEMALE (Platonic) wanted for Carribad house with fruituities. Sessing creative, communicative, expressive energy, units and frobers 1975, 8th 436-8351.

MOOMMATE WANTED to share 2 bedroom apart-ment in North Park with law student. 5225 plus 1/2 us lines. Kathy 296-7167 or 560-8649

NONSMOKING, HEALTH-oriented roommate to share beautiful La Joffa corido. Own bath, must like small dog. Recent, reliable references. Prefer male \$375, 456-1317.

Phil depoint of peach, 1315 par month, first, ust.

SECOLAR SECOND STROKES, reconstructions from the property of the peach of the peach

SHARE HALF OF LA MESA 4 bedroom, 2 bath home on 1/3 acre. Nonsmaking, no children: \$485 month plus utilities: \$88-7778

ROOMMATE WANTED \$230 own room and 1/5 sils, PRIVACY, WARD, balcony, rice folks. Please, no children, pers or smokers. Utilises paid. Debbie or dispers, pers or smokers. Utilises paid. Debbie or dispers, pers or smokers.

FEMALE ROOMMATE, NONSMOKER, to share 2 bedroom apartment, Oceanside area Poolitaundry \$245/month + \$100 depose Kathi 433-1347 or Diane 437-2470.

POINT COMA - Shale deluxe, roomy apartment with 1 other person. Has everything saura, steam, pool, jacuzz, exercise room, lighted tennis courts, in purklike setting. Prefer mature normone: 350 includes all Firstifiest, references. 755-1612.

RODMANES WANTED TO SHARE 3 bedroom spuringer new professionals some state of the st

ZESTFUL. HEALTHFUL. NONSMOREFUL Tensile gistonic warend for Caribbal house with frueful tress (available May). Seeking creative, communica-tive, expressive emergy, smiles and firsbees. \$275. 80: 436-837.

RODMMATE NEEDED Mission Valley 2 bedroom townhouse, pool, jacuzu, large bedroom, non-smaker professional preferred \$345. Rich \$74-6230

FEMALE ROOMMATE to share house in Pacific Beach with two males. No pets or smoking. \$250 fat & last to move in Available April 15. Scott 481-3357.

CLAREMONT CANYON HOME Roommute to Stedroum house Hot tus, freplace, share barn \$250 plus 1/5 ust First, last and depose 571-6230

MALE, AGE 26, SEEKING room in home in friendly amosphere. I'm a considerate, next person, and vegratum, Up to \$275/month. Needed immed-rate Louis \$81,6211.

SHARE BEAUTIFUL LA JOLLA condo Own room \$275 * 1/3 utilities Female, nort smoker, river 21 Book Kelle Liva 450-9023 after 6 SHARE REALLY NICE HOME in quiet area 5 minutes from downtown. Large furnished rooms, baths, active privileges. \$280 + \$75 deposit. Navy

TWO ROOMS FOR FEMALE non-smokers. North Clarmont 4 bedroom. 2 bach, nice house with yard, gaden, no drugs, kids, pets 1740 and 1/3 very low ublices 272-4819 now.

FEMALE ROOMMATE share 2 bedroom with same North Pacific Beach, close to ocean. Furnished ex-cept own room. 1247-50 plus utilities. Available im-mediately, 489-560 personner.

ROOM FOR RENT in Lemon Grove in 4 bedroom house to nonsmoker. Quiet, responsible and em-ployed \$235 month, 465-8578. DO YOU NEED to be adopted? Extended family into arts, crafts, theatre & music organizing alternative society has room for you. 429 adds.

SDSU AREA, nonsmoker, reigonsible perion, to thate new condo, furnished with washer and dryer, dishwasher, S185 pin 13 unities. Available in May Rodger 280 1656 or 298 387.

roundings with personable non-smoker self-criterice, wit, developed awareness, and smiles appreciated. All amenages, \$265 plus unities. De-pose Child Visia 570, 1964.

SHARE CILIET TWO BEDROOM home with single Boom for your furniture. No smokers, kids or pets 1280 plus depose. Leave message 941-0283.

SINGLE ANOTHEN WITH YEAR-OLD SON Ireas flouide to state with females. Apaciment or housing in exchange for houseasors, childrane, or sectebilishes and work. Any 502 (108)

FMALE ROOMMATE, professional to share caryon new home in Masson Bay, close to Highway 5, all monstrate, available mole 335, 26-6377. WILL SHARE HOME with mature nonsmoking per-son, preferably employed. Self-sufficient senior citi-cer OK. No pets. San Carlos area. 465-3773 after 5-30 or 8-5 Saturday or Sunday.

ROOMMATE SOUGHT for 3 bedroom, 2 bath de-tached Mila Mesa condominium. Furnished, dish-wisher, parking, pools, securas 6 volleyball cours. 150 pars utilities. Tim 566-8377.

CLEAN. QUET, responsible college student needs soom from now until the end of May before leaving for New York to attend school. Greg 488-4727 BAY HO. ROOM in beautiful home of mature lady for responsible, rionsmoking female. Ameniues in-clude dishwasher, flaundry, excitent locasion: \$300 month plus \$200 security depose. 272-4161. CALIN RECIPIONAMENTH for rent in apartment near Fashion Valley. Pool, laundry, etc. First & fast months of \$262.50 plus \$105 security, 297-1190

NONSMOKING MALE OR FEMALE for room in Claremont house on quiet cul-de-sic. Yaid, garden jacuzzi, etc. Share with two straight professional mates 3273-277-6436.

TACH'C REACH OCEAN VIEW Share house with throughout facilities for male or female. Call iss 4848. Message service. IONAL FEMALE, 25, seeks to share nice indo?) with you By May 1 Must be happy sere! Neat, clean, \$275 max. Shelley

PESPONSIBLE GRADUATE STUDENT AGE MALE, nonsmoker, 1275 plus 112 utilities. Furnished except lited. Currenore. Babboa and 805, Busine, Homey! Apartimers. Series 277, 4848.

COM FOR RENT Room and board for light job it. DOM FOR BENT in large Claremore frome - kit inn provinges, HBO, laundly facilities, poolings 100 munth. Available F. May Call 571-990 after 5

NONAMORING MALEIrenaie roommate to share condo near UCED & UTC. Pool. Laurday. 1250 Invest plant utilities & depois, Avialable April 30. No incising, drugs, pors. 2275 prin states Depote Avialable April 20 24-6851.

CLAREMONT, share 3 bedroom, 2 both home with sugge fenced in year, washer, dryn, microwner, etc.

3 bedroom, 2 both, new carper, simpleware, or 3 bedroom, 2 both, new carper, simpleware, day, washer, year with processing simple simpleware processing simple simpleware simple carpet.

MALL SHARE HOME with matter nonsmooting or a simple simple simpleware simple carpet.

LA MESA HOUSE to share, nice, garage, gym, laundry, must be employed, clean, references, \$300 + 1/2 utilites, 697-4466.

LA MESA. Considerate person to share nice 3 bed-room house. Furnished room, laundry I have pers, no more please. \$200 a month. + 1/4 usities. De-post. Non-smoker. \$309.822

LA MESA. ROOMMATE to share large house. Own-room, share bath. \$250 monthly plus share utilities, Neas, non-shoker, mature. No drugs or pets. 464-362 temponer.

LOCKING FOR for a self sufficient roommate. 2 bed-room. 1-1/2 bath condo in Cardiff with piano, washer, dryer, pool, and jacuzzi. Karen 942-8189.

MALE ROOMMATE WANTED to share spacious two befroom, two barn Hillcrest apartment. Non-moker, classical music lover a plusi 1235 plus 1/2 utilities, 291/9227

MALEIFEMALE to share two bedroom, two bath apartment with professional female, 29 Non-smoker only. Clairemore near 805 5275 + 1/2 utilities 1150 depose 272-138

MATURE MALE WILL SHARE my 2 bedroom 2 bath apartment near Kearny Mesa with one other male. Must be working, responsible, open minded. \$300 per month. 4, 127 estimas, 292,382.78.

MIRA MESA. Female roommate wanted. Clean quiet. 2 bedroom, 1 bath condo. \$250/month + 1/2 utilities. Available: 594-7355 NONSMOKING ROOMMATE FOR La Mesa 3 bed-room, 2 bith home on 1/3 acre. \$250month plus shitters, 588-7778.

LOOKING FOR FEMALE to rent my master bestroom for \$250. Beautiful apartment in La Mesa Lauridry, carport. storage: 461-2328, 274-6436, 4:0-3222,

ROOMMATE WANTED or 2 bedroom, 2 bath apart-ment near beaches. Must be responsible, clean. Available May 1, 5237 50 plus deposit, 224-9917. DEL MAR HOUSE with ocean view. Person must be neat, responsible, nonsmoker and 25-35 years. No outs \$360(mooth, 755-538).

MATURE GRAD STUDENT wanted to their beautiful 4 bedroom home 805 and Balboa 1270 month/depose Michael \$71.000. 6AF 10 SHARF 2 betroom, 2 bathroom apartment near stadium 5310/month, 1/2 ublities Vladimir 563-1714 No smoke, no drugs

PROFESSIONAL MALE, 22, seeks room and room-mates in Mira Mesa area Nonsmoker no drugs, coed Ok. Mike 944-1774

The solution of the solution o

ERNIE POOK'S COMEEK

TO GO TO WELLD FOR CHILDREN

NO MATTER HOW MUCH YOU MIND MOMMY AND DADDY, YOU CAN STILL END UP IN HELL!

2. Giving "THE FINGER" even if its just practice in

the mirror.

S. Singing along with ANY
COMMUTICAL ESPECIALLY
PABOUT HOTDOGS, The Devil
JUST LOVES HOTDOGS.

AN I WISH I I)

LAY IT

ANY CHILD

HOW COME YOU CAN GO TO HELL?

1. The number one most usual

way is break a window. The Devil Says So what if its not your fault. So does your mom.





CARDIFF WHITE-WATER VIEW condo, Jacuzz, fire-place, much privacy, \$300 per, first and last 942-3699

BEALTHUL FURNISHED, 3 bedroom North Park from medic (lean, frendly, reliable househole standayood floors, frejoue, garden Availuble May 1,3275, Marc or Nacion 747,4524 evenings.

South RV 2 Sett visit. 2 Bett. gart Euristing view.

Bill 2 Sett visit v DEL MAR FEMALE 30, seeks same for nice 2 bed-room, 2 bath, pool, etc. I am instructor/writer and smoke 1350 available May I 48I-7826. DEPENDABLE MARRIED COUPLE TO SHARE HOUSE, fericed jains with imponsible adult Have two dogs, well-behaved Smokers. Will pay \$500 to lat Call 5 or pm \$34.4008.

ENCINITAS VEGETARIAN recommate to share 2 bed room duples with exean view. No smoking pets 1350 + 942-5586.

FEMALE NON-SMOKING ROOMMATE wanted to share large 3 bedroom 2 bath house in La Meu-Large 15 bedroom 2 bith house in Li Mess Large lot, washerldryer, trees, 1/4 acre, spa, shade type green house, 1205 month \$150 depose. Avail-acre May 10 a/71-0967

FEMALE ROOMMATE WANTED for large anart mere in La Mesa Laundry, storage, carport Lor 463-7378, 274-6436, 460-3727, 1750, Keep trunns

FEMALE ROOMMATE WANTED: 2 bedroom apart-ment with view in Ocean Beachifboint Long. 1275 month: Furnished except for bedroom. Must be clean and responsible 28807088800.

FEMALE ROOMMATE TO BALANCE co-operative noisehold Banch style house—polit, hot tub. San Carlos Jana Cool brezes and warm vibes 1/46 Dave 8 46/9 (88).



NFS: in, Tues, Thur & Fri 9:30 am-7 pmClosed Wed, Set & Sun Provised. Do not est fried or letty foods before donating. Hepatitis 8 Program-Earn up to \$900 a month Come in for a free blood test (1) if you have ever had Hepatitis 8, (2) if you have ever had contact with Hepatitis patients, or (3) if you have received the vaccine for Hepatitis B or been told you have the antibody.

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Japanese Futon Beds PUTON BED—Cotton mat (shikibuton)—Comforter (kakebuton Folding foam mat—Buckwheat pillow—Tatami platform

Bedding (Comer to La Mesa-460-2041 (1s bik. cast of Jackson Dr.) Co., Inc.

Futon 1380 Garnet Avc., Pacific Beach—272-6793 (Corner of Gresham & Garnet)



Walking

Birkenstock

DISMOPOLITAN PACIFIC REACH HOUSE seeks for

MATURE MALE/FEMALE to share 2 bedroom apart-ment in Clairemork starting May 1 Pool & tennis. \$235/moreth. 1/2 utilizes, deposit. Steve 275-2698.

(Foo-Tahn) noun

FUTON

Derivation—Japanese for bedding

COTTON FUTON FROM 599 SAN DIEGO PACIFIC BEACH

KEARNY MESA

POINT LOMA

CARLSBAD

ESCONDIDO

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ENCINITAS

OCEANSIDE

270-3680 578-9470

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565-9407

774-7808

729-8903

489-8555

748-7999

947-8417

721-5577

HILLCREST, 2 bedroom duples house with small ga-rage, \$270/month plus 1/2 utilities. Responsible, straight, vegetarian preferred, pets O.K. Craig 296-1357 7-7pm, please. SEEKING CHRISTIAN LADY (30-40) to rent large bed-room in my ESD home Kitchen/bathroom privi-leges. No furniture, please. Must be quert and con-siderate. 1330 plus 1/2 utilities. 583-7546, keep

FEMALE, R.N./STUDENT with hyear-old male, neu-tered watchdog needs housing Responsible, non-smaker, 'and conscientious dog owner. Donna

CLAREMONT Room in beautiful home, 2 baths, good area, health minded, \$300, 483-5649.

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5295 HOUSE NEAR the brach, very secluded & spa-cious. Fericed in yard, 2 car, all bills paid. #2640 345,1344.

NO FEE! Save time and money. We have apartments for irest in all areas. Steve Richards Realty. Call our 24-hour hotine 483-2845.

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HELCEIST Reponsible female, neal, clear, non-smake, needed to share 2 beloom fease Wash.

NEID A TEMPORARY pake to stay? Cute one best
mont codage is shorth fast, conjumely females,
post 500 accorded for erectaining 11500 per
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GARAGE FOR RENT, 3900 block Georgia Street, Hill-crest, Available Is.; Nr. 530, 463-7485 evenings. LARGE ONE BEDROOM, quiet Claimmont condo, like new, 1525. Includes balcony, heat, drapes, stove, ample closets, laundry, numbered parking. Snopping near No pers. 533-5511.

THE READER PUZZLE #352 What's the Point?

By Don Rubin

The object of this week's exercise is to tell us how many items there are protruding through the page at the right. A simple enough assignment. Of coarse, several of the items have created more than one hole. The ends of the can opener below, for example, a poking through the puzzle in How many different objects

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
the Reader (addressed to Reader
Puzzle, P.O. Box 80803, San Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the issue date.

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

Employees of the Reader and heir immediate families are not

their immediate names.

In the event of disputes or

In the event of disputes or

In the control of the page will be
final, and artismry. We to only got five prizes each week to give away,
so if there are more than five
winners we'll have a lostery.

6. All asswers must be entered
to be a second of the page and the page.

7. One entry per person.



Winners of and the Winners of and the Answers to Reader Puzzle #350, Auto Biography The window sequence (top to

4-6-1-3-7-2-5. Need directions? Take your first right, and go straight until you come to an underpass; take your first left, up the on-ramp to the highway have sight at to the highway; bear right at the first exit before the bridge



Samuel G. Atencio.

San Diego
Susan Brown, Encinitas
Fred Gotwald, San Diego
Yoshihiko Yasui,

GARAGES, 10 x 20 SINGLE, new root, off 58th and University Ave., 150, 274-8889.

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RENT A ROOM Looking to rent a room in Point Loma for \$100 a month. Message 224-7366.

HOUSE FOR RENT 2 bedroom, I bath, single ga-rage, fenced yard Sharp lobking, near SDSU No 1350, 1 BEDROOM apartment, fireplace, dish-washer, off-street parking, garage available, 4075 Mariborough, Available 51, call first, 584-8664

SOUTH MISSION BEACH, 1650 2 bedroom, I bath apartment, unfurnished, year-round. No pets Score, retrisperator, patio Available May 1, 725 Company CT, 273-2735.

VERY LARGE 2 bedroom duplex, gas stove. No pets. kids OK. North Park on Lands Street. Available 5/1 1550 per mooth. 261,6210.

LA JOLLA COLONY, 2 bedroom, 2 bath condo Pool view, end unit Great location \$900 month, lease am 450,0783

Real Estate

LOT AND A HALF ARE YOURS when you buy the bree bedroom, charming older home near State College, Corner lot, near schools, well-invantamed \$105,000 Let's discuss your terms. Agent, tense

garage Attached home 4 years old, country litchen, built-ins, fireplace, large fenced patio 181 500 287-4879

2 BEDROOM, 1 BATH, huge level backyard, covered palois, assumable 10% FHA, or new loan Lemor.

2 BEDROOM, 1 BATH house located in nice trailer park, Ensenada, Mesico 511,000 firm, 150/month space rental, 576-9098

WE'D LIKE TO HELP solve your financial problems. Looking for house, condo, fixer OK. Low, no down 260-1332, 290-4220. Message

OWNER CHULA VISTA, 3 bedroom, 2 bath, fire-ke, covered patio, lovely, 114 acre and private, 5 Monserate, 188,500. A real bargarel Call

BY OWNER BEALTIFLE 3 bedroom 2-1/2 bath condo, certifally located freeway close Low down payment/assumable loan will get 1475 square feet, freplace, skylight, balcony, canyon view. \$115,000 Call 584-1685.

CONDO FOR SALE. One large bedroom in Mira Mesa, all amerities, 557,500 729-1673

CONDO—MISSION VALLEY 1 bedroom, Rancho Mission Villas 151,500 Pool, Tennis, quiet location Angelia, Ten 287,4198 pageston

TWO BEDROOM, TWO BATH CONDO 1200 square feet, San Carlos, Electric kitchen, car-port, patton, pools, jacuzar, club house. Shopping, schools bus, 276-900 phone; 583-7693.

MISSION GORGE, large one bedroom condo assum able 10-314 new carpet, drapes, paint, pool, jacuzzi WID, DW, patio Owner will carry (619) 280-4671

MOBILE HOME POWAY ROYAL adult section, 24x52, 2 bedroom, 2 bath, family room, excellent condition, Owner 748-48x3.

OUAIL CREEK CONDO! Large one bedroom

PACER, BEACH sensione home, magnifects were
PACER, BEACH sensione

VIEW LOT, DICTIONARY HILL SOLIZS, utili \$5000 down, flexible terms, \$35,000, 273-3542.

MOVING MUST SELL Palomar Mountain, 2 bed room nouse, 180,000 Leaded Glass Secretary, soft

LOT, VIEW, DICTIONARY HILL, 50 x 125, 15,000 down, flexible payments, 135,000, 273-3542 TRED OF RENT INCREASES? No tax deductions? Beauthul studio condominium at 400 Huerfano, #200 10% down, no qualifying Soal payments \$538mmonth Sacrifice 145,500 457-1827.

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INVENTY ACRE MRNBANCH STES, Ideal for 2nd from the Acre years old, view, parking \$130,000 Proore in a clean, clear poliuson/free revisionment. There years old, view, parking \$130,000 Proore

Extra Courty Solvender alers Feedle leven, tables 2 clay plage 5. Cover 15 collected are Feedle leven, tables 2.000 pt. Solventy \$137,000 A.S.

TIME-SHARE DELUXE CONDO In Las Vegas, Tanoe, Hawaii during October-December Steeps 6 in com-fort, with many extras. 53,200. Phone Hud 574-1256 amptime. AKESIDE CUSTOM 3 bedroom, 2 bath, large fam-ly room, 2-story, 2,000 sq. ft., deck, covered patro.

LUXURIOUS CONDO by owner, Clairemont Mesa Blvd. 2 bedroom, 2 bath + loft, fireplace, 1900 sq. ft. Likel enery & listchen, pool & spa. security build-ing, 2 car garage Low down, assumable loan, only 199,000. 672-1058, Irave message.

MASSION GREENS, I bedroom, I-1/2 bath, air condi-tioning, pool, spa. gym. By owner. 453-3505 or leave missage.

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CAL VETS ASSUME a 144,000 8% Cal Vet Iown with 1365 monthly payments on a Pacific Beach condominium for 157,750, 270-2079.

had a new big-wig president. My boss had to submit a lette to him outlining the district goals for the next fiscal year. Most of the time he dictates to Most of the time he dictates to me and says. I want you to say this or that. I type it, bring it into the office, he signs it, and I mail off the original. He usually doesn't get around to reading it until a few days later. reading it until a few days later. This particular time, instead of signing it Sincerely, I signed it 'Sex, Drugs, and Rock 'n' Roll. A few days later he came to me nearly having a heart attack; I played innocent for a few minutes, but then I told him exercibing the state of the second of the se everything was okay on the original. For Secretary Week he drew me a picture of a



OFF THE CUFF Have you ever played a really good practical joke?

Bernard Kelly

Bonita
We invited some friends over
a few weeks ago to watch the
Georgetown-Georgia Tech
game. I had videotaped it the
might before. Everyone knew
the game was videotaped to
might before. Everyone knew
the game was videotaped
the game was videotaped
to game of the game of the
was really getting into the
was about to
pay up. He felt about than small
when we told him. He was
really getting the was about to
pay up. He felt about than small
when we told him. He was
really getting ones por the
was really getting ones the right
time. We all had a good laugh. We invited some friends over

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GENUINE WALNUT



Carlos DaLuz Bank Teller

Bank Teller
Point Loma
About four years ago we
planned a beach party. We told
our friend Paul it was a very
casual affair — B.Y.O., bathing
suit. He's a practical joker and
we decided to give him a tarte we decided to give him a taste of his own medicine. He was supposed to come and pick up on this girl we also invited, so he wanted to make a good impression. We had everybod really dress up and made it look like a nice veranda-bar look like a nice verands-bar type affair. He came walking in in his bathing suit saying something like. 'Hey guys, here's the firewood.' It was kind of like walking into a nice restaurant with a bag full of food and saying. 'Hey, where's hourmed but eventually we moved down to the beach and had a good time. The girl he was interested in never showed. rested in never shower



I was about nine years old. My brother Drake masterminded the whole thing. He was eleven and my older brother, John, was thirteen. We stuffed a big dummy and put a hideous mask on it. It was incredibly ugly, warts and all. We tied strings in strategic places to make it move. My brother John was its voice. We put it in a dark place where it really did look like a terrible monster man, or so we thought. Then we told all of the neighborhood kids that our weird cousin lived in our cellar. We gave tours and had a foot or a hand twitch at just the right moment. They were scared to death. We told the kids only we could protect them from him if they brought us things — like candy. It worked for about six



Camp Pendleton
We were at Casey Springs
one afternoon, standing next to
some moldy slimy rocks, and this rattlesnake just comes out of the middle of nowhere, you know, just s-s-s-s-s! So about five or six of us start picking up rocks. We tried to catch the snake first but when we couldn't catch it, we decided to kill it. We used an e-tool kill it. We used an e-tool [entrenching tool] and chopped its head off. There's this guy Brewer who's terrified of snakes. He was sleeping nearby so we kind of took the snake and rolled it around in a little circle on the pack he was lying against and we connected its against and we connected its head back on. Then we woke up Brewer. He started screaming and running. When we told him the snake was already dead he freaked out yelling, "You m____f___'s. I'll kill you." Brewer has a sense of humor. _ Lin lakar



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