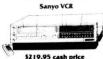




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Standing in Dead Men's Shoes

Homicide Late on a cold Monday night Jose Griego took his place on a pile of detectives

defectives

must learn

to live

by live

by live

loarn

to live

with death

death

death

for live

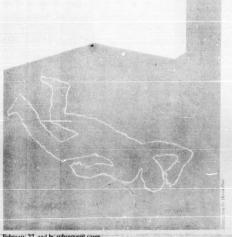
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to live

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loar by human beings has become so com-monplace as to be almost a private af-fair between the victim's family, the suspect, and the detectives, and most murders now merit only a brief men-tion deep in the back pages of the daily papers. Griego's killing was typ-ical of the everyday death that homicide investigators encounter, and as his body lay there in its own congeal-ing blood, out on the street the detectives gathered and dealt with their first crucial question: who was going to make a coffee run?

One of the morgue workers, who wouldn't be busy until the body was ready to be moved in a couple of hours, was elected. Then Lieutenant Paul Ybarrondo, who is in charge of the homicide unit and supervises at most murder scenes, called his detectives and three uniformed police offi tives and three uniformed pointed officers together for a briefing. The eight men moved into the middle of Grove Street in Golden Hill to begin the investigation, away from the anxious vestigation, away from the anxious television reporter who was waiting to go live on the eleven o'clock news. Homicide team III was called out on this one, and most of its four members, including Sgt. Ted Armijo and detectives Gene Back. Paul Olson, and Ron Newman, had to get out of bed to put on suits and ties. Still fa-tigued by their handling of the murder Matthews of David Huffman, the actor found dead in a canyon in Balboa Park on



February 27, and by subsequent cases that have kept them busy for the past week, the team III detectives manage to maintain the customary wry dispo-sition that seems to prevail at most San Diego murder scenes. A uni-formed officer, the second on the scene, gives a rundown on what hap-pened as the detectives, including Ybarrondo, take notes.

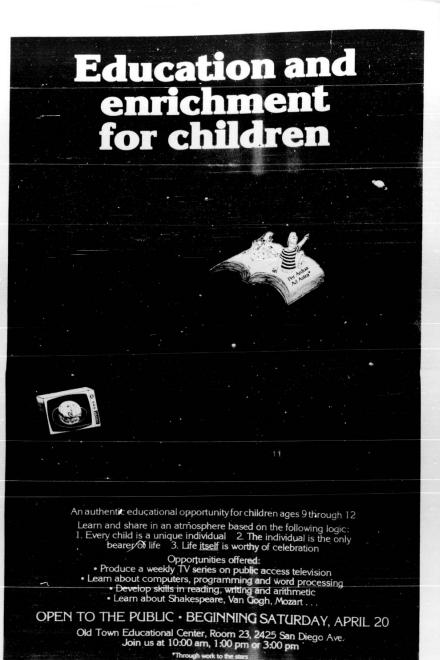
Ybarrondo, take notes.
"I received a call at 2138 and was
the second officer here; another officer was already giving CPR when I
arrived. I contacted our witness,

Boyle." (This witness's name has been changed.)
"Which home is the scene in back of?" asks Yharrondo.
The officer points.

"What was that radio call we heard on the way over?" asks one of the de-

tectives.
"We broadcast the name of the suspect, Jim 'Bim' Hope, five feet ten

Neal



Karma Paws

Thank you for your wonderful story about Samantha Jean Khury ("City Lights," April 4). Lam sure a lot of people will think psychic counsel with an animal is a foolish thing. Lam just so glad to hear there are soles glad to hear there are people taking an interest in how animals feel, especially those in captivity or "jail," as I

A few years back! got into son trouble during my "hippie era." I was arrested and booked in county was arrested and booked in county and for three days. I will never forget how painfully slow every minute and every hour went by as I wondered how long I would remain there before hearing from someone on the outside. It was a obering experience, but an way for years. But most of all I when they are sentenced to years behind bars in a zoo or enclosure

LETTERS

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

unfortunate ones in cages awaiting their daily torture at the hands of so-called intelligent scientists and doctors. Have you ever seen pictures of what some of these scientists and doctors do to these animals? Monkeys' bodies animals. Monkeys bodies clamped in head vices, dogs with two heads attached, puppies with paws tied behind their backs, cats

pass tied behind their backs, cars stretched out on shaughtering tables, still half alive with their insides hanging out — all in the name of science.

To be hones. I would rather die-first than have some person or some animal suffer like that for me. Why don't doctors and scientists study healthy people instead to find out how they eot that way? They might dise, wer that way." They might dise, wer that that way? They might discover that diet and mental attitude is eighty percent and karma is the rest.
It all goes back to Ms. Samantha Jean Khury — power of the mind. Let's discover how we can heal animals, with the power of the Carol Ann Reynolds San Diego

Fifties Parties

I just wanted to write and let you

in our late fifties and have read the paper for quite a few years and as they say. "You have come a long way, baby."

Thoroughly enjoyed the article on Ms. Khury, the psychic Keep up the good work and let's have many more interesting articles. Josee Musters

La Mesa.

Perception Of That Congruence

Thank you for the excellent article by Dinalt McNichols, "The Art of Emergence," March 28. In the writing was responsible and readable, the journalism was conscientious, accurate, and fair to all parties (in my opinion). How it is a subject to the property of the proper out to be the villain or taking any quotes out of context it stated the facts and issues for people to make their own judgments and encourage them to go see the art in both shows. I understand that normally this sort of article is done in many more weeks than it was and I think it was a tribute to Ms. M. Nichols's professionalism and

that it came across so successfully Now that all the dust is settling.

of us have pointed out, the art on display, both at the La Jolla Museum and the Athenaeum, represents the tip of the sceberg of local talent. It has been my observation that many of us share specific concerns, both formally and in terms of subject matter, and and in terms of subject matter, and I think the perception of that congruence is quite different at each show. It is not a question of good or bad as much as, perhaps, curatorial perspective artist's choice. Ellen Phelan, the curator of "More Is More" at the Affections in such the to make her personal statement about the artists by taking her cues from the many artists she take shown over the years. As she has said, she let the years. As she has said, she let the group shape it sidentity.

The night of the opening was a happlayoun O's an Diego coming of a happlayoun O's an Diego coming of the properties of Athenaeum, was able to make her

was an occasion that proves a study done a few years back that cooperation promotes far more success than competition. More is more for all of us San Marcos

Out With The Guise

What exactly was the point of Steve Sorensen's "Ten Grand a Dance" (March 14)? Just a profile

Dance" (March 147) Inst a profile of Andrea the Gold Dirger? Then why all the philosophizing and mortalizing?

If Sociosen is going to preach, he had better be a little more consistent. He condemns Andrea for welding "an almost devastating power over men" with her "Gold-given citents," while at the same time fantaszing about her fong legs and her "combined qualities of sweetness... and seduction."

He cites the "gold diggers" " (or "coke whores" ") ability to "maneuver themselves into their dream world of luxury and dream world of luxury and abundance. "I none breath, he attributes this ability to their 'craft and cunning." and in the next he says the gold diggers are rarely somar enough to make their own drug deals, as if the two types of 'deals' are all that dissimilar. Besides, I doubt he would have any more respect for them had they dealt drugs instead of furs and champagne.

champagne.

He criticizes Andrea for her emotionally shallow sexual liaisons. How emotionally involved does he think her partners were? Sorensen grants those men

undeserved status by referring to them as "professional gamblers." He trivializes their involvement with Andrea and her friends: for with Andrea and her friends; for the men, it is received a game; the implication being that their behavior is quite acceptable. (The old "hops will be hops" adage comes to mind.) According to Sorenen, however, what "that certain breed of somant" does its in game. but the product of the "accludated coldblowschows" are accludated coldblowschows in calculated coldblowschows in the cartain "breed" of man that exploits women. The only mention Somen makes of them to tay what amount, defended so virtue what innocent, defenseless victime they are. What rubbish! For every "coke whore" there has to be a shall we call it — "coke john."

For every article that could be nen, there are 1000 more waiting to be written about men's incessant, historically renowned exploitation of women.

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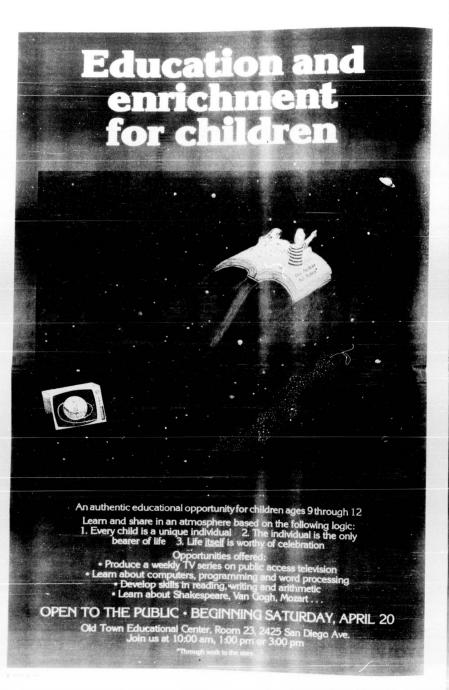
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Karma Paws

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Softweet paids those its continues are stated by a determine to the continues are stated as the continues are stat they are What midded! For every coke whore there has to be a shall we call it — coke jobin. For every article that could be written about a comma who uses men, there are 8000 more waiting to be written about mens, merchant, historically renowned exploration of women.

Standing in Dead Men's Shoes Life is death in the Letters

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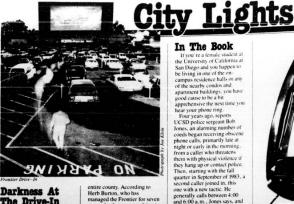
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Darkness At The Drive-In

Local moviegoers may have noticed a disappearing act among area drive-in theate in which the expansive outdoor theaters are being torn down and almost always replaced with shopping centers. The last two victims were the Midway Drive-In on the northwest corner of Midway Drive and West Point Loma Boulevard. which since 1982 has been the site of the Midway Towne Center, and the Campus Dri In on El Cajon Boulevard just east of College Avenue, which a year after the Midway's demise was also torn down and replaced with a shopping

And now a similar fate is in store for the Frontier Drive-In on the northwest corner of Midway Drive and Kemper Street, the last remaining drive-in theater within the San Diego city limits and one of only seven drive-ins left in the

after twenty-eight years in site - in the heart of an area dominated by condominiums

— will soon house yet another shopping center. Burton says that unlike other recent drive-in closures, the Frontier is not being shut down due to a slowing of business:

years, the three-screen drive-in

scheduled to close May 6

rather, rising land values in the north Loma Portal neighborhood have simply made other uses more profitable. The Los Angeles firm that owns the Frontier DeAnza Land and Leisure to a group of developers (whose identity has not been revealed), Burton says, with the belief "that they can make more money turning it over and grabbing the net profit instead of sitting and operating it for

Step On A Crack

Many of the sidewalks in Logan Heights are old enough to remember, if they could, the First World War. And at the rate the current program to replace them is progressing they will more than likely be around for the outcome of Mayor Hedge, ock's second tango through court. According to many residents. ever, the sidewalks that have been replaced along the ten-block stretch of Logan Avenue (Sixteenth to Twenty sixth streets) in phase one of the area's renewal project are already aging fast: curbs are crumbling and slabs are cracking, much to the dismay of area residents. Two years ago the Barrio Caucus, an ad hoc committee of community leaders, requested that the city apply for federal Community Development Block Grant their request was honored. In the late spring of last year, bids were taken for the project and

the Oliver Matthews Construction Company won the contract for \$128,417. Construction on phase one officially began on August 20 and was to be finished, barring delays for weather, within ninety days of the starting date

It is still not completed.

People living in the area feel that the overall quality of the workmanship is poor. One example they cite is faulty weak-plane joints, the lines that run across the sidewalk that provide a kind of miniature fault in the concrete so that if the sidewalk should crack, it would crack evenly along thos lines. The joints, residents say are especially sloppy between the 1600 and 2100 blocks of Logan Avenue. Other complaints have been voiced about the lids over the water meters, which do not fit properly and are crumbling and cracking; the curbs, which are similarly ill-constructed; and the fact that, contrary to state law, there are no raised cemen lips at the bottom of the wheelchair ramps to indicate to blind pedestrians where the sidewalk ends and the street

In light of these grievances

In The Book

If you're a female student at the University of California at San Diego and you happen to be living in one of the on-campus residence halls or any of the nearby condos and apartment buildings, you have good cause to be a bit apprehensive the next time you hear your phone ring.

Four years ago, reports UCSD police sergeant Bob Jones, an alarming number of coeds began receiving obscene phone calls, primarily late at night or early in the morning from a caller who threatens them with physical violence it they hang up or contact police. Then, starting with the fall quarter in September of 1983, a second caller joined in, this one with a new tactic. He generally calls between 4:00 and 6:00 a.m., Jones says, and informs his victim that he is either a campus or San Diego police officer investigating a rash of obscene phone calls. "He tells the girls that his investigation reveals she may quite likely be the next victin of the guy," Jones says. "He apologizes for calling so late, but explains that this is the time the calls are usually made; then he asks her to assist with the investigation by keeping the caller on the line as long as sho an should be call, to enable him to trace the call." Invariably, Jones adds, the girl cooperates, and sure enough, about five minutes later her phone rings again and this tim ted with a barrage



of obscenities. "You have to understand." Jones says, "that most often the victims are woken from a dead sleep when he first calls as a police officer

lists the names and phone numbers of virtually all the these guys have to do is get a copy of that boos and pick out the girls' names and numbers."



learn that the Oliver Matthews Construction Company had bid on phase two of the project, which would replace the sidewalks along National Avenue between the 1600 and 2100 blocks, and had, once again, outbid the other competitors. Aware that the city charter legally binds the city to accepting the lowest bidder, Carlos Castañeda, a counselor for the Barrio Station social service agency, sent a letter to Jim Casey, head of the city's engineering and

requesting that Matthews no be given the job On April 1 the city engineering department held an administrative hearing in which Matthews was provided with a list of complaints about his work on phase one of the project, and he subsequently withdrew his bid. Whether or not the city will penalize Matthews by barring him from future projects, or by simply suspending his right to bid for a length of time, will be decided within the next week or so by

the engineering department. Bill Maxwell, the engineering

spector who reviewed sees little wrong with phase one and that it would be unfai to compare it with other sidewalk jobs in the city because it has yet to be completed. Matthews last week declined to comment publicly on the matter, but did indicate that he had received a phone call earlier in the day from the city engineering depe recommending that he keep

Contribution

Terrific timing: in the middle of the AIDS epidemic, a plush new gay bathhouse opened last week in the former Jack La Lanne's European Health Spa at the corner of University Avenue and Mississippi Street. And, just coincidentally, the owner of the facility. Greg Vasic, pledged a \$5000 contribution to the AIDS Project, a counseling and social service enterprise that helps victims of the incurable,

and usually fatal, disorder. Vasic, who runs the F Street erotica bookstores, said through an employee that he didn't wish to talk about his new venture. That may have something to de with criticism among gays that the \$5000 contribution was all, promiscuous sex in

to go work with them." Totally Zoned?

The Copley press's multimillion-dollar "zoning San Marcos/Valle Center/Ramona, and Poway/Rancho project is a month old now, and Copley general manager Gary Goss says the attempt to cover Bernardo/Rancho Peñasquito Bernardo/Rancho Peñasquitos there are also three topical beats: law enforcement, the North County judicial district, and education. For the East edition, Nolan says, there is a reporter for both La Mesa and Lakeside/Lemon Grove; a county news more county news more comprehensively through the publication of four new editions of both the San Diego Union and the Tribune each for North County reporter for El Cajon was hired last week, and one for Santee has not yet been hired. And in the South edition, four Northeast County, East County, and South Bay already exceeding original expectations in both circula and advertising sales. the South edition, four reporters cover National City, Chula Vista, Imperial Beach/Otay Mesarborder area, and a general South Bay police beat. A similar breakdown exists at the Tribune. There, says deputy editor Bob Witty, the county

The zoning experiment officially began March 4, when both dailies began "replating" their local news sections — known as "City/County" in the Union and "Metro" in the Tribune — as well as a few pages of each paper's sports ion (mostly to cover local high school sports). After the central editions are printed, th newspaper "plates" are pulled off the press and certain stories and ads are replaced with local and ads are replaced with loca ones pertaining to each new edition's circulation area. To handle the expanded coverage the Union hired twenty-five new staffers and the Tribune twenty-four; most of the new personnel are reporters personnel are reporters assigned to specific beats in each of both papers' four new

At the Union, says county editor Tom Nolan, beat reporters for the two North County editions are assigned to Del Mar/Solana Beach/Rancho Santa Fe, San Dieguito/Carlsbad. Occanside/Camp Pendleton. Vista/Fallbrook. Escondido.

as a prime perpetrator of AIDS. "I've heard that, too,"

says Dr. Hal Frank, chairman of the board and leader of the

AIDS Project. "But I don't see

any difference between taking

where a lot of sex takes

ev from bathhouses and

place. People are going to have sex, in or out of bathhouses.

Vasic has been very generous

he's going to be giving safe-sex seminars and providing prophylactics. I'm not saying bathhouses are one hundred

percent pure and white, but what about bars, centests, and people who behave certain

ways in park bathrooms? We've

gotten money from all of them. My brothers need to be

money comes from, I'm going

educated, and wherever the

has been divided into sixteen

beats, each assigned to one assigned to one reporter. To accommodate the new

Escondido, shared by both

papers, have been moved to larger quarters; Tribune

reporters are now using an Oceanside office previously used only by the *Union*; and

searching for larger quarters in

unanimously expressed by Copley executives is dampen

somewhat by reports from the papers' staff members. The boost in advertising is largely

due to a promotion institu

the start of the zoning project that involved the *U-T Plus*, a

weekly tabloid that since 1982

has been mailed free of charge

to those throughout the county

El Cajon.

But the early optimisn

reporters, both papers have also expanded most of their six county "satellite" bureaus: offices in Chula Vista and

in the past. I'm grateful that

"It's appropriate that we're doing this from a graveyard," comments Bill Phipps, standing amid the marble gravestones of Fort Rosecran National Ceinetery on Point Loma. He and a comrade-inbinoculars. Mike Steinberg take turns observing the activity within a high-security compound at the western edge of the North Island Naval Air nuclear weapons storage facility, and nuclear activists say that it contains about one hundred air-dropped nuclear bombs, a couple of dozen warheads for sea-launched

During the last few weeks Phipps and Steinberg have gotten quite an eyeful. As members of a group calling itself the San Diego Military Monitoring Project, they've been observing and taking notes on the reinforced bunkers, the double fence, the mysterious building within th compound. This week, as part of a nationally coordin effort. Phipps and Steinberg and half a dozen other volunteers will attempt to follow the unmarked trucks that move nuclear weapons to and from the base. They will attach banners to their cars as they follow the armed and armored semis, warning peo that they're driving near the implements of Armageddon.

"This makes it no longer an abstraction. We want people to know they could be following a

know they could be following a truck carrying genocide in the back." says one volunteer in the project. Such trucks, operated by the Department of Energy, are exempt from regulations requiring the posting of signs on vehicles carrying hazardous, explosive, or welforestime to the country of the project of the project of the project of the project of project proje radioactive materials

Watching

City Ligh

Though a forthcoming boo by William Arkin and Richard Fieldhouse of the Institute for Policy Studies details the specific nuclear weapons stored at North Island, a spokesman for the base gav the government's stock reply to questions about such tab subjects. "I'm not going to confirm the existence of nuclear weapons on the base said spokesman Ken Mitchell Neither would he addre questions about how easy it is to watch the handling of the

weapons from Point Loma.
The cemetery and the
Cabrillo National Monument have reputations as vantage points for spies. Security guards in the cemetery sometimes even prevent people from taking pictures of the bay. Rangers at the monument say that visitors often inform them of suspicious-looking characters who seem a little too curious about the bay's naval activities. Phipps and Steinberg have twice noticed a man in a well-fitted gray suit who looks Eastern European, carries high-powered cameras around his neck, and is keenly interested in the navy ships passing through the channel "We get a lot of Eastern European visitors," says park tendent Dori

Copley paper. According to Al Larranage, division manager Larranage, division manager of the *U-T Plus*, the weekly publication — filled with such syndicated features as Ann Landers's advice column and with Copley-produced featur such as Neil Morgan's colum was created chiefly "so we have total saturation of the San Tribune were able to run the same ads in the U-T Plus, with a circulation of 319,000, at half that tabloid's usual rate. But when the zoning project began March 4, Larranage says, it Larranage says, it ided that for the first purchased space in either of the four new zoned editions would have their ads appear at no additional cost in the U-T Plus

also zoned accordingly.

Now that the promotion is

advertising continues to be strong," but a source in the Copley advertising department says the opposite is true: since the promotion ended a little more than two weeks ago, he says, half the new clients have says, half the new clients have dropped out, "and if you look in the zoned editions, you can count the number of zoned ads on two hands." This source adds that hardest hit have been the East and South editions of both papers, despite frequent reassignments of ad salesmen to boost sales in those two zones. "The other day, for instance, the East edition ran a whole page of South Bay ads because there weren't enough East County ads to meet th requirements," he says. "As a result, the South Bay advertisers got a free ride — although it didn't really do them much good, since it's our of their area

On the editorial side, there have been similar problems. One *Tribune* reporter says the

those two areas. "Ads in North County are selling much better than in the other two zones." this reporter says, "and that creates a problem, because each replated section of the paper has the same number of pages. Let's say, for example, that the two North County editions call for twelve pages to be replated, and seventy-five percent of that replated space is occupied by ads. In the South Bay, they then have to replate twelve pages as well, but the are only enough ads for maybe fifty percent of that space." As a result, the reporter says, "there's a lot of [empty] space. and to fill it they're ru stuff they never would have printed before." In the last couple of weeks, the reporter

Omundson. "We can't know

what everybody's doing up here. But when visitors tell us

of people who look suspicious

we pass the word on to the

Point Loma has allowed

Phipps and Steinberg to sec

what the Russians are also

seeing from a satellite in space hundreds of miles up. They've

seen the semis pull trailers up

to the bunkers, and while the

rifle-toting guards walked in

brought sinister-looking black

objects out of the bunkers. The fork lifts placed the objects

inside the trailers, which were

yards from the weapons dock, where navy ships stop to pick up their ordnance, is pictured on maps and plans of the base.

but is not identified. The trucks

remain there for several minutes, then leave. The two

this with their own binoculars

through the high-powered telescopes at the visitors' center at Cabrillo National

Monument, which are supplied

cents per peck

then pulled to a nearby building. This enormous building, just a few hundred

watched as fork lifts have

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice

One often sees someone driving at night with only their parking lights on, which is illegal. Why does the lighting system have

purpose. David Robinson San Diego

What a long way we've come, as they say, in the past ninety years. How far the automobile has advanced since 1899, for example, when one E. Martin mounted on the back of his vehicle a board that. when the driver pulled the proper lever, flashed the warning "STOP" to those be-hind. Or how very far indeed we've come since the 1920s, when exceeding the speed limit in Peking — a rapid fifteen miles per hour — was punishable by

Our computerized cars have come so far, in fact, that it's difficult to determine where and why the parking light was in-vented. The first automobile lights were nothing more than candle lamps taken from horse carriages. The first real ad-vance in car lighting was the acetylene lamp, fueled by gas produced in an on-board canister in which water was slowly dripped over chunks of calcium carbide. The electric light became practical around 1910, and headlights, taillights. and side lights were made available (though often were optional). Not until the Twenties and even the Thirties did lighting become standardized. Many countries required an auxiliary bulb in the headlight; after World War II this second light was moved to a separate housing, and became what we now call the parking

In California it is illegal to drive with only the parking lights on — nothing says you must have them — but it's also a requirement that they be turned on if the car



aren't so appendix-like after all. And then there's the explanation given to me by the Ford Museum in Detroit, which claims Ford Museum in Detroit, which claims that "parking" light is a misnomer. The lights should properly be called "run-ning" lights, and are meant to be used instead of battery-draining headlights if it's not too dark. Perhaps some car buff knows the real story, and can bring us all out of the dark.

Dear Matthew Alice: As my rent has just been increased, I find myself going through the ads in the paper. nissel going inrough the eas in the paper, A while buck there was a law passed that kept apartment owners from discriminat-ing against families with children. That is all well and good, but what about discriminating against people under fifts-five? I counted no less than five ads in last Sunday's paper for great-sounding, rea-

sonably priced apartments in nice areas

one even gave two months' free rent
with a one-year lease. Sign me up! I'd love to live in a quiet security building with a one-year lease for \$395 without having to move to Fast San Diego, but I'm not fifty-five years old. Does the law per tain to this type of discrimination also, o

quality? Tina Allan

First let me caution you, Tina, against slighting other neighborhoods in print. People get very protective, believe me. East San Diego is, I'm sure, a fine place to live. (I don't choose to live there, how-ever. Then where do I live, you ask? Let's just say I live on a different plane from most people) Secondly, you are in es-sence correct when you call the results of your apartment-hunting discrimination. Unfortunately for you — but fortunately for many of our older citizens - such re

legislators
Let me explain how this came about with a brief history lesson. The Unruh Civil Rights Act of 1959, in typically lofty legislaturese, declared that all Californians are entitled to full and equal accommodation, advantages, privileges, and services of any business establishment. Two steps were taken by the courts that brought the housing issue within this act's compass: first, landlords, homeowners associations, and the like were ruled busi-

ness establishments; and second, the court decided that age restrictions were just as arbitrary and discriminatory as those based upon race or religion. And that's why we now have a law making "no children" apartments illegal. But there is an important exception. The state su preme court also said, almost in passing, that housing built specifically for seniors probably could be exempted.

Here in San Diego there are two types of senior housing. The federal HUD agency sponsors senior housing, which is agency sponsors senior housing, which is meant for people sixty-two and older, with a small percentage of those apart-ments reserved for younger, disabled peo-ple. Or your search for affordable housing may have taken you to one of the ninety or so complexes that have received a "condi-tional use permit" (CUP) from the city's themetage-omnitistion. Linder this grow planning commission. Under this pro-gram, developers can build housing with increased density allowances (up to fifty percent) and fewer parking spaces, pro-viding the units are rented to those fifty-five or older (sometimes the age is upped to sixty-two, but that's too complicated to explain here). The rationale for this is that seniors usually don't have as many cars as younger folks, and they don't need as much space, so the units are smaller. Beyond that, though, the need for this spe-cial type of housing is predicated on the fact that seniors often have fixed incomes. so need consideration that we wage earn

I would guess, then, that you've been lured to one of these CUP or HUD complexes. Frustrating, yes, but look at it this way. Someday you too will be a senior citizen, and by then normal rents will probably be about \$3000 a month. Won't you be

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.





THE SOUND COMPANY **PHILOSOPHY**

by is snjoying a revival today; yet for some of us it was never for portion, yet in — and we at Sound Company couldn't be happer because that is were all should, for entire operation and philitotophy is based on it. Single were all should be entire operation and philitotophy is based on it. Single is the state of th



BX-1 CASSETTE DECK

purchase allows us to offer the renowned Nakamichi BX-1 casse for a limited time for an unheard of low price—the lowest ever for Nakamichi.

for Nakamichi.

Normally \$299, the BX-1 incorporates many of the advanced design features ound in their top-of-the-line decks. The result is unparalleled somic performanc and case of operation in a most affordable deck.

Despite limited quantities of the BX-1 at this price, a 60-day layaway is available with a \$50 down paymen.

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SOUND COMPANY PRICE \$349

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design, and depended on for reliability. Sound Co. is proud to bring these fine products to San Diego. The Carver receiver features 130 watts per channel speaker system, combined with the famous Carver tuner the receiver sets new standards of performance.

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· LIFE-LIKE IMAGE-Full height. width and depth of sound.

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driven; not just apex of cone.
- LOW MASS — .0005 inch thick diaphragm

- LOW MASS—0005 inch thick diaphragn for clear, crisp sound.
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Prices starting at \$495.00 per pair **MAGNEPAN**



90 DAYS SAME AS CASH • 0.A.C.

THE INSIDE STORY

MILLION PLAN TO build a new police department headquarters and four area substations is being pinched in a dispute over what kinds of businesses can purchase city owned lands in the lucrative "Golden Triangle." Cash for the police expansion is to come in part from the sale of lots in the Eastgate Technology Park, east of Interstate 5 and north of the University Towne Centre shopping mall. Before grading was even completed, the lots' premium location immediately attracted the Insurance Company of the West, which offered \$1.45 million for a

Eastgate parcels, and says the

research and development and light manufacturing uses

Cuyamaca—now faces something of a building boom. A new hotel and tourist shops three-acre parcel to house its corporate headquarters.

But before escrow could are soon to open in downtown Julian, and American are soon to open in downtown Julian, and American the beat of its hundred-arc campaits south of Julian off scenic Route 79. Another developer is proposing thirty-one new homesites on 2.56 arcs adjoining Route 79, but you cares adjoining Route 79, but you can be a first proposed and the proposed to the proposed to the country land the project could destroy rare and endangered plants and harm deer and other wildlife, the country planting department close last month, the Navy and SANDAG (a regional planning agency) challenged the sale, arguing that since the Eastgate lot is located under the Miramar Naval Air Station Miramar Naval Air Station flight path, zoning laws and safety considerations prohibit its use as a corporate headquarters. Memories of the recent Navy jet crash in Sorrento Valley and a desire not to make Insurance Company of the West focal point of a land use argument prompted the city to abort the deal and instead sell the insurance company affects and insurance company affects of a land to the control of the company of the property director Jim Spotts still argues that corporate headquarters are a perfectly safe use for the Eastgate parcell, and says the

SANDAG for Eastgate could actually bring in more employees per acre than the office buildings. Spotts hopes to negotiate a compromise with the Eastgate lots are put up for sale this fall, and warns that prohibiting corporate headquarters at Eastgate would lower the value of the lots and bring in less money for the police projects.

One of the county's most pristine areas—the back-country woods of Julian and

county planning department ruled that no environmental

impact report was required. That surprising decision was

overruled on March 29 by the county planning commission, but the project developers, determined to avoid performir the EIR, have been granted a the EIR, have been granted a second planning commission bearing tomorrow. The Mountain Defense League and other opponents of the Julian project are confident that planning commissioners will stick with their ruling that an EIR must be performed, though the environmentalists are concerned that the commissioners may go a step further and vote to deny the mount Theorem project. The developers could project the developers could project the developers of the project. The developers could project the developers of the project. The developers could project the developers could project the developers of the project. The developers could project the developers could be project the developers to the project the project the project the project the developers the project the p

further and vote to deny the project. The developers could then appeal that denial to the county board of supervisors, where a pro-growth majority might simply agree to let Julian Estates be built without an EIR. Such a sequence of events would be unique and precedent setting. setting.

COMBO, San Diego's

official arts funding group, was formed in 1964 to discourage formed in 1964 to discourage music, dance, and theater troupes from hounding the city council and local businesses for donations. Instead of hearing fundraising pleas from countless arts groups, the politicians now fund COMBO, which distr', tutes cash shares to its twenty-three, wembers. This novel system has survived many challenges, and it's now.

The Old Globe last week saked a causaft committee for

The Old Globe last week asked a council committee for \$100,000 to rebuild its Festival Stage, destroyed by fire last October. The Globe's request doesn't violate COMBO rules, which allow member groups independently to seek out capital improgenent funds. independently to seek out capital-improvement funds. Since Mayor Hedgecock promised city help in the rebuilding effort, the theater will probably get at least a portion of its request, which

early this summer.
The San Diego Civic Light The San Diego Civic Light Opera Association has also asked for \$400,000 in city funds to help romodel their Balbos Park Startight Bowl, and fundraisers from the San Diego Symphony are telling city council members they need not million dollars to help returbish the orchestra's new Perturbish the orchestra's hew Perturbish the orchestra's hew Perturbish the orchestra's hew Perturbish the orchestra's While these funding requests for capital projects are also in keeping with COMBO regulations, council sources expect a lively debate over how much the symphony and the expect a lively debate over how much the symphony and the Starlight should get. The La Jolla Playhouse, meanwhile, has requested \$35,000 to help fund this season's performances. Since the Playhouse isn't a COMBO member, it can seek a budget member, it can seek a budget subsidy from the city's tourist







Levi jacket, Levi's. Driving a possible '73 Datsun pickup, light green, with two tool boxes on the side

"How do we know he's a suspect?" asks Detective Newman.

"Boyle says there was a fight," the cop continues. "The victim, Griego, gets a baseball bat and goes for Hope. Boyle sees Griego hit Hope with the bat on the left shoulder. He saw Hope stab Griego in the side. Griego falls back, drops the bat, then picks it up and hits Hope again. Boyle saw Hope stab Griego again. He fell back down. Boyle saw Griego still moving, and then Hope put a motorcycle in his truck and drove away." As the cop gets to this point in his narrative, a man on a motorcycle roars past the parked a motorcycle roars past the parked squad cars and the spectators and the group of investigators. The detectives all look at each other, turn and point in the direction the motorcycle went, and burst out laughing. "What kind of motorcycle was it?" demands Ybarrondo, grinning. It wasn't the kind that just drove by, but nobody in the group would have been surprised if it had been. Stranger things have happened in the course of murder in-

vestigations.

Ybarrondo says, "Did you guys get the victim's name?" The cop spells it out. "I got a cousin with that name," says Sgt. Armijo, the man in charge of

"He's been drinking," the cop con-

"Who has? Hope?" asks Armijo



Another officer gives the group information on Griego's address, his car, and some other details. Armijo makes him go through it twice to ensure that his men have it down. Then he asks which of two squad cars Boyle is in (the other contains another of Griego's friends). The officer tells of other witnesses, who said a dope deal may have gone bad, and there may have been a property dispute. "Have any weapons been found?" asks

"Just the baseball bat."
"Has anybody checked out the property?" Ybarrondo inquires, al-

way, shining their flashlights on the ground before they step forward, to inspect the crime scene. Blood spatterings in a location some distance from the actual murder

victim are always considered impor-tant evidence, and the detectives step over the little red dots as they ap-proach the body. They methodically look over the area where the crime occurred. To the right is a low cinder block wall, over which the branches of a fig tree extend. To the left is the converted garage where Griego and Boyle lived. Near the door is a garbage can. On the cement patio is a broken lamp. The baseball bat, a hoe. a shovel, and a camper shell lie near the body, which is sprawled on its back on top of some pulled weeds. Griego's T-shirt is soaked with blood, and there's a puddle of blood on the concrete beside him. The detectives bend over and illuminate the body in their flashlight beams. He was young (twenty-seven), and though he's of medium height and build, he looks as though he was strong.

While the detectives get their first look at the crime scene, the evidence technician, Randy Gibson, who is a civilian employee of the police department, takes pictures of the driveway and the house in front. Penne Hammerstead, the deputy coroner who will later view the body, declare the mode of death (natural, accident, homicide, or suicide), take possession of the victim's property, and notify his next of kin, waits on the street and passes the time talking with police of-ficers. "You learn how to sleep on a picket fence in this job," says Ham-merstead, who formerly worked as a trauma nurse.

Armijo, Back, and Ybarrondo return to the street and have some coffee

while the other two detectives on team III, Paul Olson and Ron Newman, go up to inspect the scene. Newman and Olson are the team's two interviewers, and as such will be the ones who do most of the legwork in tracking down Hope, the suspect. But, as they always do, before they set out they familiarize themselves with the scene and the body. recording valuable details that may come in handy later during interviews. It's nearly midnight when they walk back down the driveway. "This doesn't look very complicated," New-man tells me. "It's just a matter of ng the suspect. A lot of times we getting the suspect. A lot of times we don't get to start out with a good suspect." He says he and Olson will be gin by interviewing Boyle, the witness sitting in one of the squad cars, after taking him downtown to the homicide unit's offices inside police headquar-ters. (Actually, they used Ybarrondo's

office.) "You want to get the witnesses out of the area, in a more re-

laxed atmosphere," says Newman.
"When they're under less stress they

remember more." As for suspects.

San Diego homicide detectives always work in two-man teams when they conduct interviews. "Do you play good cop/bad cop?" I ask. "Never. Hate it," replies Newman. "We're just very honest with people. We treat 'em with respect, and we get a lot of confessions. You never browbeat. You just sit them down, give 'em a cup of coffee, and talk about it. A lot of times people want to know how we'll feel about what they've done. If you're going to ridicule him for a homosexual murder, he's not going to talk to Newman and Olson take Boyle and

the friend of Griego's downtown to get started. Though it's after midnight and they've already worked a full day, the two detectives won't sleep for an-other twenty-four hours. After they leave, Detective Back, who is the "scene man" for team III, goes back up to the crime scene with the evi-dence technician and begins collecting evidence such as blood, the base-ball bat, the shovel and hoe, and other items. "Most people expect to get

hard-nosed, yelled at, and screamed at when we interview them." says Ybarrondo, leaning back against a squad car. The police officers are in their cars filling out reports that go exclusively to the homicide investiga tors. Forty-eight-year-old Ybarrondo, who's spent fifteen years in homicide, says that most suspects are shocked when the interviewer "comes on with respect and understanding." Sgt. Ar-mijo joins the conversation. I ask if interviewers ever get angry with suspects over the sometimes heinous crimes they commit. "Why should we crimes they commit. Way should we be angry?" says Armijo. Ybarrondo, who is soft-spoken and tends to talk out of the left side of his mouth, adds, "If you are, you're not going to get very far. Most killers want to excuse their actions. You play on that, and allow them to open up, and pretty soon the guy's talking himself right into

By 12:30 Detective Back and evidence technician Gibson have col-lected most of what they want from the immediate vicinity of the body

After the body is removed they'll measure and sketch the scene, noting the exact location of every piece of evidence. At 12:37 Back calls for the morgue workers, who wheel in a gurney. By now most of the police cars are gone, and aside from the occasional dog barking into the lonely overcast, the homicide team seems to be the only sign of life in the neigh-borhood. Before the victim is moved, plastic bags are placed over both hands and the head, standard practice in order not to lose potentially important evidence. Deputy coroner Ham-merstead slips on a pair of rubber gloves and bends down to examine the gloves and bends down to examine the body. She pulls up Griego's T-shirt, which is stuck by blood to his cold skin, and examines the wound. A wide gash in the left side of the chest. "There it is," she says in a hushed voice. The autopsy the next day will show that the knife sliced into the lower part of Griego's heart. Hammerstead pulls the shirt back down. covering the tiny pond of blood that

Home buyers check the Reader's new real estate listings with photos!

Section 3, page 39







 Lack of Energy · Irritability Difficulty coping with everyday activities Fuzziness

se symptoms can be the price you pay for a sleepless night The Insomnia Clinic at Harbor View Medical Center provides comprehensi evaluation and treatment of insomnia. Clinic is a service of the Sleep Center at Harbor View. The Sleep

includes a technologically advanced sleep laboratory used in the diagnosis of sleep disorders. 232-4331, ext. 137



SECRETARIES' **WEEK BEGINS APRIL 22** ORDER EARLY!



warrant may be required. "It's Boyle's

sole residence," says Detective Gene

As the group begins to disperse, two detectives shine flashlights on a

red address book Boyle has given them, looking for telephone numbers and addresses of Jim Hope, the sus-

pect. Armijo asks if the police have

access to a phone, which is a neces-

that the people in the house in front of

where Griego lies have offered their telephone. Then Ybarrondo, Armijo,

and Back move carefully up the drive-

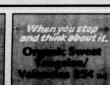
at all murder scenes, and is told

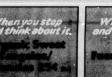
Back. "We have good cooperation."

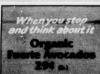


Dozen Carnation Arrangement \$8.49 Rose Bud Vase \$3.98 Spring Arrangement \$7.89 Dish Gardens \$9.25 Daisies \$1.98 bunch Carnations 2 dozen \$7.50

INDIA ST. FLOWER MARKET









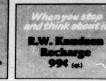


When you stop and think about it









Mama Cocco's Spaghetti Sauce \$2.09 (gt.)

Erewhon Crispy Brown Rice \$1.39 (10 02.)

San | Brown Rice Crackers \$1.19 (4 02)



fromtuned from page 111 fills Griego's naved, and gives the two morgue men the okay to take the body out. A chair is in the way, and one of the men asks Detective Back if he can move it. Back shnes his flashlight on it, examines its position in relation to forego, then picks it up. The gurney is folded to ground level. Back tells offstoon he wants pictures of the bottoms of Griego's boots before he's moved. The camera's flash eerily freezes the yard, the people, the fig treezes the yard, the people, the fig treezes the yard, the people, the fig treezes the body, and the body itself, which is littled onto the gurney and wrapped in a plastic sheet and wheeled quietly away.

aul Ybarrondo became a homicide investigator in 1967, were a year when sixteen people were murdered in San Diego. The number doubled to thirty-two in 1970. Last year Ybarrondo's unit handled 103 murder cases, but he hastens to point out that the twenty-two killed in 103 murder cases, but he hastens to point out that the twenty-two killed in the San Ysidon McDonald's skews the actual murder rate. 1984 the figures actual murder rate. 1987 murders per hundred thousand state of the san Wide of

ocuble what it was in 1970.

Back then 'Nasrondo was on the department's only homicide team, which included a sergeant and five investigators. And aithough then, as now, homicide was considered the plum of the department, the place to be for a detective, it was still combined with 'crimes against persons,' the such as assaults, batteries, and kidnaping. 'You'd be in the middle of a hot murder case,' 'Nasrondo explains, sitting in his 'varsely decorated office next to the cubicles occupied by his detectives, ''and Mrs.'

ing her out." The department finally sectioned off homicides and their investigators into their own unit in the late 1970s, mostly as a reaction to increasing homicide rates. Now Ybar-rondo has four teams of four men each, consisting of a sergeant and three detectives. Each team is on call for a week at a time, beginning on Thursday morning, and whatever murders occur in that time frame are that team's cases until they are solved (the teams that aren't on call are on reserve and are working on their open cases). But if the team on duty gets busy with a complicated case, its ser geant has the option of taking his team off call so that the team in reserve gets the next murder. There have been days, such as October 5, 1983, when as many as five killings took place and all four teams were called out

When his team is on duty and is called out; called out

knifings in 1979 were planned by Lauterbach's own son and carried out by the boy's best friend), while others, such as team II, get a string of practically unsolvable border murders.

The four-man team approach is unique for a big city in California. Far more common is the two-man system used in Los Angeles, San Francisco, and San Jose, L.A. uses a decentralized system in which various numbers of two-man teams are stationed in the eighteen outlying divisions. These teams, which also investigate major crimes like armed robbery, go to the murder scene and direct the activities of evidence technicians and photographers, but the detectives are primarily nterviewers. They'll work each case for a few weeks, and if it looks like a mystery, they'll pass it along to the central homicide unit downtown. where twelve detectives handle those cases as well as all serial murders multiple murders, VIPs, and highnotoriety cases. Ybarrondo, a stickler for going all out on cases in the first forty-eight hours after the killing, doesn't believe this is the ideal system for solving murders. "By the time the case gets kicked downtown you've lost something," he says. "You've got a new set of detectives who didn't interview the witnesses, didn't view the scene, don't have a gut feeling for it. and by then the case is colder than

Los Angeles police claim to solve (by arrest of a suspect) about sixty-three percent of their murder cases; San Francisco, which had 160 mur ders in 1982 but only seventy-five last year, has about a seventy percent "cancellation rate." San Diego police department statistics analysts say the local homicide unit has a cancellation rate of eighty-two percent. Though differing circumstances make it hard to compare the cancellation rates of different cities (Los Angeles, for in-stance, has close to 1000 murders a year), it is safe to conclude that the loal homicide team is highly effective. "I think we devote more time and effort to our cases than some agencies do," says Ybarrondo, "Some agencies have cases they consider more impor-tant than others. We don't do that. Each person that's murdered, you have to start from ground zero, put vourself in their shoes, and find the person that did it. Even though some of our victims are rotten, rotten peo-ple. The investigator stands in the dead man's shoes against the world. no matter who the guy was. You have to stand up for him.

Standing in dead men's shoes is probably the most grueling, demand-ing job in police work. Sometimes they have to do what's almost unbearably painful, like Gil Padillo, team I's scene man, who was in charge of the murder scene on March 31 where his good friend. Police Agent Thomas Riggs. lay dead. They have to see women who've been mutilated and raped, babies in trash cans who've been found half eaten by dogs, children with slashed throats, men bludgeoned to death, and not let it deter them from correctly performing the painstaking duties of an investigation that will be scrutinized in a court of law. "If it's nobody I know, I keep personal involvement out of it," says Detective Dick Thwing, who works on team II "You can't take this job home with you. If you did, you'd go crazy. You're not a social worker, you're a cop. If you let personal feelings get involved, you might skirt the

"Working homicide is just like cleaning the toilet; if you do it enough, you get used to it." So says Ed Stevens, who was the homicide licutenant for several years before he retired in 1978, and who shaved every night before he went to bed. "You have to be willing to commit yourself totally to the job, which means giving up most weekends, when most murders occur. You have to look at violence in its worst form, block it out, and go get the son of a bitch that did it. And at the same time, hope to keep your own family together. It cost me mine. I used to tell my detectives, I'm not interested in how you deal with your wife, you just deal with her. I want your commitment. It's a shitty deal when you have to tell a guy his bob is more important than his family.

But we're not talking about hubcap thieves; this is cold, hard murder. And you're talking about the best detectives you have, guys putting people away for life, and into the gas chamber. There's no room for error."

Ybarrondo is married and has three children, the youngest eighteen. He says that most of his detectives still have their marriages, and that, like him, the fact that most of their children are of college age is a real advantage. "Everybody understands that there's a bigger commitment here." Ybarrondo says. "If you have family plans and get a call-out, you drop the plans. But we re also freer in allowing for time off, and juggling wacations.

I don't let it worry me. If my wife and I want to do somsthing, we do it, and if we get interrupted, well, okay. Eighty percent of the time you get away with it. But if we go to a ball game or something, we go with somebody else so my wife has a sure ride

Ybarrondo says the blood-and-guts part of the job has never bothered him. "You have to look at the body as a piece of evidence, rather than a human being. If you let yourself get emotionally involved, you find yourself stressing out, and leaving the

The demands of the job finally got to C., who retired in 1982 after six-teen years on the force, eight of them in homicide. (He asked that his name not be published.) The word around the police station is that he saw one too many child corpses and cracked.
Well respected by both his former colleagues and local defense attorneys who have had to examine his work. C. says his job as a homicide detective led to a complete physical, mental, and spiritual breakdown that consumed three years of his life. He now works in private security. "There were times I thought I was capable of suicide," he says. "There were tre-mendous nightmares; in fact the whole thing was just one big night-mare." The beginning of the end for him was when he was on the detail that collected the bodies after the September, 1978 plane crash that killed 144 people in North Park. After that, it was never easy for him to think of corpses as merely evidence. "It even tually gets to you, and you either work with it day to day, or find hobbies or relationships to relieve the intensity the job requires," he explains

His co-workers said C. cared too much about his cases, that he returned too often to the murder scene, searching for some clue that may have been missed before. "The time, the pressures of working three homicides in a twenty-four-hour period; a couple of shots like that and you're devastated." C. continues. "You just get worn out. Vou're getting older, you work the walk-throughs [simple cases in which killer is apprehended at the scene] quickly because you know another case is coming down the line, you're



Ceam IV: David Avers, Bob Manis, Larry Lindstrom, Gary Mars



eating junk food because you're always on the run, your system gets screwed up, and after being up for seventy-two hours straight, the day you're supposed to sleep you can't sleep. You lie there with your eyes like two burn holes in a blanket."

C. worked the Robert Nevill case in 1981, and says that case was "the handwriting on the wall." Nevill was an attorney who killed his wike in the bedroom of their Tierrasanta home with a burst of ten bullets from a semiautomatic AR-15 "rife. "It was particularly brutal." C recalis. "She was hit in the chest, but the bullets also tore her arms all up, and she was submerged in the water of their waterbed, which had been punctured. A very grotesque scene." Task him if he hadn't seen worse before. He stares of for a moment. "Yeah." he says finally. "Id seen a lot worse. Axe slayings, bludgeonings, shotgue blasts."

continued on page 1-

His voice trails off. Nevill was convicted of manslaughter and may soon be freed from prison.

same team for a while when Yharrondo was a sergeant. "Paul's a unique individual . . . excellent in-vestigator." But C. says Ybarrondo's competitive drive and desire to prove self capable of taking over the entire homicide unit contributed to C.'s breakdown, "We used to joke that Paul would volunteer his unit for anything. There was rivalry among the omicide sergeants, and for political or career advancement they'd take on should not take on three homicides in a twenty-four-hour period. There vere times when other individuals [on the team] just wouldn't go out, and the workload would fall to the rest of us unevenly." Other detectives say that homicide is to learn to pace vourself and recognize the symptoms of im-pending exhaustion before you col-"Paul [Ybarrondo] does like lapse. "Paul [Ybarrondo] does like his image of the workaholic," says one homicide detective, "but C. just stayed around too long. He's the only one that has happened to. He genu-inely felt for the victims and their families, and you just can't function that way for very long." Ybarrondo says that friendly rivalry does exist among the sergeants, but that the numbers of cases taken by each pretty much evens out over time. When he was a sergeant. Ybarrondo contends, "I wouldn't take on more cases than we could handle. I took what my lieu-

tenant assigned to me."

Though C. says a fifth homicide team should be added to ease the workload, most of the detectives in the unit clearly enjoy the job. Those who cannot handle the pace or the constant exposure to death and trag-edy leave for other parts of the departent before it's too late. "The attitude in the department is, you never say no," C. explains. "But there's a fact that sometimes you have to say no." The important thing is knowing when

fter measuring and sketching A the patio where Jose Griego died, Detective Back and his

WORKSHOPS

purchased a ticket at Le TRAVEL BUREAU, we off

SEMINARS our



the Hope family.

"You want to get a rapport going with the family," says Newman, whose soft voice and gentle nature buck the stereotype of the hard-bitten murder investigator. "You don't want the relatives to do something foolish.

We tell them honestly that their son is

going to have to go jeil to straighten this thing out." Olson, who's worked

as Newman's partner for three years, explains, "You deal with the family

take samples of dried blood near the man asked Boyle about the killing, driveway. Gibson does this by squeezdrops of distilled water onto the why Hope had come over, and how the fight started. "He said he didn't blood spot, and then soaking up the mixture onto filter paper. At about 1:30 a.m. they head down to the know why Hope came over," Newman recalled later. "But I felt he wasn't bemorgue to go through a specified pro-cedure on Griego's body, including photographing and describing it fully clothed and unwashed, then unclothed ing completely candid about it." New-man talked to him for almost two hours, had him give a blood sample ("in case there was something in his blood that might influence what he told us"), and had him fingerprinted. and unwashed, then washed. They take fingernail scrapings, samples of head hair, body hair, and pubic hair, Olson updated the "all units-broadcast," adding the four addresses as well as saliva. They obtain the clothing, note the height and weight, where Hope's green pickup might be spotted. At about 2:30 a.m. the two hair color and eye color, and get Po-laroid shots of the face, hands, and detectives drove out to check the adwounds. The next day they will return to witness the autopsy and photograph dresses themselves, didn't see the truck, and then returned to their en-closed cubicle in the homicide office. the internal wounds. was four a.m., time to start calling

Meanwhile, Detectives Olson and Newman have been at the police station, Olson running background checks via the police computer, and Newman interviewing the witness, Boyle. Olson found that the suspect, Jim Hope, had had other run-ins with the police. That information, as well as pawn slips and field interrogation slips kept on file, listed Hope's vari-ous residences, who his friends were (if they were with him during a field interrogation), the address of his place of work, and the names and ad-

mother, his mother, his sister, and other relatives, trying to enlist their aid in finding him. They all said they'd help, if they saw him. Then at ack said Hope hadn't been there for

pointment and going over to the cour the affidavit was true, then had him through this procedure countle night, sometimes in judges' homes, sometimes even in bars, and it's often

me straighten it out.' Sometimes the family is real nice, and they'll bring the guy in; other times they're a bunch of ex-cons, and they tell you to The detectives called Hope's grand-

8:00 a.m. Newman and two police cars went to an air-conditioning shop on Ronson Road where Hope had worked. A green truck was parked out front. Newman went in alone carrying a walkie-talkie, but the people in the weeks, and that the last time he was, he'd been kicked out. It was his father's business, and the truck he was driving was a company truck, identi-cal to the one out front. The detective took pictures of the truck, and called Olson to update the all-units broadcas by more clearly identifying the truck. and canceling drive-by surveillance of the business. By this time the two detectives fig ured that Hope wasn't going to turn

himself in, so they called deputy dis-trict attorney Chuck Nickel to make arrangements for an arrest warrant. In the two hours between setting the ap house, the detectives gathered to gether as many reports as they could on the incident and assembled them into a package for the D.A. "It wasn't a slam-dunk premeditated," says Olson. "You have to know what you're talking about when you get over there. You have a reputation to stand by; you can't bullshit them." The detectives spoke to deputy D.A. Denise McGuire, who put together an affidavit spelling out what the police think gave them probable cause to arrest Hope. After conferring with other attorneys in the D.A.'s office, the detectives were issued a warrant with the affidavit, both of which they took to Municipal Court Judge Laura Hammes. After discussing the details of the case, she swore Newman in and had him attest that the information in sign it. Then she signed it. "Judges are very, very particular about what they'll sign their names to," says New-man. The detectives have been times, at all hours of the day and almost a social occasion. "A lot of

times they ask you about really inter-esting cases that they remember sign-ing for, but after that never heard aner word about." says Newman By the time the detectives carried the paperwork to the second floor of the courthouse to get a number assigned to it, and then to the marshal's

office on the first floor to have it entered into the computer, it was nearly five o'clock in the afternoon Olson filled out another teletype updating the all-units broadcast to include the arrest warrant, and because they had some indication that Hope might be East Coast, the broadcast was expanded first to the western states and then nationally. The detectives figured that if Hope were going to show up at any of his local relatives' homes, it would be his sister's. Why the You have to make a choice who he's going to go see. If he doesn't get along with this person or that person, you can eliminate them. And if you kill somebody, you probably won't go home and tell your mother about it."

Also, Hope had been staying there off and on. The detectives wanted to put a stake-out on the sister's house, so they asked detectives from robbery and special investigations to help out. Those units have good undercover cars and they're used to that kind of work. But before the stake-out could work. But before the stake-out could begin. Newman got a call from Hope's mother, who was panicked and crying. She explained that Hope had come to her daughter's house and swapped cars with her, and that she was worried that the police would now arrest the daughter for helping Hope. Newman assured her that they weren't going to arrest her daughter, and was in turn assured that if Hope came back, as he'd said he would, the detec-

At about 7:30, after the detectives from robbery and special investiga-tions were briefed and sent out to watch the house, Olson and Newman were exhausted. Olson called the sis ter's house to tell her that if Hope came back, she was to call the detec tive at home. But while they were on the phone, Hope returned, and the woman was able to get him to take the phone. He agreed to turn himself in, but not until three o'clock the next day. As he said this, the undercover detectives entered his sister's house and Hope added, "Well, I guess I bet ter give myself up now; the detectives are here." After a forty-minute inter-

"The body's just another slab of meat," Shively says. "You can't look at these things like they're people. You'd go crazy if you did You gotta feel something somewhere, but you never show it."

view with Newman and Olson, in which Hope confessed, he was processed for homicide: his clothing was confiscated, he was fingerprinted. photographed, a handwriting sample was taken, it was determined whether he was right- or left-handed, breath, saliva, and urine samples were taken, as were head, body, and pubic hairs, and fingernail scrapings. He was given a physical exam at San Diego Physicians and Surgeons Hospital in Golden Hill, then he was booked for murder into county jail. Newman and Olson finally got to go home at about 1:30 a.m., or approximately twenty-seven hours after they arrived at

seven hours after they arrived at Griego's murder scene.

A the bout one-third of the murders that take place in San Diego aren't solved so quickly, even though the police become aware of though the police become aware other than the probable killer is. "In about one-fourth of our open cases, we think we know who did it but the physical evidence linking them to the crime just sing there" was LJ. Yharcrime just isn't there," says Lt. Ybar-rondo. The rest of the open cases are mysteries. One such killing took place in mid-March and was handled by team III. It occurred in an apartment complex in Paradise Hills, and was the first case Sgt. Armijo's team had handled since the David Huffmar murder. The victim, Gannis Thompson, was a forty-five-year-old male who'd been stabbed in the groin and who was found dead in the bathroon of his apartment by the complex's manager and a neighbor. He'd been dead for three days.

neck with an ice pick. There must have been twenty puncture wounds behind his ear, but that didn't work, tied his hands with a slip knot behind his back, and suffocated himself. We didn't know it was a suicide until we talked to his mother, who said he'd tried to kill himself several times be-

When Armijo arrived he was told

by the police officers on the scene that

the dead bolt on the victim's door was

found to be locked when the manager

came to investigate. (Neighbors had heard water running in the apartment

for a couple of days, and became sus-picious.) After getting a copy of

Thompson's rental agreement and de-termining that he was the only person paying rent for the apartment (which meant the police could enter without a

search warrant), Armijo and Detec-

tive Gene Back walked up the stairs to

examine the scene. Judging by the blood spatterings on the wall in a cor-ner of the bedroom, the detectives fig-

ured there was a struggle. Bloody clothing on the bed was an immediate

item of interest, as was the knife found near the bed. But even after

they examined the body, which was in

a sitting position against the wall op-posite the toilet in the bathroom, Ar-

mijo still wasn't ready to assume a homicide had been committed. The

victim was wearing only his under-shorts, which were soaked with

blood. (Later autopsy revealed his femoral artery had been cut and he'd

bled to death in about twenty min-utes.) "To assume is to blunder," is a

common refrain repeated by the de-tectives. After viewing the scene, Ar-

mijo said, "I'm not assuming any-thing. We found a body one time with his hands tied behind his back, lying

on a bed, with a plastic bag over his head. Turns out it was a suicide. He

had first tried to slice his wrists, there

were hesitation marks all over them,

Papers on Thompson's dining room table showed that he was involved in acquiring female models for a fund raising event in Coronado. Nearby neighbors told police that Thompson, using the modeling angle as a lure, may have tried to force himself on a woman who lived in the apartment complex. The woman's husband, according to the neighbors, had subsequently flattened the tires on Thompson's car. (Police have noted that the cuts in the tires are similar to those that killed Thompson.) The detectives were thus very interested in the hus band, as well as other people in the complex, and women whose names appeared on the papers on the dining room table. Armijo wanted to start eliminating suspects by first finding out who had a key to the dead bolt, and also by attempting to establish, through fingerprints, who may or may not have been inside the apartment. Evidence technician Randy Gibson dusted the apartment for prints, but two days later Armijo had one of the police department's criminalists spray the walls, doors, and cabinets with a substance called Ninhydrant, which forms a film on which fingerprints stand out. The criminalist also vacuumed up fibers in various parts of the apartment. "Trace evidence" such as hairs and fibers often becomes impor-

and then he tried to stab himself in the

to he tied a bag over his head, then

tant in mystery cases. The department's crime lab em-ploys ten criminalists, who are crime analysis specialists with degrees in the sciences. In some police agencies, the criminalists go to the murder scenes immediately with the homicide detec-tives, and until the early 1970s they did so in San Diego. But now, according to crime lab director Jim Miller. his criminalists are kept too busy in the lab doing blood grouping, enzyme analysis, firearms testing, and the other lab work necessary to keep up with the enormous crime case load. He says the work is already backed up further than he'd like (some cases aren't "worked up" until the eve of



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the trial), and it would be very hard to put criminalists on call with the homicide teams, because "we don't have any excess manpower at all."

John Simms, a criminalist who supervises much of the lab's work, says he and his colleagues have raised the issue of criminalists "rolling" with the detectives on certain murder cases. "With the mysteries, there comes a point where you need to be there to see things firsthand," says Simms. "It's different when you know the last person there before you was probably the killer." Simms says he's obtained Jim Miller's okay to write a formal memo to present to Ybarrondo laying out the reasons criminalists should attend some fresh murder scenes. "We don't need to be at every scene," he says, "but for some, we'd suggestions about what items to coland certain things to look at."

Some local defense attorneys who have handled murder cases, including Milt Silverman, George Booth, and Bob Grimes believe that criminalists should be required at certain murder scenes, because it would help the pooccurred during the killing. A group of defense attorneys meets regularly to discuss defense issues, and they all know each other's horror stories about the police lab, stories they say might have been different if the crimina were present at the scene of the crime and if their work in the lab had been more competent. Last December, for example, George Booth had a case in which he won an acquittal for his cli-ent in the March, 1984 killing of Wayne Hanford. Booth's client, Mario Brucoli, had been Hanford's landlord, and the two had had several arguments. During the final altercation Brucoli had pulled a gun, a scuffle enued, and Hanford was shot and killed. Witnesses said the gun was one and a half or two feet away from Hanford when the gun went off; Bru-coli maintained that he had first ed the gun in self-defense and that Hanford went for it, and during the struggle it accidentally fired while it was in direct contact with Hantord's yacket. Firearms experts in the police crime lab did test firings against strips of leather, and testified in court that

"I'm not assuming anything," Armijo says. "We found a body one time with his hands tied behind his back, lying on a bed, with a plastic bag over his head. Turns out it was a suicide."

their tests corroborated witness accounts that the gun was some distance from the body when it fired, meaning Brucoli's contention of self-defens was invalid. But Booth went out and bought the same type of Harley-Davidson leather jacket that Hanford had been wearing and had his own criminalists do test firings, and when these bullet holes were compared to Hanford's jacket, the hired criminalists said the gun had to be in contact with Hanford when it was fired. Booth showed both jackets to the pathologist who'd done the autopsy (and hadn't seen the jacket Hanford was wearing), and he testified that the bullet hole was consistent with those made when muzzles are in contact with clothing. The testimony devastated the prosecution's case, and the jury was convinced that the police lab was wrong in its analysis. Brucoli

The crime lab's Jim Miller argues that the distance between the gun and Hanford when it was fired is still a matter of opinion. "To me, it's still not known for sure," he says. "We both took cracks at it, and have a dif-ference of opinion." Defense attor-neys can cite many similar cases in which juries felt the lab wasn't correct in its findings. One such case involved the lab asserting that the wadding from a shotgun shell (which was

pulled out of a murder victim) indicated the gun was a twelve gauge, while the defense's experts, who later analyzed the same wadding, testified that it was from a twenty-gauge shot-gun. The police had confiscated a twelve-guage shotgun in the defen-dant's home. That defendant, Frankie Boxx, was found not guilty because the jury was convinced that the prosecution had the wrong gun. "You get lulled into a sense of confidence in your police force," says Booth, who defended both suspects. "You don't think they could screw up like that. I just don't trust that lab anymore. Innocent people are being dragged through trials because of a police lab that's understaffed and overworked."

Defense attorneys generally praise the work of the homicide detectives, though they feel the detectives are much more interested in obtaining confessions than in thoroughly ana lyzing a crime scene to reconstruct what exactly took place. If criminal-ists as well as pathologists were re-quired at the scene, say the attorneys, the system of homicide investigation would more fairly serve justice.

"Criminalists are there when we feel we need them," says Lt. Ybarrondo, meaning that they're called in after the initial inspection of the scene by homicide detectives. "They're there either when we need to really reconstruct a scene, or when scientific analysis is required. But that isn't always necessary. Why get another person at the scene when it serves no purpose? Check the track record: how many have been convicted, and how many have gotten off. If most of the attorneys' clients are getting con-victed, which they are, then we must be doing it right."
Still, in San Diego the power of

confession sometimes overrides sci-entific fact, such as in the case of Johnny Massingale, the illiterate drifter who was held in county jail for ten months awaiting trial for the 1979 murder of Suzanne Jacobs and her son in Normal Heights. Though Massingale had confessed to the crime, he was released earlier this year after the arrest of David Lucas, who is being held for the murder of a USD coed who ran out of gas late one night on the road. Lucas has since been charged with the Jacobs murders Several pieces of evidence in the case pointed away from Massingale since the beginning. For instance, the hair that was found grasped in the hand of the dead woman was definitely not Massingale's, according to John Simms, the criminalist who did the hair analysis shortly after Massingale was arrested. "Ninety percent of the time, hairs clutched in a victim's hand turn out to be the victim's own," says Simms, "In Jacobs's hand, the hairs simms. In Jacobs's hand, the hairs were definitely not hers. ... and they were as different as night and day from Massingale's hair. You can eliminate hairs positively, but you can't positively associate them to a particular person. I was telling them months ago that it wasn't the same guy." Ybarrondo, who can't talk much about the case because Massingale is in the process of suing the city, points out that a judge heard the evidence for and against holding Massingale, and decided there was cause for a trial. And there was the confession. "To say that we ignored contrary evidence is ludicrous." Ybarrondo says. "We brought it to the D.A., and the D.A.

brought it before the judge, and the judge decided to hold him."

Ybarrondo is justifiably proud of his unit's work, and can recite the facts in dozens of tough cases that have been solved. The recent case of David Huffman, the bizarre murder of police officer Kirk Johnson, the tragic 1974 strangling of Tanya Gar-dini in her dormitory room at San Diego State University, and countless

ended Wear

others have been cracked through the usual combination of luck, finesse, and tenacity by the homicide detec tives. But every investigator who's Ybarrondo, has a favorite unsolved ease that he'd love to cancel. Some of those regularly re-examined by San Diego detectives include:

 John and Joyce Swindle, mur-dered by a sniper at the foot of Narragansett Avenue in Ocean Beach, Feb-ruary 5, 1964. Ed Stevens, homicide licutenant who retired in 1978, is still working that case, and he swears he'll off," says Stevens, who now works security for Atlas Hotels. "It was so absolutely senseless." About the only evidence investigators have are seven 22 caliber bullets.

Barbara Nantais, a sixteen-year old girl who was raped, beaten, and

strangled on the beach near Torrey
Pines State Park, August 13, 1978.

Nikki Bedke, found raped and
strangled in her white '77 Mercedes
on Ronson Road, March 31, 1980. Bedke, the mother of five children, had gone to the nearby K mart to purchase film for a birthday party the next day.

— Tamara Rand, the wealthy busi-

unit continuously since 1971, longer than any other detective. He was one of two investigators who was told by Brenda Spencer that she started shoot ing at people at her junior high school (killing the principal and a janitor) be-

nesswoman shot "execution style" in

her Mission Hills home. Novembr 9

1975. It was San Diego's first

organized-crime-related killing the

reasons for which still remain a mys-

But some of the most difficult cases

to soive are also some of the most

common: border killings. Every year there are about half a dozen of them;

this year there have already been three. "Since 1980 this team alone has

five unsolved cases in that same [bor-der] canyon area," says team II detec-

tive Jim Shively. "I bet there's a dozen bodies down there right now lying in

the bushes, skeletons with their

Shively has been in the homicide

cause she "didn't like Mondays." I ask him if the statement angered him.
"No," he quips, "I don't blame her. I don't like Mondays either." Has the gruesomeness of the job ever gotten to him? "Nah," he says seriously. "The body's just another slab of meat. You

can't look at these things like they're people. You'd go crazy if you did." He unlocks a desk drawer and pulls out his "gory book." It's a photo album filled with pictures of murder victims and suspects from cases he's handled over the years. He goes through it page by page, giving a running ac-count of each case. "Here's a sixteen-year-old girl that killed her grandmother, and wouldn't talk to us before we gave her breakfast." He laughs heartily. "So we fed her breakfast and

she told us all about it '

He chuckles without mirth at pic tures of a woman lying dead in her living room and a mug shot of her husband. "They were fighting over what to watch on television, so he pulled out a gun and shot her.'

On and on went the photo album: a kid that killed his whole family, including the dog, with a hatchet; a ho-mosexual stabbed eighty-one times; a schoolteacher who did away with his wife; a dope dealer who encased his victim in cement, then drove all over Southern California trying to find a place to dump the enormously heavy block ("Probably the funnies; caper I ever had," comments Shively). None of the pictures seem to bother him.

until he comes across the children. He stops at a photo of a teenage girl, lying in a street with her throat cut. 'Here's a sad case," he says. Then his jocular manner turns angry. "The dirty son of a bitch. This guy was a rapist, just out of the funny farm. He's up in Tecolote Canyon, and here comes this cute little girl going home from school. He grabs her and tries to drag her off into the bushes, but she screams to these workers in the area. They come running, but instead of letting her go, the guy slashes her throat and runs. They caught him and held him until the police got there, but they shouldn't have. They should have killed him."

For a homicide detective. Shively's moment of anger was a rarity." You gotta feel something somewhere, but you never show it," he comments. You really have to be cold. You have to be." I bring up C., the retired cop who had a breakdown, and ask Shively if his own jailed emotions can be expected to return and haunt him. "We talk enough among ourselves so that we don't need to talk to other people," he explains. "It's a brotherhood kind of thing. And it really is a lot of







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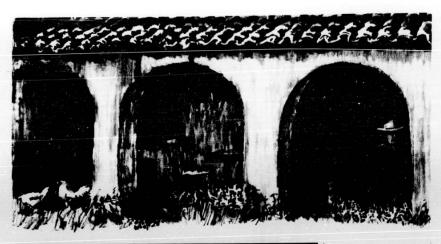
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Visit to San Diego Following a friend from Valley Center to Mexico

In August they begin work early in the morning while the day is still cool. Their songs and conversation in rapid Spanish, drift through the orange grove, muted only by the rhythmic slam of the fork lift loading crates onto a nearby flatbed truck. For long stretches they climb. reposition, and again climb the wooden ladders, filling canvas bags with oranges. Paid by the bin, not by the hour, some of them bring their wives to help. By noon the temperature has risen to nearly one hundred degrees; long shadows fall beneath their broad-brimmed hats. and talk languishes until only the mechanical hoists-and-slams of the fork lift penetrate the stillness. They break for lunch — tortillas or a box of frozen chicken microwaved at a nearby market, Pepsi or beer. In the shade of a few oaks that grow beside

the orchard, they sit for a brief time, relaxed. And at dusk, when the day's work is done, they depart among the shadows to their camp. Under the oaks at the side of the grove, a circle of cans and wrappers is all that tells

of their passing.

A hot, dreary Sunday, August of 1983. The orchard is empty on Sundays: the men head out to Matics' Field, not far from the grove or the market, and those who are too old to play baseball or soccer watch from the sidelines, washing down their pistachios or camarones with beer. I was working then as a clerk in the Pala Vista Market, on the eastern end of Valley Center. The market, built in the Forties, still had only a single ceiling fan to circulate the heavy air, and even the walls seemed to sweat between the cracked plaster. It was my job to

restock the freezer with ice. A voice called out to me in Spanish, "¡Hola, amigo! Un veinticuatro de Budweiser, más frio, por favor." I was preoccupied and was about to tell my "amigo" to get his case of beer out of the front cooler like everybody else, but his manner was so pleasant that I yielded and went to the back cooler where the beer is coldest. He wasn't a tall man: his cowboy hat tipped back, showing an are of black hair low on his forehead. All his features seemed to push up against that hairline in a big smile. As I handed him the case, we broke into an amiable conversation His name was Alfonso, age thirtyfive; he spoke no English, and, although he didn't say and I didn't ask, he was one of the many Valley Center orchard workers who didn't have green cards. Could he return the favor by inviting me to dinner at his camp? Out of curiosity as well as a growing sense of rapport, I We met again on Friday afternoon.

I followed his pickup out past the end of Vesper Road near Route 6, then down dirt roadways and through the groves to a clearing. A trailer rusted beside two shacks that were probably once tool sheds. Now they housed eight men. I set my case of housed eight men. I set my case of beer on an old refrigerator while Alfonso smashed jalapeños with the bottom of a jar, adding onions, tomatoes, lemon, and salt. While he made salsa, his young cousin. Adolfo, prepared a fire over an open pit. We roasted thin slices of beef, wrapped them in warmed tortillas, and covered these with salsa. At

usk more families arrived until our umber grew to thirty. We ate and e, and late into the night, 1 nbed with a group of the men to ap of a hillock above the camp. I them I was glad to have come they agreed. The small fiesta San Diego, Calif. d had that night was a good e, they said, almost like home.

That first "fiesta" was my iving and working all around me, and one I had never acknowledged. And through that year and the next, inhabitant of one the county's murky social substrata, but as a man whose life was split between two lands. I also understood that the way he lived in Valley Center gave only a partial cture of the man; to understand my mend fully. I wanted to see him elsewhere - sitting on his porch, in the front of his house, after a late dinner prepared by his wife.

Alfonso spoke often of San Diego, his hometown in the state of Jalisco, more than 3000 miles to the south of our own San Diego. For sixteen years he had been traveling to Valley Center to work, and before that, to resno, and each year he left the U.S. to spend four months at home Over the next months, he often asked me to visit him in Mexico during El Fusion, the week-long it would be much more impressive than those we had shared at the camp, with "más música, más cerveza, más feliz, combate de gallos, mucho baile, mucha comida.

señoritas."

One night last November I sat with Alfonso under the glare of a single bulb in his camp shed and istened as the downpour hammered gainst the tin roof. Alfonso was leaving for the winter, and a number of his friends and relatives had stopped in for a final toast. The men huddled around the table, drinking cufé con vino, talking about their village of San Diego and the January fiesta. Jose, a young nephew, brooded; he had recently married and wanted to be home for his first anniversary. But, he said, staring deep into his glass, he could not take the time off from work. I tried to be optimistic. "Trabajando todos los tiempos es malo," I said. He looked up. "Tú vas?" he

Alfonso rushed into the conversation, repeating his long-standing invitation. "¿Cúando tú vas a San Diego? Por comida? Nada. Por sueño? Nada. Por cerveza? Nada. Mi casa es su casa

Chansa en enero por la fiesta?"

I wanted to go. I wanted to see the town they had reminisced about for long hours. I wanted to do the thing they had talked about doing. And I wanted to expel my turista conceptions of Mexico, which tended toward postcard scenes of

seaside resorts and border towns. San Diego, Jalisco would be just one small village in the interior. But there I already had friends. "Yo voy." I said, and smiles filled the

MEXICO Guadalajara San Diego, in San Diego is a long wall, twenty feet high,

I waited two days in Tijuana for stand-by space on a flight to Guadalajara. We landed in the capital in the early evening; a twohour bus trip would take me to the end of the transit line — Jiquilpan but I remembered the warnings about nighttime travel. I'd never get a taxi from Jiquilpan for San Diego after dark; and bandidos are a danger to strangers in Jiquilpan. Moreover, they told me, no "white Moreover, they told me, no "white guys" had ever even been to San Diego, and I might be suspected of coming to town to kill someone. Heeding such caution, I spent the night on a couch in the Guadalajara airport and caucht a morning has airport and caught a morning bus headed for Jiquilpan in the eastern headed for Jiquipan in the case. In hills. Three hours later, we reached the end of the line. I found a taxi driver, and although he wasn't quite sure where San Diego was, he was certain we'd find it. We headed off deeper into the mountains, up some twenty miles of dirt roads, asking at each settlement for directions. And suddenly we were there.

San Diego, Jalisco and its environs has a population of some 3000 people. The roads are unpaved, and the fronts of the houses extend to the very edge of the streets. The houses themselves are uninviting, with few windows through which to glimpse

the world either within or beyond the walls. The town's main industry is housed in one milk-processing plant The sole landmark

stretching some one hundred yards across a wide field. The wall had

(villagers say it is 150 years old)

(villagers say it is 150 years only used as a fortress during the Mexican war for independence. Now it hides the town dump — piles of trash, animal carcasses, human excrement. San Diego was quiet; the only sign of El Fission was in the blue-and-white streamers that draped from roof to roof over the

The first person I saw looked like

Alfonso and, in fact, was a cousin of his by the name of Fidel. Fidel owned a cheese business, and when I met him, he was unloading cheese

rounds from the back of a truck onto

approached me, and when I told them who I was, Fidel sent a young

boy off with the news and the other man hastened to fetch a chair for me

brothers came down the street in a

four-wheel-drive. They were, they

said, to take me out to La Máquina, the small rancho where Alfonso and

some twelve to fifteen other families lived. But we had only gone as far as

Not long after, two of Alfonso's

a curbside scale. A second ma

once been that of a hacienda

the center of town when Alfonso himself came barreling along in his pickup. We got out of our vehicles

and embraced.

Back in Valley Center Alfonso dressed for watering the groves: rubber boots, work pants, T-shirt and a hard hat. Today, he wore pressed gray cords, a gray western shirt with gold horseshoes emblazoned on the pockets, a maroon ski jacket, and a gray huo me, the jacket lifted, revealing the butt of a pistol tucked into his belt. Explaining that the festival had just ended, he demanded to know why I was late. I recounted the travel delays. "It's no problem," he told me in Spanish. "Tonight there will be a party in Guadalupe. Now we'll go have a beer." With that casual rescheduling of plans, we headed for our drink. San Diego has no bars; people meet in the shops for beer. Alfonso led me to one nearby; he wrapped his jacket around the pistol and handed the bundle to the proprietor, who set down two Superiors, a sliced lime, and a wedge of cheese, while one of Alfonso's brothers came in with chiquerones, fried chunks of pork In no time a small crowd had gathered and a party was under way but was to last nine days

Roman and the pork were enough for me. we left and hiked the short distance to Romero's, where his wife set out a meal of rice, pork, and tortillas. I had almost finished when I began to wonder about all the pork I'd been eating so casually. My American friends had warned me to watch out for the food, but once here. I had resolved not to be unduly paranoid. That is, until Romero's sister walked into the yard with a full pail of fresh milk. I stood up and shook her hand, and I extended the customary pleasantries. But she only stared at me, and in that face, framed in a black shawl, I read all her distrust of norteamericanos. Without expression, she asked me if I wanted some milk. I fumbled with the excuse that I'd already had the equivalent of two meals, and when I turned to Alfonso for help, I saw the odd twist of the lips and the glint in his eye, as though he and Doña Amalia were in some conspiracy to undermine my Yankee prejudices. I gave up. I asked for a glass of her

milk, and only then did she smile After the meal, Alfonso and I drove out to La Maquina, a small settlement on the outskirts. As we drove, I asked him about the pistol

By Brandon Cesmat

ACRES AND THE STREET SEC.

he kept. He dismissed the question with a shrug: there had been a problem with a woman: a man who is now staying in town had tried to kill him once. Alfonso gave a thin smile. Maybe the man, whom they called "Lagunillo," had come back to try again. Alfonso just smiled

Alfonso's wife and two young daughters were waiting for us on the porch. In Mexico Alfonso was not a or man; he owned several fields and pastures, which he rented to sharecroppers, and it was his family who, generations before, had founded La Magnina. He lived in a three-room adobe house (two bedrooms and a kitchen socializing took place on the patio and porch), painted a sea green color and bordered with a band of red along the bottom of the wall to where the blue-tile floor led out to the patio. Seated around the patio, we could see almost all of La Maquina. Across the stream, which ran in front of his property, stood other houses where his brothers and nephews lived. Does and chickens ndered in and out of Alfonso's house, and under the tile roof, above the ceiling, the loft was filled with a year's supply of corn collected from his tenants. But his pride was the coop of fighting cocks that he kept at the end of the patio. Yes, he said, the birds had done very well at El Fusion. He had won a lot of money.

Within minutes of our arrival, and before I could protest, his wife Maria emerged with a chicken-and-tortilla lunch. When I offered to

bring her a chair so that she might join us, she shrugged off the idea with a short laugh and returned to work. In the nine days that I spent with Alfonso, I saw women eat with men only at a festival in Guadalupe. when families were visiting together; even then, only the female guests ate in male company. The somen of the house remained in the kitchen, venturing out only for a drink and conversation after dinner

When we finished what was my third meal of the day. Alfonso's family and I hopped into the truck for the fifteen-mile drive to Guadalupe, a pueblo of some 900 people, and the first night of the e-day Festival of the Virgins. We stopped along the way to pick up who had come for his anniversary after all, and in Guadalupe had another dinner with friends. It seemed that everyone I met either worked or had a relative who worked in the U.S. Alfonso's cousin Fidel had spent sixteen years there, busing tables, doing landscaping, construction, or factory work. He had been home for the last seven years, and has no plans to go back to the U.S. But it was a fact of life, they all told me, an economic necessity. When a young man married, or reached the age when his family needed his support, he headed north. There were no exceptions

Throughout the week Alfonso showcased the country around La Maguina. We rode horses from pueblo to pueblo, playing Mexican poker or pool with the family and took us duck hunting around the laguna in Guadalupe; Alfonso's truck bumped along dirt roads to the

mariachi beat from the cassette deck. The winter was his vacation. and our week together a party. We spent long evenings around

dinner tables, drinking vino mescal and teasing, talking about politics and love and the scarcity of work in Mexico. Alfonso agreed that it would be better for Mexico to develop more employment, but others shook their heads, saying La política en México es muy bandida." Their opinions of U.S. politics were not much higher. They asked me about Reagan, and not sure how to reply, I ventured, "Es medio bueno, medio malo." Si, they said, good for you, bad for the latinos. They were embittered by U.S. readiness to defend Latin-American countries from all omers, including the very citizens of those countries. "Castro v Reagan quieren todas las americas," one man declared.

Alfonso had asked me to stay an extra day for the baptism of his godchild in San Diego. We drove to town early and dropped into the pool hall for a snack. Alfonso walked among the tables, talking to a few of the men, and after a moment excused himself and went outside. When he came back, the nistel was tucked under his jacket, and he told me that "Lagunillo" was one of the men he had just spoken to. I asked

him, "Perhaps he is no longer a problem for you?" He replied, "Chansa sí, chansa no, pero no quiero más problema." The problem itself fit nicely into the mericano cliché of Mexican smo, and were it not for the fact that a murder had already been attempted, one might almost regard it as cavalierly as Alfonso tried to do

when I had first asked him for details. Simply told, one man had what the other considered to be three more women than he knew what to do with, so the second man decided to help himself to one of them. The cuckold found the lovers in flagrante delicto, and the war was on.

But today Alfonso was merry as

the baptismal rites began. After the service everyone filed out, and all the godfathers threw bolo, or good luck pesos, into the crowds of children who waited at the base of the church steps. We returned to La Māqūina for a baptismal party that eraduated into a farewell party: 1 number of the men would be returning to el norte the following week. We sat around Alfonso's table as we had done nearly every night. toasting friendship and the battle against distance and time that separate us all. Every few minutes we raised our cups to something new, and then we'd switch topics until someone decided to drink a toast to it. There were so many salutes to happiness and truth that we didn't know whether to laugh or cry. Maybe, I thought, if we kept the party going, none of us would ever have to leave.

A week after my return the feud between Alfonso and "Lagunillo" erupted into a shoot-out in the town's pool hall where I had seen them exchange words. Alfonso was grazed in the scalp; his opponent, who apparently also carried a gun in readiness, was wounded superacially in the chest and leg. The word in the orchard is that "Lagunillo" is back in California now, and he's just waiting for

Pajama Top



IONATHAN SAVILLE

Hello, my friends! It's been a while see I've had a chance to talk with you and a great many things have happened in meantime. Our 'Resort Villas iow, that may not be big news to you, but to me! Golf is a game I love, and I'm its looking forward to our new execu-polf course. It should be a beauty.

ern and I were lucky to spend much with our children this year. Our with our children this year. Our Larry's boys are often with us, and Shirley's five children. Her eldest ughter Laura will soon be a bride and hard for me to believe. It seems only sterday that Shirley herself was just a

time between our home in Santa Monica and our home in the Village — so if you see us while you're here, give us a wave, won't you? We'd love to say hello."

No doubt about who that is. Lawrence

Welk is an American phenomenon: his insipid music, his immense popularity, his incere sweetness of character, his empodiment of old-fashioned values (family friendliness, and golf), his fabulous entr preneurial canniness. Can one imagi any other entertainer creating a Southern California hotel and housing development to which people flock because his pres-ence makes them feel warm and happy and at home? Could there be a "Frank Sinatra Village," with a bronze statue of Old Blue Eyes accepting adoration from the multitudes? Or a "Mick Jagger

In any case, up beyond Escondido, nestled among the barren hills, itself green and slick, there nestles Lawrence Welk Village: the Village has a theater; the the ater puts on popular shows, designed to appeal to audiences who love Lawrence Welk; and the current offering, just com-Welk; and the current offering, just com-ing to the end of its inevitably successful run, is Pajama Gome. This 1954 musical, with book by George Abbott and Richard Bissell and songs by Richard Adler and Jerry Ross, is typical of its genre and era (and of the Lawrence Welk mentality) in its refusal to disturb the audience's world

cial issue: the conflict of management and organized labor in the garment industry. Its characters engage in experiences familiar from real life: falling in love, undergoing lovers' quarrels, trying to work things out. Their feelings are human and recognizable: the desire for love, the de-sire to succeed, the desire for money, the desire for self-esteem. But all this human and social material is treated in such a manner that the audience never has to think, feel, or learn anything. Labor conflicts, human conflicts, characters, feelings - all are drained of their elemen turned into material for shallow entertain

ment. So is a successful musical comedy made; the champagne bubbles on. In its kind — all seriousness excluded, all situations childishly simplified, all characters constructed of cardboard — Pajama Game is quite a good show. Its music, which includes "Hey There," 'Hernando's Hideaway," and "Seven and Herandos Hulcaway," and "Seven and a Half Cents," is lively and catchy, Many of the best songs have very little to do with the action and are merely there for decoration, but that is par for the course. The plot is silly but are serviceable. Sid Sorotkin is the new manager of the Sleep-Tite Pajama Factory, anxious to make good. Robe Williams is a worker in the factors in the factors. Babe Williams is a worker in the factory and a staunch member of the Associate Garment Workers Union, local 243. The two fall in love (shades of Romeo and Juliet). The union calls a strike to extract a seven-and-one-half-cent hourly raise from the company president, the stingy from the company president, the stingy Mr. Hasler. Sid sides with management; Babe sides with labor. Will the strike be settled? Will love survive? Yes, of course Meanwhile, there is a company picnic, with opportunities for a lot of exuberant dancing; various farcical scenes in the factory; an entertainment put on at the un-ion hall; antics in that Mexican bar; and a great deal more of this engaging padding. to give the plot body and length. There is really not much to Pajama Game, but in a good production there is scarcely a dull

oment.

A good production is what producer director Gary Davis has given the Law director Gary Davis has given the Law-rence Welk audiences—a very good pro-duction, in fact. The sets are enough to indicate that real theatrical artists are at work. Making the best of what is evi-dently a low budget for sets, designer Don Ertel has concentrated on painted flats, with gaudy, posterlike forms and colors, sufficiently remisiscent of reality to make. sufficiently reminiscent of reality to make sufficiently reminiscent of reality to make acceptable backgrounds for the action, but at the same time wittily ironic, calling attention to their own unreality. Even the proscenium is a bright extravaganza of painted shapes, held together by a sinuous painted thread looped along by a painted needle. The sets tell us everything we

action makes use of reality but is thor sughly unreal: that this is art, not life; and that the show is a lot of fun. The music, directed by Stephen Gothold, comes from the tiniest of bands, but the three musicians are so enthusiastic and idiomatic that one never misses the larger orchestra one would hear in a Broadway theater. Larry Hyman's choreography breaks no new ground, but why should it? It covers the old ground with irresistible zest, ac-cepting the limitations of the relatively small stage and filling the space with the agile and clever move

mark of this production, which, suitably expanded, could easily have competed on the stage of San Diego's Fox or Civic the aters with road companies from New York. Gary Davis, in addition to his deft ness as a director, has a sharp eye for cast-ing; every actor and actress on the Law-rence Welk stage has a comfortable command of musical-comedy style and technique, and there is no shortage of mag-netic theatrical personalities. Lou Valenzi, as the plant manager torn be-tween his love for his girl and his allegiance to his firm, projects a strong mas-culine character, filled with the musical-comedy replicas of energy, ambition, and passion: his singing voice is pleasant and powerful, and in spite of a tendency to go flat on high notes he deliv-ers his songs with exactly the drama and feeling they require. Leslie Gold, who plays the beloved union stalwart, shows an admirable competence in her singing and acting, with a sure sense of the simplified emotions Babe Williams is feeling at any given moment; her only flaw is a certain given moment; her only flaw is a certain cautiousness, an unwillingness to give herself thoroughly to the comic-sentimental excesses of her character and of the story, so that she fades a bit in the presence of the more vividly embodied characters. These include a wide variety of colorful characterizations: Hal Chid-sott?. I beautiful and the control of the color of the presence of the more vividly embodied characters. These include a wide variety of colorful characterizations: Hal Chid-sott?. I beautiful and the color of the color of the presence of the color of the color of the color of the color of the presence of the color of t president (who at one point astonishes by doing figure eights with a jump rope), Cooper Neal's droll vaudeville turns as the company's time-study man (his artful slapstick in a scene where he is forced to model a pair of Sleep-Tite pajamas is the show's high point), and smaller roles scintillatingly played by Dennis Fox (Prez), Belle Calaway (Gladys), Elmarie Wendell (Mabel), and a sassy Bette Midler look-alike, Kathy Fitzgerald (Mae). In its entertaining inanities, Par jama Game may be the soul of Lawrence Welk and of those who revere him. Bu the soul of these crafty professionals put-ting the show on at Lawrence Welk Vil-lage is something a lot higher: the spirit of the theater, which can make painted

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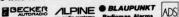
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Our Mr. Brooks



DUNCAN SHEPHERD

One thing noticeably absent from the new Albert Brooks movie, when held up alongside his two earlier, is the self-consciousness about the medium. (Or, to give it the proper aesthetic credential and to remove any pejorative overtone, better say reflexiveness.) It's true that the movie starts with De IB. starts out with Rex Reed being in-terviewed over the airwaves by Larry

King (what I took to be a scripted facsimile rather than actual transcript of the latenight radio talk-show, though too close to reality to tell), and that the drift of this reality to tell), and that the drift of this conversation perhaps strays too near the analytical and the anti-populist to make the mass audience entirely comfortable. And it's true, too, that there is the standard complement of more references, albeit blissfully non-viccurist: Easy Money. Electric Horseman. The Terminator. On the other hand, there is nothing in Lost in America to equate with that painful awareness of the cam-era's presence in Real Life, or that instructive demonstration of the cut-and-pasto tive demonstration of the cut-and-passe mechanics of filmmaking in Modern Ro-mance. (Brooks played a film director in the one, a film editor in the other; he plays a mere ad man in the current one.) But perhaps this loss of self-con-sciousness is natural and inevitable as a one-time TV and nightclub comic moves on to the third film in his directorial career, and should perhaps not so much be mourned as welcomed: it may mean the loss of a rich source of humor, but it also toss of a rich source of numor, but it also means that there is a third and might be a fourth, fifth, sixth.

But something else seems to be absent

here, too, as compared with the earlier. Not laughs, surely; at least not in signifi-cant numbers. And the basic idea — of a young Establishment couple who, with the dim pre-Established inemory of Easy Rider as inspiration, renounce the rat race, liquidate their assets, and set off to live out their lives as nomads in a Winnebago — is as potent as, or more so than, what Brooks has started out with before. But at the same time, there is the gnawing impression that this idea has gotten less impression that this idea has gotten less far off the drawing board than the others, less far beyond the idea stage. It is cert-citally permissible — much more than that, infinitely preferable — not to try to do the comprehensive, the "definitive," treatment of an idea, but rather to follow through a single and singular possibility. And it indeed comes as a during derail-ment of the initial idea to law the couple ment of the initial idea to law the couple the couple of the couple of the couple that the couple the couple th ment of the initial idea to lawe the couple of first thing to Law Vegas, where they had planned only a quick stop to renew their marriage wows, and to have them (or just the wife, rather) lose the entire "nest copy" at the routest tables. But did it have to be first? Did it have to be entire? What-ever the immediate shock value, it is difficult (upon recovery) to see this as some control of the companion of the control of all too didactically ordained.

There are other, smaller skips through-

out. The positive size to that is that the movie never drags, and seems even to ar-rive at its ending hardly more than forty-five minutes after its beginning. But the negative side is that it never digs in any-where either, seldom does more than scratch the surface. Wherever the furrow runs deepest, individual characters come memorably to life: the solicitous Desert Inn casino manager (and more briefly, the noncommittal bellhop), or the small-town employment agent, druggist, and Der Wienerschnitzel manager. Each of these is sat with long enough, or looked at hard enough, for acquaintance to be made. But too many other people, at the ad agency, at the going-away party, at the Hoower Trans tourists in; at a roadside diffort, at a trailer park, are just blurs. Another, and still more Narmful, form of blur, from which Brooks's carlier films were bless-culy free, is brought on by convention-alism: the redneck bully who rises up from his restaurat booth to the di-mensions of a small mo-intain; the motor-cycle cop who forgets the speeding ticket enough, for acquaintance to be made. But mensions of a small mountain, the motor-cycle cog who forgets the specing ticket when he finds an affinity for Easy Rider. Nothing effaces like convention. The "ironic" use of music falls into this cate-gory too, though I admit I thought the. "Born to Be Wild" was an even funnier accompaniment to a Winnebago than to Easy Rider's motorcycles (the visual punchine: Brooks's comradely thumbs-answered with the digit that got Domis hopper blown to kingdom come), and I felt that I had never until now really heard the lyrics of "New York." Be all that as it may, I cannot begrudge Brooks any of the critical recognition he Brooks any of the critical recognition

out. The positive side to that is that the

Be all that as it may, I cannot begradge Brooks any of the critical recognition he has been getting lately, although it does seem to me a typical case of critics waking up a little late in the day and then tending to overtisas a compensation. And a possible side benefit for everybody might be the eventual resurrection on the repertory circuit of both Real Life and Modern Romance. If, after those two, I am a bit disappointed with this one, the source of that disappointed is none-theless too hard to finger, and its produc-

non of that commodity too small-scale, to in the way of general celebration.

What we certainly have plenty of in Lost in America is Albert Brooks himself. mi any of my reservations to do with how owly couple-centered the movie is how little more than an old Mike Nichols-Flaine May routine, will be largely offset the fact that one of the couple is Albert Brooks. (Julie Hagerty, the other, is no li-ability either, except in her tepid portrayal of gambling fever.) Here, of course, we enter that highly personal area of Sense of Humor, and when I say that Albert Brooks just happens to strike me funny I have no delusions that I am talking about have no delusions that I am talking about sessething much subdier than that elemental principle of screen comedy, as laid down by some-faced Keaton, charcoal-mustached Chaplin, cross-eyed Turpin, et al., that a funny man will tend to look funny. That beefy impishness, always ready to switch into a crinkly crybabyism. ands Brooks in good stead there. (This

principle of *looking* funny unfortunately doesn't extend into his cinematography, which, though always in the hands of Eric Saarinen, seems to me to have grown in-creasingly drab and muddy — my widest point of divergence from David Elliott of the Union, so much so as to make me wonder whether the other fellow migh have seen the movie with a brighter projection bulb or something.) The funny-looking principle must, since the heyday of Keaton, be broadened to include, or even to emphasize, will tend to sound funny (as distinct from will say funny things). And here Brooks is on even solider ground, with his voice breaking into those childish little whines and whimpers, as if out of some regressive adolescence. and ruinously blowing the cover on his carefully cultivated, positive-thinking, I'm-okay-you're-okay, my-space-your-space sensitivity (or devastating parody of it).

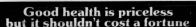
Beyond that, Brooks's great centri-

bution to the comic pantheon is the creation of a character who doesn't know his own mind until he opens his mouth to speak, and who can reel himself into any position once he has hooked onto the nearest pop-psychological catch phrase. No comedian has struck a richer mother-lode of mush at the heart of modern man. Here as before, he portrays a man of some intelligence (the world of advertising being a well-known black hole for such ones), and is capable of the truly witty remark: e.g., on entering the Junior Bridal Suite at the Desert Inn: "If Liberace had children, this would be their bedroom." But he is more often capable of needless cruelty and useless hysteria: e.g., the vindictive, after-the-fact (and metaphorically mangled) lecture to his wife or the meaning of "nest egg," or the life altering loss of composure with his boss when he doesn't get the expected promo-tion: "Our hairpiece secret is off!" As much as, say, W.C. Fields or Laurel and

Hardy, and much more than any screen comedian who is also his own writer and director, Brooks gleefully allows his screen persona to lapse over the border of obnoxiousness. That spotty selfknowledge, that faulty communication with self, though these things bring him brilliantly alive as a fictional character, virtually kill him as role-model or herofigure. He, like no other contemporary comic, demands that the viewer look be-yond the screen. It is a tribute to him as an actor that we need to; and it is a tribute to him as a director that we want to. I know I have said something very much like this on the occasion of each of his previous films, and have followed it up with some-thing about his stairway to Art being also his stumbling block to popularity. I might already have bored myself saying so if he had been able to make more movies. As things stand, I can only hope I have suf-ficient chances in the future to bore my-







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The Sound of Sirens



JOHN D'AGOSTINO

Visually, the Screamin' Sirens are a band that Federico Fellini might dream up if he were to fall asleep while reading Zane Grey. Arrayed in hairdos by Cuisinart, eye-popping raiments that Cuisinart, eye-popping raiments that combine motorcycle-mana check with thrift-store cowgirl chic, and the kind of make-up you'd expect to see staring back at you from a window ledge in Amsterdam, any one of the Sirens could prompt a sarrorial conservative to make a simple request, "Excuse me, miss, could you turn down the volume on that outfit?" En masse, the Sirens are an aesthetic jugger-naut that flattens everything in its path, an undulating, phantasmagorical feast of shredded fishnet stockings, frayed denim vests, bolero hats, brightly colored Mexican lace, gaudy baubles, and electric cow-

clothes. For their show last Saturday night at the Rock Palace on El Cajon Boule-vard, fiddler/guitarist Marsky Reins and drummer Boom Boom Dixon added extra touches to their guises, including pencil-thin mustaches painted on with mascara. thin mustaches painted on with mascara. Looking like Zorro's illegitimate daugh-ters, Reins and Dixon joined lead guitarist and former. San Diegan Rosie Flores, bassist Kerry O'Brien, and lead vocalist Pleasant Gehman for a provocative per-formance that won over a number of peo-ple who had come to the club to hear the healthinis are. They and the Morseheats.

headlining act, Tex and the Horseheads.

Like their clothing, the Sirens's music is a smorgasbord of clashing styles and colors that somehow succeeds in making a unified statement. Patches of fractured country-and-western, updated rockabilly, hard-core punk, Tex-Mex nortenas, early Sixties rhythm and blues, rap-funk, and rock and roll form a crazy quilt of party

liar harmonies to which girl-groups hold the patent. Most of the material per-formed Saturday night had already been preserved for posterity on 'Fiesta!, the Los Angeles-based band's debut album, released last year on the independent Enigma Records label. But to the mostly punk crowd at the Rock Palace, both the material and the band were uncharted territories. As a result, those who could be rousted from the shadows on the perime-ter of the room came to stand and gawk in front of the stage. At first uncertain about the rock-ribbed dum-chukka-dum-chukka rhythms, the gawkers soon became in-fected with the Sirens's relentless energy, and each succeeding song got a louder reception. Following one particularly spir-ited romp, Gehman and Reins collapsed in a heap, Gehman shooting her legs into the air to reveal the words "I'm Scared" in black lettering across her derrière.

Those standing ringside hooted their

appreciation.

As a group newly inked to a record deal with a smallish company, the Sirens have had to play nearly every night as their only means of promoting 'Fiesta!, but it was apparent in their show at the Rock that considerations of business couldn't have been further from their minds. One gets the impression, both in talking with them and in watching them perform, that the Sirens view 'Fiesta' as a good excuse to indulge their passion for playing live, which is something they do with an enthusiasm and an exuberance that would seem impossible to sustain through a seemingly endless series of one-night stands. On the contrary, the Si-rens insist that playing as often as possible is their idea of the ultimate good time, to which their frenetic, gamboling performance would attest. Indeed, if it weren't for the fact that ¡Fiesta! testifies to their mu-sical skills and discipline, the Sirens's unhinged humor, antic spontaneity, and brahinged humor, antic spontaneity, and brazen boy-baiting would make them seem less a working band than a quintet of slumber-partying girlfriends, gooned on plain-wrap bourbon and acting out a mixed bag of rock and roll fantasies.

There is a current of high-voltage eccentricity number through this band that

centricity running through this band that precludes their being lumped together ei-ther with other all-girl groups or with other bands playing various hybrids of roots-rock elements. It becomes evident during the first couple of spins of iFi-esta!, and even more so during their con-certs, that there is an unforced zaniness at work here, a sort of full-moon madness that occasionally approaches a laughing flirtation with the dark side of life. It's all in good fun, of course, and even when Gehman sings, "I'm connected to a wild mind/the kind that dreams about a life of crime" ("The Runnin Kind"), her guileless delivery leaves little doubt that the confessed wantonness is more imagined than real. Yet in talking with the Sirens, one senses that if they don't exactly live "on the edge," they're certainly in the same zip code, seem prone to bizarre experiences, and to getting themselves in-volved in hair-raising predicaments that herve to reinforce their self-images as ur-

Fifteen minutes after they had danced. jumped, tumbled, and spun their way one slouched onto a sectional in the of Siems slouched onto a sectional in the office of the Rock Palace. "San Diegans are just like (audiences) in L.A.," said Gehman without prompting. "They like to stand and watch. In Phoenix, San Francisco, and other places outside of Southern California, the people dance around un shows and go mutt. Free they stand, or shows and go mutt. Free they stand, or to the gig at all." It realized a four clock this afferencom that we didn't have made it to the gig at all. "It realized at four o'clock this aftermoon that we didn't have a way to get down here," said the group's cofounder and former columnist for the L.A. Weekly. "We had to scramble, as usual, and we just got here in time. It's always something. Last night just before we were supposed to play, Marsky found out that she'd left her fiddle in Phoenix the night before. And then Rosie had her gui-

"We always manage to get into some kind of trouble," added Dixon, who has a kind of trouble, added Dixon, who has a naturally funny, Elaine May-like delivery that makes "Nice to meet you" sound like a punch line. "One time we'd been out punch line. "One time we'd been out draining all night with some guys, and we decided to go to a Hughes market. So at the in the morning we're doing eighty-five miles an hour down Sunset Boulevard in his guy's van, and as we pull into the store's parking lot we're surrounded by cop cars with the lights flashing and everything. We hear, "Come out with your hands up," and we look around and there's ten cops standing arround the van with heir guns farwn. All of a sudden we're lying on the pavement with our mini-

skirts up around our waists, being asked all kinds of questions. They thought the van was stolen, and they ended up taking us to jail. But we made 'em even madder along the way 'cause we sang one of our songs, 'He's in the Slam' in the back of

the patrol car."

"I'm really glad I passed on that whole experience," one of the Sirens said. There were already three warrants out

"There were already three warrants out for my arrest."

From the inconvenient to the foothardy to the surreal. "Just day something re-ally weird happened." said Gehman. "We sent our roadie to the store on his skate-board to get us some cigarentes, and when he came back he said he'd seen (Van Ha-land, Isaad isaad). David to Byth, stitus. he came back he said he'd seen (Van Ha-len's lead singer) David Lee Roth sitting by the side of the road feeding hamburg-ers to a midget. We said, 'No way,' but he finally got us to follow him and he was right. There was David Lee Roth sitting there feeding hamburgers to this little midget guy. So we asked him if he'd like to come to our show in San Diego, but he said he was going to Magic Mountain to hear a friend of his play in a band.

Like practically every all-girl group of the last several years, the Sirens fre-quently have been compared to the Go-Go's, whose success has made viable the Go's, whose success has made viable the notion that groups of women can write, record, and perform their own songs and develop a form of camaraderie that once was the sole domain of all-male bands. But even though Gehman once roomed with the Go-Go's Belinda Cariisie, the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the back and the sole of the connection between the sole of the connection between the connection be connection between the bands ends there For one thing, the Sirens are not a pop-rock band but play a tougher brand of countrified rock and roll. They are also better musicians. Flores was a fixture on the San Diego club circuit for years and

the Sirens, to squeeze in the odd date with her old band. Rosie and the Screamers. A versatile guitarist, singer, and songwriter Flores has cowritten a song with well known guitarist Albert Lee that will appear on Lee's next album. Dixon and O'Brien had played in bands for years be-fore becoming Sirens, and in concert they tore becoming strens, and in concert they provided a solid, professional rhythmic footing on such of the group's tunes as the funky, tongue-in-cheek, "Mr. T. Luv Boogie," and the punkish "Maniac," a lusty, unabashed call to loving arms that could face-off against any of those hormone-activated indulgences we've come to expect from lawor/fixeliant. come to expect from Jagger/Richard. These babes don't ride sidesaddle.

Of course, one reason why the Sirens are able to keep their distance from the more glamorous, more stylized bands such as the Go-Go's is because they have nothing to live up to. They're wild, free, and outrageous because they're created their own sound and identity largely removed from the public eye. With no massive following as yet and with an album that's still relatively new, the Sirens are under no pressure to repeat recent victo-ries or abide by industry verities. What would happen, then, if 'Fiesta! were to become a moderately big-selling album? Would the Sirene be forced by circum-Would the Sirere be forced by circumstances to tone down their act, to play by the rules, to acquire, in effect, a siecker, more mainstream profile like that of the Go-Go'? Flores doesn't think so. "For en thing." She said, laughing, "we're bad girls! I mean, not reaf bad, but, you know, we say and do whatever we want and we get into scrapes and we live to The Go-Go's are a tot cleaner, they have a completely different image. If you think

of them as the Beatles and us as the Roll ing Stones, you'll get the idea. The Go Go's are like the good side of the coin and we're the other side." "Besides, we're always broke," added

Dixon. "Right now we're too busy trying to survive from day to day to worry about how money would change us. We keep saying that we must be the most writtenabout penniless band in the world. Play-boy, Hustler, Chic, the L.A. Times, Music Connection — all these (publications) have done articles about us and we're still

flat broke."
"We don't even have a manager," said Flores. "We've been handling our own bookings, our own transportation, finances, everything."
"That's because (potential managers) don't know what to do with us," offered Dixon. "We don't fin into any one thing. We see place a straight courter, her one

DIXOn. "We don't it into any one thing. We can play a straight country bar one night and a punk club the next and a rock and roll club the night after that. Most managers couldn't handle someone like us." As Dixon talked, Gehman's eye caught something on the far wall. She rose from her perch on the sofa, setting in motion a erast rustling of lawerd fabrics. motion a great rustling of layered fabrics and frou-frou. Once at the opposite end of the office, Gehman climbed onto a desktop and reached for a huge, black sombrero that hung from a nail, the only sombrero that hung from a nail, the only decoration on an expanse of white wall. After several unsuccessful attempts of free the sombrero from its mooring. Gehman was joined by Flores, who found a long stick and proceeded to loose the wide-brimmed beauty into Gehman's waiting arms. That done, the two returned to the couch, where Gehman placed the sombrero on her head to node of approval from the others. Another bit of armor for the integerment.



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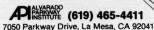
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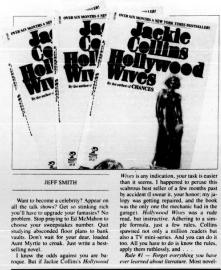
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How to Write a Bestseller



JEFF SMITH

Want to become a celebrity? Appear on all the talk shows? Get so stinking rich you'll have to upgrade your fantasies? No problem. Stop praying to Ed McMahon to choose your sweepstakes number. Quit studying absconded floor plans to bank vaults. Don't wait for your dear, loaded Aunt Myrtle to croak. Just write a bestselling novel.

I know the odds against you are ba-roque. But if Jackie Collins's Hollywood

ists aspire. Collins knows better. Not one word of Hollywood Wives smacks of liter-ary intent. She couldn't care less about major themes, formal experimentation, or truth not to mention the niceties of character development, believable scenes, and sound construction. Collins writes for loot, not laurels. And by not aspiring to literature, she avoids as well the heated condemnations of serious critics, who wouldn't be caught dead reviewing popular fiction. You do same, and . . . Rule #2 — Write about an inscrutable

elite. Most blockbusters, and this includes best-selling diet and religious books. promise to unveil a mystery. In novels, it can be the inner doings of a powerful en-tity, like a Godfather or a shark that eats boats, or a group, like the German SS, the ancient Japanese, or the throbbing wives of screen throbs. So promise your readers the hush-hush poop about an inscrutable, often exotic, always voracious elite.

Rule #3 — Tell your readers only what they already know. A hidden pat on the back lurks beneath the pages of most bestselling fiction. The key here is not educa-tion but confirmation. "Aha," the reader should say upon completing the book, "just as I suspected." One's reward, aside from the achievement of having plowed through a lengthy tome, is the proud sense that the world's inscrutables are exactly as one imagined them to be. The deacity as one imagined them to be. The de-tails, ideally as smarry as possible, must be new, but the Big Picture should never go against, or challenge, the expectations of the audience. Books like *Hollywood*

of the audience. Books like Hollywood Wives describe a large circle, in the end returning now-"informed" readers back to their point of departure. Rule #4 — Know your real competition. It isn't Tolstoy or Borges, or even Richard Bach. It's daytime television. Hollswood Wives does what the soaps would love to to come and many backgries in the next five. do — and may be doing in the next five years. The book has a serialized, soap op-era format, with several stories interwo-ven, fiffully. But where the soaps merely suggest. Collins gets to tell all. Her char-acters swear like stevedores, and all but

one are in heat - and rude as rapists Collins's greatest edge on the competition is that her camera never has to fade to a commercial when the next pair of drooling lovers enter the boudoir and conjoin "naked and greedy under silk sheets." Which leads us to the startling phenome-

sack scenes have nothing to do with love, sack scenes have nothing to do with love, or even with quality lust. All are flat, quickie, and off-putting, unless you go for stuff like: "He grabbed her fast. Moved in for the kill — for he knew that's what it would be - a killer scene, all thighs and heat and those amazing mountainous breasts enveloping him." The only person capable of being moved by such prose is a compulsive voyeur with a hair trigger. Curious, these "killer scenes." All are

curious, these kiner scenes. An are variations on a single theme: sex is not something these greedy people enjoy (Rule #3 again). Collins bombards her readers with so many violent, orgasmic explosions that these soon become mun-dane. In spite of the book's countless bouts between "superstuds" and "devour-ing women," Hollywood Wives is actually antipornographic in matters sexual. Ugli-ness pervades these scenes. They never attempt titillation or arousal, and they hit like a cold shower. "You are better off where you are — and a better person than these fallen demons," the book implies in tedious scene after tedious scene. "Be Rule #6 - Put a virgin in Babylon. The

book abounds with stereotypes, in particular, with its female characters. All of the women are hookers, except for a savvy writer type (Montana Gray, the author's token feminist), and a pure, untarnished twenty-year-old, named Angel, who could have a Gothic cathedral built in her could nave a connect cannetral rout in ner honor. She is a "madonna with cornsilik hair and the face" — you can hear it com-ing — "of an angel." Angel was a virgin when she married Buddy Hudson ta young buck with a heart of gold), and throughout she remains pedestal material, a virtuous untouchable amid the mauled and the mauling. Collins's view of women

and the mauling. Collins's view of women is medieval; they are either perfect or they are scum. Apparently one million page-turning readers have felt the same way.

Rule #7 — Turn a monster loose. The prologue to Hollywood Wives is a real chop-licker. Deke Andrews, death mathematical equipments his father, mother, and chop-licker. Deke Andrews, death ma-chine, slaughters his father, mother, and garried with a machete, "as if powered by the properties of the properties of the both and the properties of the properties of his power and the properties of the properties of his power and the properties of the state of the properties of also Buddy's real mother, which means, it turns out, that Buddy and Deke are, gulp, brothers — are you still running with me, Aristotle?). Needless to say, your novel will need both an Angel and an Angel of will need both an Angel and an Angel of Death. But note that, except for the initial family, Deke only murders people Collins figures are unseceptable to her readers: a bevy of prostitutes and Ferdie ("he was dead before his head hit the tiles") Cart-

right, a homosexual.

Rule #8 — Play God. Embedded beneath the book's four-letter words, trashy scenes, and repulsive creatures is the Great Chain of Being, with Collins at the top of the heap. Her characters are either saved or damned, as in a morality play, long before they utter a word. And in the iong before they utter a word. And in the end, she has a lark dispensing permanent justice on the good and the wicked, with old-fashioned moral glee. Hollywood Wives concludes with a frieze tableau. Buddy Hudson gets "everything he had ever wanted in life and more." He and Angel, who has just delivered twins, ride off into an extending the state of the s off into an aureate sunset: he to supplan Gere and Travolta at the box office; and she, apparently, to look gorgeous as a tra-ditional housewife (Collins has the mak-

ings of a sequel here. Lourdes Wives). The lesser good types on the Chain get to wear exciting fashions at fancy parties, and the rest are dammed for all eternity. It's a storybook ending, and Collins unashamedly rights all wrongs.

Part of your fan in vertice, best eller Part of your fun in writing a best seller of this sort is that you too can play God in the end. But you must be a careful deity, attuned completely to the wishes of your audience. Thus your rewards and punishments must jibe exactly with the ones they are burning to dole out. The key here is knowing what they want to hear — the careful part - and then firing away at the

book's sinners. When in doubt, always err on the side of damnation, because the final reward for your readers should be a gulp of smug satisfaction. Thus during your curtain call you must give them abundant opportunities to feel far supe-rior to the swine you ship to hell. So forget literature, tell them what they

want to hear, confirm traditional stereo types, out-smut the soaps, and you're on your way to Blockbuster Valhalla — except, that is, for Rule #9 — The pacing is all. Trouble.

Gore Vidal once said that a best seller can't be faked. The proof is in the pacing. Like Jacqueline Susann and Harold Robbins. Collins is adept at making a book bins, Collins is adept at making a book move. She's good, very good, in fact. Her tricks are easy to spot, but her ability to sustain them is what sets her apart. Holls-wood Wives is a 550-page chase scene, with everything subordinated to the dash for the finish line. Collins writes for skinmers. She sprints along so fast, and with so little necessary information per page, that the reader never has the uneasy sense of having missed an important fact. When obligated to provide motivation for her characters, Collins writes in italics, which allows those of a less literary hert. to blast through these sections and get

back to the meat market.

Collins writes in shorthand. Her clipped sentences, which never leave the reader in doubt about where to stand make Hemingway read like a logorrhoid (listen to a keeper: "Joey had led him on. Joey had laughed at him. He saw her often. Bitch. She was dead. It was her own ien. Bitch. She was dead. It was her own fault"). One never has the impression that the author has made a single verbal choice. There's no noggin-scratching for le mot juste. It's le most premier, usually a shopworn cliche, and on with the race. The overall effect of this "style" is a species of mindless Muzzak, along with a lingering feeling that we have heard these the state of the state of

So there they are: the nine ruthless rules for writing a best seller. Apply them and — who knows? You too might be on the cover of People magazine, do the Donohue show, have your people take a lunch with their people at Ma Maison. All these send-tothese and more may come true for you. So good luck. But if you succeed, may our paths never cross.



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More often than not, as we set out for one of our short trips in the days when my young husband and I lived in the Pacific Northwest, a fine mist would be falling. We were both in graduate school then— hard working, impassioned. ... and pow-erly stricken. In those days we lived in less than \$200 a month, and every ex-penditure had to be thought through white the greatest care. Rarely, if ever, side-

venture into a restaurant, but we often drove along Puget Sound in the mild rain.

ELEANOR WIDMER

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at a rather isolated strip of beach. En-closed on three sides, the fish stand was immaculate and the portions magnificent. immaculate and the portions magnificent. For thirty-five cents we received five or six large pieces of fresh, deep-fried fish and enough French fries to satisfy even the rasenous appetites of students who had waited all offs for this meal. The fish and chips were wrapped in butcher paper shaped into cones, which we carried to a nearly boulder where we gazed out at the gray waters. Of the many meals I have consumed in my lifetime, few can com-pare in memory to this simple fried-fish

riding for almost an hour until we came to

our favorite fish and chips stand, located

It would be stretching this anecdote to the point of absurdity if I were to compare our ride along Puget Sound to my recent one on 1-8 to the 70th Street exit from which we headed to University Avenue in La Mesa, in search of fish and chips. Finally we arrived at our destination. Bos ton Fish House. True. University Avenue scarcely affords an ocean view, but the food here is fresh, plentiful, and wonderfully inexpensive - broiled salmon, for example, was only \$5.95, and it's possiexample, was only \$5.95, and it's possi-ble to get three filets plus very good French fries, onion rings, and cole slaw

for only \$3.49.

Boston Fish House is a family restaurant with streamlined service. When you enter, you go up to the counter, you read enter, you go up to the counter, you read the printed menu and the nightly specials marked on a chalkboard, and you make your selections. Then you take a number, find a table to your liking, and wait for the waitress to bring your order. The large room has beamed ceilings and nautical paraphernalia — ubiquitous fishnets, figurines of fishermen, and the restaurant logo showing a man in a slicker behind an old-fashioned wooden steering wheel. There's nothing offensive here and though the tables have no cloths, there's a rather happy feeling to the place, made possible happy feeling to the place, made possible by the diners who are enjoying low-cost

I must say that my friend and I got carried away because of the low prices. We had one New England clam chowder

(89¢ a howl), one seafood salad platter (shrimp, lobster, crab, and avocado, \$4.95), the smallest order of fish and chips (one filet, \$2.49), the evening special of poached salmon (\$5.95), and one trout amandine (\$4.95). The New England clam chowder is not recommended because it's so thick with starch that your spoon virtually stands up in it. The sea-food salad platter can't compare to the seafood salads served at the Anthony's chain. There's lots of lettuce and hardboiled eggs, and a great many of those tasteless baby shrimp. You have to search to find the one or two bites of lobster and crab. The salad dressing is served on the side and our creamy Italian was so gelatinous that it scarcely could be poured. We made do without the dressing. The same is true for the tartar sauce — it's goody stuff. Still, my friend said he would order the salad again. It's adequate; you could divide it and think of it as a dinner salad rather than as a whole meal.

This brings us to the dinner entrées, which are served with a choice of two of

the following: French fries, potato or macaroni salad, rice pilaf, baked beans, cole slaw,green salad, and corn on the cob. In addition you get onion rings so there's a good quantity of food. The potato and macaroni salads contain lots of mayon-naise, as does the cole slaw. The French fries are wide-cut and excellent and the beans in a crock are also very good though they don't exactly complement fish and are more appropriate to the bar-becue dishes served here, but which I didn't sample (as a general principle I don't order meat in a fish house or vice versa). The rice pilaf is standard, but the versa). The rice pilat is standard, but the onion rings are light and crisp. As for the entrées themselves, they are good for the price, but you must be aware that if you're paying \$5.95 for a complete salmon din-ner you're not getting the grade or quality ner you're not getting the grade or quality of King salmon. The salmon served at Boston Fish House is a cut sometimes referred to as salmon "steak" and it con-tains lots of bones. Actually, the trout amandine had more flavor than the salmon and was a good buy for \$4.95.

the fish and chips. We ordered only one filet for \$2.49, but it came with onion rings. French fries, and cole slaw. The fish was fresh and both the amount of and the price were remarkable. I'd on there again for what is obviously the lost popular dish in the house.

Boston Fish House has branches at

Boston Fish House has branches at 3385 Missouri Avenue in Oceanside (433-1960) and at 8918 Carlton Hills Boulevard in Santee (448-4886). Bargain hunters should make note of Boston Fish House, where complete meals are as inex-pensive as \$2.49 and where most of the dinners are priced at \$4.95.

At the other end of town, in La Jolla, the La Jolla Seafood Co. has opened in what once was a little house on La Jolla Boulevard (formerly Ernie's). Run by Boulevard (formerly Ernie's). Run by some young people from Switzerland, only one of whom speaks English at present, this is a most charming place, full of plants, nautical ropes, fishnets, and a fireplace. The same menu is served for lunch and dinner and it's possible to obtain a variety of omelets, salads, fish and

seafood sandwiches, in addition to hot enrées at all hours. The owners do their own baking and cooking, and prepare a

own baking and cooking, and prepare a splendid wheat bread.

We began our meal with one order of seaflood ravioli (54.75). The pasts was homemade and the filling seemed to be slightly different for each square. Some had a distinct taste of mussels, the others of fish. While the taste surprises were never tedious, they were also unsettling—"You found. If filling that you really on. never tedious, they were also unsettling — if you found a filling that you really en-joyed, you couldn't count on having it again in the next piece.

again it the next piece.

Our dinner entrées were nicely prepared. My friend had the least expensive
of the fresh fish dishes, red snapper. The
fish was breaded and topped with capers
and my friend selected rice as an accompaniment. There were loss of vegetables
and this entrée for \$7.95 provided good
value. I had the salmon because it was
white wine and butter surce, roll with the
half a broiled bannan — a South American touch — and proved to be norel as can touch - and proved to be novel as

well as palatable (\$10.95)

Since I have little or no resistance to European apple strudel with vanilla ice, my friend and I shared one order (\$2.50). It's really terrific — thin of dough and crammed with apples. If you ordered chowder or bouillabaisse for \$1.50, an omelet for \$3.50 and a piece of strudel for \$2.50, you'd have a good and inexpensive meal.

And that brings me to the heart of my

one small criticism of La Jolla Seafood Co. The prices are a dollar or two too high. There's one fish entrée at \$7.95, two at \$8.95, and several range in price from \$9.50 to \$10.95. But these don't include 59.50 to \$10.95. But these don't include coup or salad. If you order a ten dollar entrée plus salad, dessert, and beverage, our es pending almost as much money as you would at one of the grander La Jolla establishments. L'Escargot serves many splendid salmon dishes for \$16.25, but his price includes both soup and salad. What we need, not merely in La Jolla but everywhere, are fresh entrées with soup or salad at a top price of \$8.95. Such

prices would attract many diners who don't want to spend more than ten dollars with tip. As we were leaving, I stopped to talk to one of the young couples dining at the La Jolla Seafood Co, and the mar said, "This place has terrific vibes." It does indeed. The Swiss owners communicate their dedication and generosity wine was free because they have no liquor license as yet. But these admirable owners would be assured of continued success if they would lower their prices a little and add soup or salad to their entrées.

I had a rather sad evening on their last night of business, March 30, at Andrées Continental Restaurant (1341 Garnet Avenue, Pacific Beach). During her recent brief illness, Madame Andrée's son persuaded her to sell the restaurant. Madame suaded her to sell the restaurant. Madame Andrée's personal charm and grace and the honesty of her product made it a pleasure to dine there. A woman of her caliber does not come along too often. As I left, I said, "Je 'embrace," then hurried out without looking back.

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OUARTER NOTES

the singer's performance of the

Randal" (in an arrangement by Scott), where he became more

Fischer-Dieskau, of course, would have differentiated the

two voices of the dialogue

between the mother and the

poisoned laird, turning the

Randal's progressively more tormented utterances did

complex and important musi

— the Mahler, Debussy, and
Ravel works, for example.

respected Britten, were irritating in the way they refused to allow the melodies to speak for themselves. Instead, the arrangers imposed interpretations on the material.

interpretations on the material, usually with unexpected harmonies, but sometimes (as in the Britten "Ash Grove") by

painting. The result, I found, was not an enhancement of the music's ideas but a heavy-

means of illustrative tone

song into a miniature stage play. Mr. Genzlinger did not go that far. But his singing of

openly dramatic than elsewhere in the recital.

nal Scottish "Lord

CLEVE GENZLINGER

Baritone Cleve Genzlinger is e faculty member in San Diego State's music department, and last week he offered a recital of art songs, accompanied by Conrad Bruderer at the piano It is not often that San Diegans have a chance to hear music of this sort, professionally performed, though in fact this month is unusually rich in art song recitals (on April 22 mezzo Fran Bjorneby, baricone Steven Savino, and pianist Janie Prim will perform songs by Ravel, Strauss, Debussy, and Ives in Sherwood Hall) The Genzlinger recital was particularly wide ranging in its program: a set of eighteenth-century Italian songs, Mahler's Songs of a Wayfarer, chansons by Debussy and Ravel (including Ravel's Don Quichotte songs), and some traditional British melodies in modern arrangements. A large sweep of centuries, styles, and languages, generous in quantity, challenging in its technical and interpretive demands — but Mr. Genzlinger, apparently a cheerful and easygoing man, took everything in his stride, as though this were music he had though this were music he had lived with for a whole lifetime.

Vocal music combines a melody and a text, and it is the singer's function to deal with both parts of this composite art. The relative emphasis given to the musical sounds singer to singer and repertoire to repertoire, and there seems to repertoire, and there seems to be a wide range of variation within which a successful performance is possible. Mr. Genzlinger's strength is primarily in his vocalism. He is gifted with a baritone voice of extraordinary resonance, and extraordinary resonance, and he manages this excellent nt with a technique so assured and developed that h can bring out all its beauties. His upper range is authentically thrilling. With some singers, one becomes tense as they approach the high notes: will they be able to do it this time? With Mr.

Genzlinger, one waits for such notes with pleasurable anticipation, certain that they will trumpet out exactly on pitch, exactly in focus, and with that rich timbre that is so exciting to hear. The voice is equally extended and equally powerful in the low range. Mr. Genzlinger's vocal line is ideally lyrical: the notes succeed each other like an unbroken stream of gold. The listener inevitably revels in

these glorious sounds. The literary and dramatic aspects of the songs were much less prominent in these performances. Our era's greatest interpreter of the Mahler cycle, for example, is Dietrich Fischer-Dieskau, who while singing at the same time seems to be reciting the texts in a fully dramatized performance. How much expressive value he gets out of each consonant! Mr. Genzlinger has a better voice than Fischer-Dieskau, stronger both at the bottom and at the top. Yet he is far less concerned with the nuances of meaning in the poetic texts; indeed, he paid tormented utterances did acquire an urgency and intensity that made them almost operatic — and the audience, responding to the upsurge of passionate feeling, gave the singer longer and heartier applause than he had received for his highly artful performances of much more relatively little attention to matters of language in any of the repertoire on this program Where Fischer-Dieskau finds an extra pang of heartbreak in the enunciation of a w or an m, Mr. Genzlinger sang blithely on, spinning out his burnished tones. What is surprising is how well this method worked. Even without subtle nterpretive effects, even Ravel works, for example. It is perhaps worth saying: few words about the arrangements Mr. Genzlinger used in this final section of the program. In addition to the Scott arrangement of "Lord Randal," he sang Benjamin Britten's versions of "The Sally Gardens" and "The Ash Grove." These arrangements, even those by the much respected Britten, were irritating in the way they without an overt dramatization without an overt dramatization of the emotions implied by the texts, the shape of the music, when it is conveyed as impeccably and as sensuously as Mr. Genzlinger conveyed it, often proves sufficient to carry the full weight of meaning. One felt not that something was missing but that it was there in

missing, but that it was there in a different form. Admittedly, there was Admittedly, there was something disconcerting in Mr. Genzlinger's lack of overt signs of participation in the emotional drama of the songs he sang. He has a habit of smiling cheerfully between sming checitudy between it the text at that point is passionate or grief-stricken. His most dramatic gesture as an actor on stage was to poke his spectacles back on his nose. He often

handed magnification of them that deprived them of their suggestiveness and subtlety.
All of that, however, was in the piano part, negotiated skillfully by Mr. Bruderer, Mr. Genzlinger, quite naturally, stuck to the old melodies, and the rich mellifluousness of his vocalizing put these lovely tunes firmly back into the specific songs - and in the musical world in which they performance of art songs in general — carried little weight. Still, audiences long for legitimately belonged. drama, and it was surely significant that the most enthusiastic applause followed

JOHN HARLE &

SYMPHONY the San Diego Symphony last week in a most peculiar, unusual, intriguing, and invigorating program. What were the secret bonds that held this program together? Three French works (Berlioz's Roman Carnival Overture, the Debussy Saxophone Rhapsody, and Ibert's Concertino da Camera) and one English (Elgar's Second Symphony). Two pieces featuring saxophone soloist John Harle (the Debussy and the Ibert). (the Debussy and the Ibert). Two pieces dating from 1911 (the Elgar and the unorchestrated version of the Debussy). Three San Diego premières (the Debussy, the Ibert, and the Elgar). Three pieces (the Berlioz, the Debussy, and the Elgar) that confounded the audience's

mold of a conventional sonata form overture would find himself overwhelmed by melody and brilliance and classical-romantic musical logic would find the piece extraordinarily odd. Anyone listening to the Elgar in the hope of hearing Beethover Brahms, or Dvořák would discover a strange. introspective, erratic, dic work whose superficial resemblances to the

very worst thing one could do with the Elgar symphony would be to demand traditional logic from its succession of themes and episodes, which actually follow an underlying emotional scenario that fights with the traditional forms What one needs here is a passionately committed performance that can reach to the listener's inmost consciousness and convince him of the validity, even the inevitability, of such anomalies as the long, hushed, static episode in the first movement where we would expect an exciting, dynamic developmer to be, or the apparently unmotivated demonic outburst in the middle of the scherzo. That is exactly the kind of performance Maestro Atherto performance Maestro Atherton and the Symphony gave us; if anyone can make a better case for this curious, grand, compelling, idiosyncratic work, I have yet to hear it. The Roman Carnival Overture does not present difficulties of the same scope, to that what was impressing

different order. Indeed, the

so that what was impressive about this performance was not some revelation of the music's inner meaning but rather the tremendous brilliance, clarity and impetus of the playing. The orchestra has never sounded better. In the Debus and Ibert pieces, of course, the orchestral musicians had not only Maestro Atherton but also soloist Harle to inspire them. soloist Harle to inspire them, and they responded appropriately. Mr. Harle is a master of his rather ungrateful instrument. playing it with a classical French purity of intonation and suavity of tone, as though the saxophone had never been associated with the quite different expressive sonabulars of loss. The consultance of loss of the loss of loss o quite different expressive vocabulary of jazz. The Debussy Rhapsody was dazzing, so much so that its inerfable whimsicality of form sounded completely lucid, the exact expression of what the composer had to say. The Ibert is a lesser work, a bit of neo-laceous (if where do it is not proposed to the pr Baroque fluff shaped with a craft so skillful it almost see art, but in Mr. Harle's performance the charm and wit of this saxophone concerto made any criticisms of the composer's superficiality quite

seemed scarcely to be in contact with what he was singing, more like a professor lecturing on experiences and emotions than like someone actually undergoing them. Yet if one closed one's eyes, what one heard was so compelling so innately musical, that Mr. Genzlinger's undermining of the dramatic elements in the

confounded the audience's expectations by purporting to give us old forms while in fact creating something quite new. The last characteristic was certainly the most interesting one. Anyone expecting the Roman Carnival to fall into the confused by form. Anyone expecting the Debussy to make firm, large-scale statements and develop them according to

City Lights Totally Zoned

says, the South edition of the Tribune one day devoted a full age to pictures of the Steel anyon Bridge near Jamul; on Canyon Bridge near Jamui; on another day, there was a similar full-page photo layout of a neighborhood carnival held in

a shopping center parking lot.
There are also problems with the many community papers whose years of neighborhood dominance are threatened by

the increased presence of the Copley papers. Another Copley source - who asked not to be identified even by paper or position — says that a few days after the start of the zoning project, all zone reporters were called in for a meeting with Hal Fuson, a Copley vice president and general counsel. Fuson told the group, this source says, that several other big-city dailies that in the last few years have

community newspaper publishers who have experienced drastic drops in both circulation and advertising. "They are expecting some sort of antitrus action any day now," this source says, "and he [Fuson] wanted the reporters to never say anything to anyone abou running smaller newspapers

out of town. Reporters were told to simply tell anyone who asks that our goal is to produce a better paper, and that's all. Fuson confirms that such a neeting was held, but he declined to detail what was discussed. He also denied that the Copley press anticipates an antitrust suit, though he says he warned reporters that such actions have indeed been filed against other papers around the country, including suits in Omaha, Portland, and Kansas

-TKA

- Neal Matthews Thomas K. Arnold, and Abe Opincar

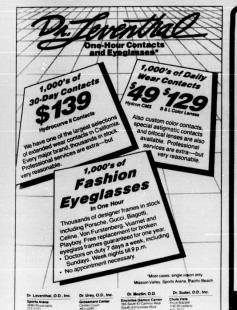


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Thus Spoke Yuppies

The Bud Light La Jolla Grand The Bud Light La Jolla Grand Prix bixcle races will bring some unusual sights and sounds to the Village of Privilege this weekend, not the least of which will be the spectacle of red-haired, seven-foot Bill Walton on a bixycle. Riding a two-wheeler up-sized to accommodate his stature, Walton has in the pass been a common uncommon sight on common uncommon sight on the streets of San Diego. An eyewitness, who saw him once on Sixth Avenue near Balboa on Sixth Avenue near Balboa Park, reports imagining at first a circus act approaching though traffic—an acrobat with a rooster on his head riding a tall

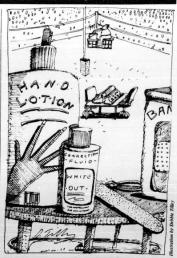
unicycle, who dwarfed cars and peepfed into second-floors a partnern windows — but it was just big Bill, out for a morning's tour of the city.

Walton will ride this weekend in a celebrity nece on an agenda that also includes a twenty-mile women's nea, a forty-mile men's counter's near the (continued on page 9, col. 1)

QWERTYU

I, Gloria Dactilini, am the I, Gloria Dactilini, am the prud posses of anunofficl record of softs — I am, i thing, the faststypist allow. I have clocked myserf at 297 wrods per minute on mure then one occasion and happen or know that theoficially records is a mre 142 week. I must intell meshadows. words. I must imall modesty words. I must imall modesty repaet thatmy recor is absolutlyunofficl; in fact, before I wrote 6this article, fewother pepole were awarr of this distinctiin. Min isnta talennt distinction. Min isnta talennt thot will me a guest spot on "The today Show, aftre all or put mne on the lecuter circuit. Besiudes as you can robebly see by now (I am typing to far too fast to see the results, but ive had fast to see the results, but ive hamuck expireience with this problumm) hand/eye accruacy inst my forte; although I am capable of typing with much greater arreuracy, my speed is then slowed to forty-trap work per minute, a respectable skill, though one that is hardly tractive to optomical complete.

though one that is hardly atractive to potential employs. Thee yers ago when Western Temporary Services of San Diego innaugurated reh first of its annual "Fastest TWopists" competetions, I thought i'd find my way to Ffame and Ffortune's fast lane. One m8nutes worth of typing at 297 and I'd be on my



Raga Time

I was first introduced to Indian classical music when I was a college student. One of my English professors had recently discovered this music during a trip to India and had been music during a trip to India and the Ismaic during the Ismaic Control of Ismaic

sounds of the sarod and the sitar (multistringed, fretted, plucked instruments), the tabla (pitched drums), and the tambura (a drone instrument)! I found the music terribly alien and at the same time hypnotically beautiful.

beautiful.

Our mentor tried to help us out by explaining the structure of the music. Each piece is based on a rage (or melodic pattern) and a tala (a rhythmic pattern). The piece begins with a slow, meditative, unaccompanied introduction by the stringed instrument, known as the alap.

After a while the drums enter, and the music assumes a propulsive rhythmic aspect. The gat culminates with the *fhala*, a climactic section of increasing rhythmic and melodic excitement. All this seemed

excitement. All this seemed simple and perceptible. The alienness of the music receded, and its beauty and excitement remained in the forefront.

But any simple explanation of any Indian phenomenon is bound to be false. As I went on literative to be date. listening to Indian music and reading about it, I found that the



A Christian-Muslim Dialogue

The ultimate wisdom of politic society's prohibition against the employment of religion as dinner party chitchat makes tiself manifest in the long and bloody conflicts that arise when individuals use faith as a means to dominate anything, even dinner conversation. Surely nothing more clearly illustrates this point than the longstanding chill that has traditionally marred relations between Christians and Muslims. If, for brevity's sake, one were to set aside the cities of conflicts between the two groups in this century alone, there would remain numerous other indications that the safe of the conflicts between the two sets of the conflicts of the conflict of the confl other indications that the two faiths were fundamentally at

It would be fair to characterize the Islamic world's behavior

since the Seventh Century as having been, at the very least, assertive. By the early Eighth Century, Muhammad's followers had spread his message as far west as Spain and southern France, and as far east as the bonders of China. Their evangelical success was not achieved, as modern-day Americans might assume, through zealous programs of pamphleteering and old-time tent revivals. In all fairness, (continued on page 11, col. 2)



And So It Goes

It's been some twenty years since Kurt Vonnegut's third novel, Car's Caulle, established him as a cult hero on college campuse. This Wednesday night he will be speaking at UCSD to an audience very different from the one that made in the college campuse, and all the other things he despites. If for no other reason, the talk will be worth attending put to hear what Vonnegut could

possibly have to say to them. Vonnegut has the dubious honor of being or of the most properties of the profession of the constant spokemen of his fuldered; generation. Much more so 'han the Dylans, the Grubenp, and the Lennons, who were caught up in the trapping of post-up in the trapping of post-marginalist rebellion. Vonnegut understood the structure of Sixties mythology. In this period Vonnegut was a mature writer. Vonnegut was a mature writer, who was never associated with drugs, free love, or any counterculture phenomenon.



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QWERTYU

Thus Spoke Yuppies

weekend, not the least of which weekend, not the least of well haired, severa hor Bill Walton on, a blacke, Rading, a two wheeler opsocial to a commodate his starting. Walton has lin the post been a walton has lin the post been a walton has been been a cereative with the same has a cereative with the same



thers showed to forty ray words, per minute, a respectable skill, though one that is budly attactive to potential emplors. They vers ago when Western Temporar's Services of San Diego imaginariated lelvinos at its annual Testes Unique. The state of the state of the investor is Harne and Horman's fast lane. One misunes with of taping at 297 and Pil bo on my commission on page 504, 20

Raga Time

college student. One of my English protessors had recently discovered this music during a trip to India and had become a passionate devotree of it. Like all new converts, he was an active proschitzer, and he would frequently mit estudents to his recomment to the control of the trip of the control of the control to the control of the control of the them. When, with a group of other students, I first heard the



A Christian-Muslim





And So It Goes

It's been some twenty years since Kurt Vennegur's thin need Cart Caller, earthful earthful him as out the new conflict earthful e

resulth have to say to them. Vonnegar has the dahous honor of being or, of the most articulate and profound spokesmen of his full profound spokesmen of his full profound the Lemonts, who were cought up in the trappins of post-adolescent and romantic magnatise stellers. No regar magnatise stellers, No regar magnatise stellers, No regar solutions of the stellers, who we never associated with drugs, free love, or am countrectulare phenomenon. (continued on page 9, co. 4 page.)



Dialogue

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Dance

Scottish Country Dancing is held Fridays, 7. 50 p.m., St. James Hall 7770 Ends Avenue, La Jolla, 454

"Modern Dance," Jan Unlimited "Modern Dance," Jazz Unlimited Dance Company presents two new works in their program Friday, April 19 and Saturday, April 20, 8 p.m., in the Dramatic Aris Theatre, \$1581. For ticket information phone 265-6947.

International Folk Dancing to conducted each Friday, 8 p.m., in from 210 of the Women's Gym at SDSU. No partner or experience

Outdoor Performance, the California Ballet's ompany and the Torrey Pines High School Danciers join boxes to present an outdoor concert, Saturday, April 20, 1 p.m., in the West Plan of Seaport Village, downtown. Free 235-4014.

"Cyclic Stirrings," student chore-graphers Station McKeen and Christa Welliasten present evening of modern dance as performance art, Sundan, April 21, 8 pm., Studio Theatre, Women's Gym, SDSU 265-6821. Ballet, the sixteenth annua Ballet, the styteenth annual student concert for Ballet Brio-comes along this weekend; included in the program are excerpts from Coppelia. The Rel Garter Saloon, X-ort Joplin State.

Circle Dancing, meditative "Stat dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackslaw 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.

Modern Dance, Alvin Aties's American Dance Theater, called "the hottest modern dance troupe in the world," returns to San Diego for a six-performance run. The repertory includes the company's

Bach Handel

A concert in celebration of their tricentennial, with vocal and instrumental music, performed on period instruments by:

Elisabeth Marti soprano Lewis Peterman

Mcky Heins-Shaw Peter Farrell harpsichord Paula Peterman

recorder, flute, chalumeau traverso, recorder

viola da gamba Duane Lakin-Thomas traverso, recorder

For further information, please call 296-2052 or 272-8425.

Sunday, April 28 8:00 p.m.

Great Hall. St. Paul's 5th and Nutmeg. San Diego

Sponsored by the San Diego Early Music Society







To Local Events

as Fontessa and Priends and The Stack I; Picke company will perform next Wenderska, April 28, ithough next Sunda, April 28, with evening performances at 8 pm. and an additional Sunday matinee at 2 pm., Spreeckels Theater, 121 Broadway, downtown. 234-5855.

Film

held every Thursday, 7-30 p.m., Balbon Park Club, Balbon Park, For details phone 449-4631 during business hours.

secting story of a voting factory worker. The film, with English subtifies, will be shown Frakay. April 19, 7 p.m., nom 107, Third Lecture Hall, UCSD Free, 452-4550 or 452-2016.

"Journey Across Three Continents," Hand Wolds Newstred, Ibe Metro-ordan Museum of Art, and The American Museum of Natural Hosters seems of Ibertal Hosters of Ibertal Hosters

Bana ("The Porter") is the tearned film. All will be present in the Performing Arts Theater, Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego, 230-2827

"The Godfather," the issues of values and violence will be discussed by panelasts after the discussed by panelasts after the sevening of this film, the third in the "Rect to flead" film series, sponsored by the Humanuties Awareness Program, Trida, Apoil 19, 7 pm, soon Gri17. Sun Diego Mesa College, Free, 560-2797.

Museum Film, the wildlife of the Great Basin, between the Wesatch Mountains in Utah and the Sierra Nevada of California, is the subject of The Lind of the Sleeping

Park, 2/2, 821.

"An Feening with Laurel and Hardy and Friends," the second annual film feets at me, takes the dust close for this control of the second annual film feets at most originate as open until the originate as open until the control of the second and the second and

Jazzman, Russian film director Karen Shakhnatazov based this humorous musical on an actual

"Monday Night Film Series," the movie Ic Be or Not To Be, starring Jack Bermy and Carole Lombord, Menday, April 22, 7 j.m., third their industrium, San Diegs, Public Library, 820 F Street, Jowensown, Free, 236-5849.

"Ventana Latina," the "Ventana Latina," the contemporary Latin American film series continues with The Thames, an Augentanean political thriller directed by Raymundo Glaszer, the plot centers around a trade union militant who is slowly compited by the union's own butcancinas. In Spanish, with



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home-baked apple pie

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"To be in San Diego and not cruise the harbor, especially after dark, means missing one of the greatest highlights of Southern California"-Commodore Larry Briggs

Reserve now Tuesday through Sunday For only \$19.85 per person, \$10.00 for children under 12

"The Sweat of the Sun," the pre-Columbian Indian cultures of Central and South America are examined in this hour-long film, which will be shown Wednesday, April 24, 1 p.m., in the Conference Room, National City Public Library, 200 East Twelfth Street, National City, Free, 474

"The Films of Erich Von Stroheim," the La Jolla Museum's film series continues with the 1928 silent movie Queen Kells, which

In Person

Watson, and nerry trentier will read from their works toroscht. Thursday, April 18, 7-30 p.m., The Book Works, Flower Hill Center. 2070 Via de la Valle, Del Mar. Free, 755-3735.

"An Evening of Poetry and Film "An Evening of Poetry and Film from Central America," Salvadoran posts Claribel Alegra and Malio Augusta (who now lives in easier in Costa Ricch, both of saloma how never the con-straint and the Casa de las Americas prine, will read from their respective works and discuss the cultural and political struation in Central America. A film will also be shown. The event will be his

be shown. The event will be hell Friday, April 19, 7 p.m., in Salomon Lecture Hall, DeSales Hall, USD Free, 459-4650. Local Author Greg Bear, who were both the Hugo and Nebula awards nowel, Blood Music Saturdan, April 20, 1 p.m., Hunter's Books, 1111 Prospect Street, La Jolla, Frey 450, 3707.

Benefit Performance, the Southeast Community Theater's production of Ani' Mishchasin will be presented on Saturday, April 20, 8 p.m., in Mandeville Auditorium, UCSD, For information phone 452–3103 or 452–3104.

Comedians Russ T. Nailt, Frank Come, in J. Rom, Sandwell edge the stage Sunday, April 21, 8-30 p.m., Lehr's Oreenhouse, 2828 Cammo Del Rus South, Mission Valley, For information on the night of

"San Diego Laff-Off," since April

competition is sponsified by The Improv. \$32 Garnet Avenue, in Pacific Beach. For details on how to attain this dubous distinction, phone 483-4521.

Amateur Comedians are invated on stage every Monday might, 8 pm. The Comedy Store, 916 Fearl Street, La Jolla. For information on what it takes, phone 454-9176. Comedy Night, three comics are featured every litesday evening, 8 p.m., in Monty's Den, SDSU, For

"New Writing Series," poet Alicia Ostriker will read from her work next Wednesday, April 24, 4-30 p.m., Rexelle Formal Launge, LCSD, Free, 452-6700

"Living Writers Series," David

rrent show, "A San Diego Exhibition: Forty-two Emerging Artists," will be held every Wednesday throughout April, in the various galleries, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Free, 454-3541.

Stand-up Comics Paul Provenza and Ken Pollack take the heat next Wednesday, April 24, Thursday, April 25, and Sunday, April 28, 8-30 pm., and next Friday, April 26 and Saturday April 27, 8 and 10:30 p.m., The Improv. 832 Garnet Aver. Pacific Beach. 483-4521.



A studio designed for dancers and for those who always wanted to dance.

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Whither the Democrats?

Tom Hayden

Wednesday April 24 7:30 p.m. 54th and El Cajon Blvd.



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OMMUNIT OUTREACH COURSES

PLEASE PRE-REGISTER: HOW THE ENVIRONMENT AFFECTS YOUR HEALTH with Charles A. Moss, M.D., M.Ac. Saturday, April 20, 10 am-5 pm.

YOGA FOR HEALTH AND STRESS MANAGEMENT with Valerie O'Hara, Ph.D. 5 meetings, starting Wednesday, May 1

PERMACULTURE—CREATING AN EDIBLE LANDSCAPE with Bill Roley, Ph.D. Friday evening, May 3, Saturday, May 4

THE UNIVERSITY FOR HUMANISTIC STUDIES 2445 San Diego Avenue, Old Town 296-7204



TO LOCAL EVENTS

conductor David Atherons and goese primate Heer Davidsoc, open the Telaskovsky Festival mought. The open features the might Line program features the Chemistry of the Chemistry

CARL, UCSD's Center for Music Experiment's computer music system will be turned on for this public demonstration of irs many talents, tonight, Thursday, April 18, 8 p.m., at the CME, 408 Warren Campus, UCSD. Free, 452-3229 or 452-3229.

Chamber Music, the brothers Henry and Charles Curtis, whose respective instruments are the piano and cello, will be featured in

chamber music program that neludes Webern's Drei Kleme Picces, Beethoven's Sonata No. 2 Friday, April 19, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Three One-Act Operas, including Mozart's The Impressing, Barab's A Game of Chance, and Vaughan Williams's Riders to the Sea, will be presented by the SISU Opera. Theater Workshop, Saturday, April 20, 7 p.m., Smith Recital Hall, SISU, 265-65-31.

Opera, the Pacific Chamber Opera erformance of the opera Don performance of the operation Gioranni, by Giovanni Garraniga. It is this work which is said to have inspired Morart's opera of the same name, which made its debut only six months later and utterly eclipsed the work by Garranga. The performances will be held Sarurday, April 20, 8 p.m., and Sunday, April 21, 2 p.m.,

Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For information phone 297-6396.

Jazz, the Peter Sprague Trio performs Saturday, April 20, 8 p.m., Words and Music, 3806 Sourth Avenue, Hillcrest, 298-4011

Organ Concert, civic organist Robert Plimpton will perform works of Handel, Lisar, Poellmann, and others, Sunday, April 21, 2 pm., Spreckels Organ Pavilson, Balboa Park, Free

Pavilino, Balbso Park, Free More Jazz, Discieland bands from Van Nurs and Del Mar, and a vectom Hollbowed musician, are featured in the first of a series of monthly jazz concerts, sponsored by the Dixieland Jazz Society of San Diego. The first concert takes place Sunday, April 21, 2 pm., in the Belly Up Jazzeri, 143 Sand. Cedino Avenue, Solana Beach, 4453-500.

Mozart's "Requiem" will be

performed by the Sanctuary Choir of Kersongton Community Church, Sunday, April 21, 5 p.m., in the church, which is located at 4773 Marlborough Drive, Kensington, A pot luck dinner follows. For information phone 284-1129

Pianist Roger Torrison performs with the SDSU Symphony Orchestra, under the direction of Donald Barra; the program includes Bernstein's Prehade. Fugue, and Riffs, Beethoven's Fifth Fugue, and Kiffs, Beethoven's Fifti Symphom, and Grieg's Piano Concerto in A Minor, Sunday, April 21, 7 pm., Main Stage Theatre, Dramaric Arts Building, SDSU, 265-6947.

Chamber Music, flurist Tal Perke and pianist Zsuzsa Heiligenberg perform the Allegro from Mozart Concerto in G for Flute, Back's Soute for Flute Solo, Haydri's Sonata for Flute and Piano, Casella's Scidenne et Bulecque, and other works in a program Sunday, April 21, 7:30 p.m., Ocean Song

Miniconcert, the UCSD Plano Tino, with Kathleen Krant, piano; Jeffres McFarland Johnson, cello; and Jane Wooley, volin, will perform for the lunch-hour crowd, Mondis, April 22, moon, Athenaeum Music and Arts Labaru, 1028 Wall Street, La Jolla-Free, 454-5872.

Vocal Recital, mezzo soprano Fran Bjornbey and baratone Steven Savino will perform songs by Ravel, Strans, Correse, Debiasy, and Ives, Monday, April 22, 8 pm., Shewsod Androrum, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 45 38/28.

Flute Recital, Jean Mazor will

Finest City Band



San Diego premier showings of their latest video April 20, 27 May 4, 11 Channel 24, 7:05 pm

For booking

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Beginning Jitterbug — 7:30-8:30 pm Beginning Swing — 8:30-9:30 pm arn to dance to rock, country/weste '40s & '50s swing, rockabilly music For information on classes or litterbug Club, call 281-0361

The First Art Awards Exhibition in Hillcrest CALL FOR ENTRIES

All San Diego artists are invited to

The arts will be flowering in the strevis. 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.

A Juried Exhibition 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 otographic 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.

Awards A \$500,00 cash award to the best of

show. Five \$100,00 cash awards for excellence Entry Fee There will be a \$10,00 non-refund-able entry fee for each artwork

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

Saturday, May 11 and Sonday May 12 11 a.m. to 5 p.m. DEADLINE FOR ENTRIES Final entries will be accepted on Saturday, April 27 between 10 a.m. and 6 p.m.

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

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APRIL 19 & 20 1985 8 PM

DRAMATIC ARTS THEATER SAN DIEGO STATE

TICKETS: GENERAL \$10

TICKETS AVAILABLE AT SDSU AZTEC CENTER BOX OFFICE (INFORMATION 265-6947) AND TICKETRON OUTLETS. SPONSORED BY ASSOCIATED STUDENT BODY OF SAN DIEGO STATE UNIVERSITY

JAZZ UNLIMITED IS A NON-PROFIT ORGANIZATION IN RESIDENCY AT HAMMOND DANCE STUDIO PATRICIA RINCON, DIRECTOR

Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday, the sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half miles east of Lakeside on Wildcat Canyon Road. For details or information on group tours call 443-2998,

Miguel; events begin Sunday, April 21, at 1 p.m., and at dusk, there will be music and dancing. For directions to the Spring Valley site, phone 447-7903 or 442-3529.

"San Diego Computer Show case Espo," five video presentations and a shownsom full of high each metal will be on display at the metal will be on display at the transport of the continues of the con-traction of the contraction of the performing ATSC prince center stores and through Mostly Software.

For Kids

Films, children's films will be shown Friday. April 19, 3:30 p.m. Chula Vista Public Library, 365 F Street, Chula Vista, Free, 691-

explore various artistic media in this workshop, which meets Saturday, April 20, 8-30 a.m., Sea World, 1720 South Shores Road, Mission Bay, For registration information phone 222-6363 x2452.

"Renaissance Arteraft," children aged nine and up will learn how artists worked during the Renaissance in this hands-on workshop, Saturday, April 20, 10 a.m., San Diego Museum of Art. Balboa Park, Free, The event is sponsored by The Children's Museum of San Diego, 450-0767.

Local Baseball Hero Steve Carrey will meet with his young fars and sign autographs, Satunday, April 20, between 11 a.m. and noon, San Diego Hall of Champions, Ballsto Park, Between 10 a.m. and noon all kids sixteen and under will be admitted free, 234-2544.

So Who's Steve Garvey? Padres right fielder (and last year's National League batting champion) Tony Gwynn meets his fans this weekend also in a benefit

autograph-signing session for the Old Globe, Saturday, April 20,

from 11 a.m. until noon. Look for the Gwynn at Fashion Valley. Tower, in Fashion Valley. 231-1941.

TRAGER

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those with chronic pain, back syndromes, relaxation. Developed by Dr. Trager, M.D. MEXT TRAINING: Apr. 26-28 & May 3-5 Cethy Quadegno, Instr. 459-5399

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TAMAYO ATSUKI JOE NIPOTE FRED ASPARAGUS CARL Le BOVE

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Wednesday, Thursday & Sunday 9 pm with \$5.00 cover charge Friday & Saturday 8 pm & 10:30 pm with \$7.00 cover charge Tuesday night-Potluck-No cover charge

Must be 21, 2 drink minimum every evening For further information, call 454-9176 916 Pearl Street, La Jolla

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Also, still showing Pink Floyd's "Dark Side of the Moon TICKETRON"

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Every year 70,000 animals die in UCSD experiments. SHOW YOUR SUFFORT DULING AFMIL TO END LAB ARMMAL ABUSE. Free workshop and viewing of lapes of torture of lab primates (from the University of Pennsylvania). Friday. April 19. Open 10 am-2 pm. North Conference Room. Student Center. UCS

For more information . . . and information on Los Angeles pro the weekend of April 27-28. call 452-1014 or 726-6393 or 460-Send donations to Animal Rights Coalition, P.O. Box 7006, San Diego, CA 92:107. Sponsored by PETA, ARC & SOAR.

They have no choice . . . They have no voice . . .

"Wednesday Evenings at Mandeville" Indian sandos Ali Akbra Klun, considered by Yehudi Menuhin to be the generes musician of today perfemus a program of North Indian classical muse with table planer Swapan Chaudhuri, next Wednesday, April 24, 5 p.m., Mandeville Auditorium, UCSD, 452-3229.

Chamber Works, an hour of busque, classical, and contemporary chamber music will be performed by Opin II. featuring III Coads Smith, thate, Karen Victor, doe; Man Lindblom, cello; and Mirth Hendershort, kerboard, next Thursda, April 25, 2,30 pm., at Carlbod by the Sea Retirement Cepter, 2895 Carlbod Boulecard, Cutilskid, 299-29762

Sports

attempt to set a new world record for the Guinness book (the curren record is 1,358,731 points). The challenge begins Friday, April 19, 8 p.m., The Monastery, 2185 San. Elijo Avenue, Cardiff, 942-9372.

the Tecate Brewers and back via Jamil a being sportsored by the Dwis Family YMCA, this Stranda, April 22, leaving the Y at 8 a.m., for registration information and more details about the third annual trek, phone 464-13.2

Orienteering, the public is invited to test their navigational skills over unknown terrain, using a map and compass, the month's event and compass, the months event takes place Saturán, April 20, 10 a.m., in Balboa Park, on the southeast corner of Sixth Avenue and Laurel Street. For more information on the sport phone 565-2889, 578-9456, or 453-9174

Tennis, Butch Walts, the current world's mixed doubles champion, Bob Lutz, and Todd Nelson are among the players in two days of exhibition matches to benefit the exhibition matches to benefit the National Multiple Sclerosis Society. The matches take place Saruday, April 20 and Sunday, April 21, 11 a.m., Atlas Health Club, 901 South Horel Circle, Mission Valley, For tecker information phone 297, 4363.

Races continue at Cajon Speedway this weekend, stock cars, bombers, super cars, and priss will take off in competition. Saturday, April 20, 730 pm. The speedway is located near Gillespie Auport, take the Beadley off-ramp. For more information phone 448-8020.

Bicycling, the La Jolla Grand Prix teaturing Olympic gold medalist Mark Gorski and other star bicyclists, takes off this Sunday, bievelists, takes off this Sundan, April 21, with races beginning at noon. For more details on the course, which centers around the city proper, refer to the highlight in this week's Reader.

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

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Fersburg Drive and Redwood Street, Ballsva Park, Free, 298,0920.

Special

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

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-527

"Fifteenth Annual Chicano Park Celebration," look for folkloric dance groups, bands, a display of low-rider cars, lost of territire food, and the Indian Flyers of Venerus; It all takes place Saturday, April 20, and lasts the whole day. For statile above, 20s. 17s. details phone 296-1716

Bird Walks at Eamosa Slough will be conducted by Friends of the Famosa Slough every Saturday, 1-30 p.m.; meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more information phone 272-8622 after 5 p.m.

TCHAIKOVSKY

DAVID ATHERTON, Condu PETER DONOHOE, Plano

resenting
Romeo and Juliet
Overture—Fantass
Piano Concerto No. 3
The Elegy, for String Orch
Nutcracker Suite

Thursday, April 18, 7 p.m.
Friday, April 19, 8 p.m.
Saturday, April 20, 8 p.m.
Sunday, April 21, 2,30 p.m.

CATHERINE COMET, Conductor IRINA TSEITLIN, Violin

Civic Theatre

*Thursday, April 25, 7 pm

*Friday, April 25, 7 pm

*Friday, April 26, 25 pm

*Sunday, April 28, 250 pm

East County Performing Arts Center

*Saturday, April 27, 8 pm

[Chalikovsky, Festival conven-

SAN DIEGO SYMPHONY ORCHESTRA



TO LOCAL EVENTS

Puppers presents Condevella, Saturday, April 20 and Sunday, April 21, 11 a.m., 1 and 2 30 p.m. Pupper Theater, Presidents Way, Balboa Park, 466-7128.

TV, "The Voyage of the Mimi," a film series that combines sailing with science and mathematics. returns to public television Sunday April 21, 10 a.m., KPBS-TV. Channel 15.

"Karoo's Kids," a mime, puppets, songs, and spectal guests entertain every Sunday, I p.m., near the Tile Shop in Seaport Village, downtown, Free, 235-6569.

"Logo: First Steps," children in the fifth and sixth grades will have hands on experience with LOGO furtle Graphics; no previous computer experience is necessary for this workshop, which meets on Tuesdays and Thursdays, April 23 and 25, April 30, and May 2, 4 pm., Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Balboa Park, 238-1233 x213.

Galleries

"Gestures/Re-enactments," Lorna Simpson's large photographs go on view with a reception Friday, April 19, 8 pm. The exhibit continues through April 27, Fifth Street Market Alternative Gallery, 425 Market Street, downtown. 235-8502

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

wearable art to soft sculpture and wall hangings — by area fiber and textile artists go on view for nine

Silkscreens by Corita Kent, who has recently designed one of the has recently designed one of the new twenty-two-cent postage stamps, are on view through April 20, A. evedo Galliery, 4010 Goldfinch Street, Mission Hills, 296-8748.

Contemporary Photographic and Video Works by Victor Landweber

"More Is More," ten local artists

— Tom Driscoll, Ellen Irvine,
Kathy Marshall, Marjorie
Nodelman, Aviva Rahmani, Gail

...... Jewish Singles Comedy Nite nicy an exciting night with nicy an exciting night with

Roberts, Brent Riggs, Scott Schafer, Lynn Schuette, and Ron Williams — are included in a show, which runs until April 27, sponsored by the Athenaeum Music and Arts Library in La Jolla. The exhibit will be held on the second floor of the La Jolla Public Library, located at 1006 Wall

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

"A San Diego Exhibition: Forty-two Emerging Artists," this exhibition, the first of its cope and size in the city, features such artists to Mario Lang, Wick Alexander, Olen Ginder, Ernest Silva, and many, many more. The of performance art presentations video and film shows, fashion designs, and more, it continues until April 27, in all exhibition rooms of the La Jolla Museum of

New Bronze Sculpture by Wade Saunden and new works by Robin Bright continue on view through April 27, Quant Gallery, 664 Ninth Avenue, downtown. 239-8592.

Grossmont College Art Faculty
Members, including Suda House,
John Markey, John House,
John Markey, Law Crack, Les
Law crace, David Bace, blild Modey,
Lam, and Iran Groudson, are
represented in the spring show,
which continues through April 28,
in the college art gallers,
Grossmont Community College,
See Co

The Palomar Chapter of the California Woodcarvers Guild will be exhibiting members' woodcarvings through April 30, in the library of Palomar Community College, San Marcos, 744-1150 or 727-7529 x2613.

works in granite, wood, and metal are on view through April 30, Founders Gallery, USD 260-4600 x4261.

white photographs, photographic cellages, sequentral images, and Polaroid composites by William Gullette are on display through May 2, Boehm Gallery, Palomar Community College, San Marcos 744-1150 or 727-7529 x 2304.

Humor in Art Exhibition," th buffoonery is celebrated with a exhibit that continues through exhibit that continues through May 3, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town, 295-0075.

Monoprints, Paintings, Sculpture Ceramics, and more media by Frederick Olson, Marvin Roes, Matthew Sumich, John Point Loma Nazarine College, 3900 Lomaland Drive, Point Loma 222-6474.

"A Work of Illumination," recent "A Work of Illumination," rec ent photographs by Harley Gabet, one of the forty-two artists selected for the La Jolla Museum's "Emerging Artists" exhibition, remain on view until May 4, The Photography Gallery, 7468 Girard Avenue, La Jolla The exhibition continues until May 4, 459-1800.

"Balancing Act," in the West Gallery a solo exhibition of nineteen silkscreen prints by Mario Unbe; in the East Gallery is a group show of gallery arrists. Both shows continue through May 4. Maple Gallery, 2400 Kertner Boulevard, downtown, 234-2151.

"Weapons against Ennui," aluminum sculptures by Myrna Noble, art glass by Jeff Seely, and bronze works by Trossh are on view through May 4, Thomas Mallory Gallery, 1408 Camino Del Mar, Del Mar. 259 C422.

"Curators' Choice," more than fifty works of art from the fifty works of art from the museum's vaults have been chosen for this exhibit, works by Manet, Thurber, Toulouse-Laurrec. Moran, Sorolla, and others are on view through May 5, San Diego Museum of Art, Balboa Park. 232-7931.

Handmade Teapots, Cups, and Creamers, featuring whimsical animal motifs, by ceramists from around the country are featured in this exhibit, which remains on view through May 5, Natural History Museum, Balbos Park. 232-3821.

Hand-Loomed Rugs and Weavings by award winning artist in cooperatives scattered throughout Poland continue on view at Heritage Espectrics, 567C La Jolla Boulevard, La Jolla, 454-0600

"Kilims and the Art of the Flat Weave," flat woven textiles from such countries as Algeria, Ecuador Egypt, Turkey, and Yugoslavia, as well as the works of three contemporary artists — Jim contemporary artists — Jim Bassler, Vivien Vaughn, and Marlena Rona — are on view through May 19, International Gallery, 643 G Street, downtown, 235-0465.

"Captured by Camera," an exhibit of underwater photographs by Charles Ameson and Flip Nicklin continues through June 2, in the aquarium at Scripps Institution o Oceanography, 8602 La Jolla Shores Drive, La Jolla, 452-3624.

Lectures

The Organic Garden and association and citrus culture will be discussed by Benjamin Nyssen, sponsored by the Organic Garden Club of San Diego, tonight, Thursday, April 19, 7 pm., room 104, Casa Del Prado, Balbsot Park, 422-3075.

"Lou Whittaker's Everest," mountaineer Lou Whittaker will present a slide-illustrated lecture on his 1984 expedition tonight, Thursday, April 19, 7:30 p.m.,

Adventure 16, 4620 Alvarado Canyon Road, San Diego, Free Canyon Ro 283-2374.

"The Fate of the Earth and San Diego," David Brower, director of Friends of the Earth, an international organization that addresses environmental concerns, is the invited guest speaker in a program sponsored by the Sierra Club, PSR, the Environment

p.m., Salomon i Free, 260-4714

Classic ist Rene Grand will Classic ist Rene Giranl will deliver the sixteenth annual Bal A. Burnert Lecture 1. Classes, entitled 'Revenge and Reciprosity in the Orietza' a Aces bylean trilogy, tomph, Thurshay, April 18, 8 pm., Coa-Real, Artec Center, SDSU. A dinner precedes the lecture at 7 pm. for information and secretarious phone 265-5186. The lecture is free.

Bob Aller's Screenwriting Workshop

Bob Aller was a writer/producer on the highly-rated ABC TV movie starring Robert Mitchum. "A Killer in The Family". Mr. Aller teaches screenwriting and film production at the USC School of Cinema-Television.

Sat. & Sun., April 27th & 28th

10:00 am to 4:30 pm at UCSD. Revelle Campus, Humanides Library Building. Room 1118

For registration and information call Debie Derioshon at (619) 456-9116, \$95.00 (with preregistration) \$115.00 (at the door)



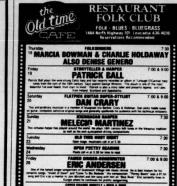
will commemorate the 70th annivers

THE MASSACRE OF **ARMENIANS** BY THE TURKS (1915-1985)

The program will begin with a candlelight memorial service at the chapel, and conclude with a program in the church hall.

WEDNESDAY, APRIL 24 · 6:30 PM St. John Armenian Church 4473 30th St., San Diego

Public is invited



...,.....:

'Good Ecology from a New "Good Ecology from a New Economy," a two-day symposium, featuring workshops with professors, politicians, and activists, will discuss wealth vest world. Activities begin Fridax, April 19, 8:30 a.m., and continue strongs, and continue strongs, april 20, 8:30 a.m., at the Abraxas School, 1366 Homblend Street, Pacific Beach, Phone 226-0072 for complete schedule information.

Local Art Critic Anne Mari: Welsi will speak on Tchatkovsky's ballet muse, in conjunction with the first program of the San Diego Symphony's Tchatkovsky Festrial, Friday, April 19, 7 p.m., in the Beverly Sills Salon, Civic Theatre, 202 C Street, downtown. For information phone 699-4200.

"Craft Environments: A Weaver's Point of View," artist and UCLA associate professor Jim Bassler, some of whose woven pieces are of view at the International Gallery. will present a slide-illustrated lecture Friday, April 19, 7 p.m., International Gallers, 643 G Street, downtown, 235-8255.

Rattlesnakes and their role in the environment will be discussed in a talk sponsored by the San Diego County Parks Department, Sunday, April 21, 9-30 a.m., Louis Stelter Park, 11470 Wilcar Canyon Road, Lakeside, Free, 565-5898.

Internationally Renowned Martin Buber Scholar Maurice Friedman will speak on the third volume of

startin Buber's Life and Work. The Liner Years, Sunday, April 21, 2 p.m., at the College Area Jewish Community Center, 4079 Fifty fourth Street, East San Diege, 583-3300.

"The Second Half of the 1980s: "The Second Half of the 1980s; For Better or Worse," Stanford University research fellow Walter Houdley will discuss the future of American and global economics in a function seminar, Monday, Apri 22, noon, at the San Diego Hilton Horte, 1775 East Mission Bay Drive, Mission Bay, To register phone 265-6830.

Debating the Issues, conservative activist Richard Jameson and peace activist John Somerville will

"Women's Quest for Equality: The Dream and the Reality," Jonnes Stahl of the Women's Coldmon of San Dego Counts will be the Control of San Dego Counts will be the Control of San Dego Counts will be the Control of San Dego Counts and Joss, near Wednesday, April 24, 750 am., at the Stanison Hotel and Country Club 950 Hotel Circle North, Mission Valley, 23, 6113. Playwright and Drama Critic Albert Bermel, winner of the George Jean Nathan Award for Dramatic Criticism, will speak on Dramatic Ciricism, with speak on film and stage acting, next Wednesday, April 24, 1 p.m., in the Main Stage theater, Dramatic Arts Building, SDSU, 265-6363 or 365-6368.

"Computer Graphics in Art and Science: How and Why," Arthur Olson, senior staff scientist at Scripps Clinic, will augment his lecture with slide presentation and film clips, next Wednesday, April 24, 7:30 p.m., Reuben H. Fleet

nuclear weapons, Mondas, April 22, 7-30 p.m., in the parish half of Holy Trinty Catholic Church, 405 Ballard Avenue, El Cajon, 444 9425.

Space Theater and Science Center, Balboa Park, Free, 238-1233.

Radio/TV

"Titus Andronicus,"
Shakespeare's early tragedy will be presented in the next BBC "The Shakespeare Plays" production, Friday, April 19, 9 p.m., KPBS-TV, Channel 15.

"Sometimes a Great Notion," Henry Fonda and Paul Newman star in the film adaptation of Kesey's novel, Sunday, April 21, 8 p.m., XETV, Channel 6.

"Conan the Barbarian," Arnold the Iron-Pumper made waves with this campy box-office number; it goes the route of all reel this weekend, being relevised Sunday, April 21, 9 p.m., KCST, Channel 30.

"Pete and Tillie," Walter Matthau and Carol Burnett star in this warm comedy Monday, April 22, 9 p.m., XETV, Channel 6.

COMIC CREATIVE PLAY

An evening of fun ew people, imaginatii laughter and warmth. Jacquie Lowell 270-6772



Neter Sprague, guita Stere Kojala, flute Bob Maanusson, bas

Shopping spree to Los Angeles garment district

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We Can Conquer Breast Cancer

Learn Breast Self-Examination (BSE)

By learning the proper methods of BSE, women of all ages can protect themselves against breast cancer. Scripps Memoral Hospital Cancer Center is oftening two programs which will teach BSE and allay many common fears about Dreast cancer. The programs are entitled: "We Can Conquer" One program is open to all women, another is designed specifically for mothers and their daughter.

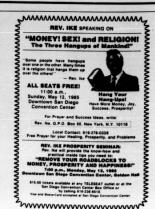
For All Women Tuesdays — April 23 to May 14 2:00 p.m. to 4:00 p.m. The Well Being University Towne Centre

8

7:30 p.m. to 9:30 p.m

CancerCenter





TO LOCAL EVENTS

Yuppies

pay for equal work is concerned. is just about right, with the is just about right, with the men's course being twice as long Leading the men's field are U.S. Olympic gold medalist Mark Gorski, Canadian silver medalist Curt Hartnett, and U.S. National Road Racing Champions Matt Eaton and Greg Champions Matt Eaton and Greg Demgen. The women's field also boasts several world-class riders, including Connie Paraskarin and Pain Deem of the United States, rain Deem of the United States, and Marianne Benglund of Sweden. The field of exhibition vehicles will feature the latest in acrodynamically streamlined cycles, and it will be led by San Diegan Dave Grylls, who holds the single-rider vehicle speed record at fifty-eight miles per hour and the tandem rider record at sixty-three miles per

There is one other feature to this event that isn't mentioned directly in the advance publicity but that is obvious once you consider certain clues. Notice that the grand prix is not one of arm wrestling or horseshoe arm wrestling or horseshoe throwing or even of jogging, but rather of bicycling, the newes exercise fad among young executives everywhere. Notice, too, that rhough the sponsoring company is a brewery, the produce being advertised is the though the proposition of the produce being advertised is the those to whom dressing for success means not having to tailor a suit for a bulge at the belt. And, of course, the racing belt. And, of course, the facing is being held in La Jolla, land of one hundred banks, as opposed

the Grand Prix is a yuppie spring fling in disguise; and though you need not be young, upwardly mobile, and hopelessly trendy to attend, you shouldn't miss it if you are — particularly because it will be a perfect tune-up for the great international gathering of yuppies planned for this summer and tentatively billed by fand tentatively billed by promoters as "Woodstock Exchange"). Can you imagine 300,000 BMWs gathered in one place for communal waxing? Admission to the bicycle races

Admission to the becycle facilities is free, and they begin at moor on Sunday, April 21, on Silverado Street near Herschel Avenue. The men's event, the last in the program, will begin at 1:15 pm. For more information call 569-0815.

QWERTYU

(continued from page 1)
way to the national sompetition
and a vacation priz, big cash
awands, and a new electronic
typewriter (I war out the carriage
on my oldl Olympic evry few
months and the letters ofn my
keps have been repainte so mny
timed cant courtn.(Ol). Soil went

timest cart counts/01/5/5/1 went to the compet tion and floored the judges and the ether typists. I s spounding thr machine sohandandfast that mny page was filled before anyoen could take four deep breaths. And il typed

ENTOURAGE

FASHION REPRESENTATION

SUMMER GESTIONS

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

Buffel – No-host Bar « Semiformal » Tickets *50 6. *25
Tickets available at: In Vogue 7846 Girard Ave. La Jolia » Japaw
7946 Hersche Jwe. La Jolia » Hier Diemension *527 La Jolia Blwd.
La Jolia « Opheus 7835 Girard Ave. La Jolia « Galla Gilda Gilda « Gopheus 7835 Girard Ave. La Jolia « Galla Gilda Gilda « Galla « Galla Gilda « A San Diego Deween India s. and Kettner Blwd.)

\$25 tickets will be available the evening of the show

- Stephen Heffner

of mine - the one of with the ccuaracy — suffaced.

road to riches, buit the judge hadn's aid anything about having to fololw a prepared text wordforword. They just stated lauging among themselves. I was going suc h great guns that idint even hear them disqualify me; the typewritere was jiggling around nearer and nearerthe edge of the dest, smoke was beginning to trickly up from beginning to trickly up from somewhere in the motor, and I couldn't even thluk abou my prizes just them. But some smarteleky brich pul ed the plug frim the wall and they just guffaw d like aspack of dumbelora mules. "Look at this," of the could be a supplied to the supplied to the could be a supplied to the could be a supplied to the supplie dumbdora mules. "Lsok at this, they sd. "Can you believe that?" Well I grabbed my papes to see for myself and I admit the sentence, "The yautt gree krimmer said that poor cucullation was the reason the outas limos craked beck three wasn't geer cucullationfrom the roops," wwas supposed to read something like "The young tree trimmer said that poor circulation was the teason the outer limbs creaked because there wasn't good circulation from the roots." fine, I made one silly goose of myslef. I went home head down, feling just so high. But I'm no slouch! wised up and wentto my my unabridged Webster's. And I swear on my old Olympic thta every word I typd for that

competition was in that fat book, EVERY WYORD, So I

officials and they sent back som ridiculous, uttely contrived ruling about "context" and "logic," as if whover composd the tree trimmer 1st prose knew

anything about logke and root curcillation in the firts place. Note: Ms. Dactylini's unsolica manuscript continues in much the same manner to criticize the same manner to criticize the Western Temporary Service's typing contest, another of which will take place Monday, April 22 through Friday, April 26. The author, who indicates that she is currently unempiosed but composing a proposal to become Bell Telephone's 'let som fingers do the walking PR person, suggests that independent, sensible observers attend the contest rounds to no any egregious improprieties of judgment, such as she alleges to have suffered. The rounds will be held daily as five to ten top typists compete from 11:00 a.m. until 2:00 p.m., in the lobby of the Hya Islandia Hotel on Mission Bay San Diego produced a national winner in 1981 and a third-place national winner the next year. For

And So It Goes

ntinued from page 1) His primary target was science, and his chief concern was rechnology's violent usurpation of fundamental human values. Vonnegut, educated as a

possibility of a technological utopia. In World War II, however, he witnessed the fire bombing of Dresden — an event that reshaped his psyche and gave an incluctable direction to his life and writing. It's probably safe to say Vonnegut has never written a word that wasn't inspired by the horror he

experienced there.

That horror translated into a pessimistic, even nihilistic, perspective on the human condition, one for which Vonnegut has been severely criticized. His universe is unordered His characters. always everyman types, wander through life, neither searching for nor finding a higher truth. And the author never provides one, except perhaps to suggest that we are silly and absurd that we are stily and absurd creatures who neither love not enjoy life. To say that Vonnegut is amoral is indiculous, of course. Doubt and skepticism are high spiritual states. Fear of spiritual states. Fear of technology's destructive power is inseparable from compassion for one's fellow meri. To question whether there is an arbiter of right and wrong is, if nothing edse, to take a moral stance against the tyranny of self-robbe sumes.

against the tyrainity of seir-righteousness, there's nothing new in all this, but Vonnegut's response to despair is uniquely his own. His defense against the pain of life is bathos, using as vehicle for his big ideas the dullest cast of protagonists you ever didn't want to meet. He places his themes and his

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Rev. Judith Larkin, Ph.D.

antihences within plots that are wildly (anny, implausible, and absurd. Wacky stuff, but it works At least it did in the Sixties.

Vonnegut came of age just at the right time. Nor was he embraced by mass culture could embraced by mass culture could be called a "serious" writer. Of course they missed the point that the so-called "art novel" is dead, and that "serious" writers can also be accessible. Perhaps this is Vonnegut's strongest connection with the Eighties. portunistically feeling opportunistically feeling society's pulse to write books designed to sell rather than to enlighten. His themes are too firmly anchored in his own experience, and they date back to his debut as a writer, suggesting that he is more He has, as John Irving pointed out, shown us that writing whic is easy to read is often the onary than copycat. He mus e marveled at the way life in 1960s seemed to imitate his

hardest to write.

The title of Vonnegur's talk :
"How to Get a Job Like Mine." art — the pastoral myth of commune dwellers mirroring his "How to Oct a Job Like Mine. Had he advertised a lecture with that title in the late Sixties, career counselors probably would have recruited him. But in 1985 few students fantasize about dehumanizing effects of progress the flowers placed in soldiers guns by demonstrators reflecting his indictment of technology as becoming writers, particularly uctive force. a destructive force. For all his success (probably because of it), Vonnegut suffered the scorn of some critics. The New York Review of Books accused him of "not being Voltaire," of being an "easy writer." One critic referred to his audience as "the mynimal". about becoming writers who about becoming writers who have a grudge against technology, who glorify chaos, who shun heroes, who celebrate dullness, who are — God forbid — "negative." Vonnegut is unabashedly, even heroically

8:00 p.m. at UCSD's Triton Gym. For ticket information call 452:4559. writing too "available" and his social criticism facile. What the were really saying was that Vonnegut was too damn popular.

Raga Time

(continued from page) apparent simplicities (two or three instruments, two or three structural sections, one melody in variations, one rhythmic pattern) covered up appalling complexities. The raga is not a scale, but is formed out of a scale, and there are seventy-two such scales. The melody has a rising and a descending structure; there are ragas with a full octave or with five or six notes, scores of thousands of ragas are hence possible. There is an enormous number of traditional ragas, and musicians are constantly creating new ones. Furthermore, each one has a name; each is associated with a time of day or night and with a season of the year; each has a principal mood of its own (there are nine of these: erotic, comic, pathetic, furious, heroic, trightful, disgusting, wonderful,

The first performer theard, on records and them in live performance, was Ali Akbar-Khan, the great master of the sand. I have the great master of the sand. I have heard many others, but Ali Akbar tenains my favortee his tong height provide his tong the sand in mercepated. On the sand in the sa nauil); and each can be combined with a large number of rhythmic patterns, giving it a different quality. different quality.
The rhythms, tox, are of great
complexity. They can contain
six, seven, ten, twelve, fourteen,
or sixteen beats — sometimes
even more. One may have, for
example, a talk of six and one
half beats, divided three, two, one and one-half, or a fall of seventeen beats, divided four, four, four, two, one, two. It is ea enough to listen to this music and to let one's mind wander, to and to let ones find wanted, to appreciate its sensual appeal, to feel the crescoulo of speed and emotional intensity that characterizes each piece. But in order to experience the music fully, one must learn to perceive

s and raises one to consciousness and raises one to a higher level. This consummate artist will be performing in San Diego next week, with the collaboration of the tabla player Swapan Chaudhuri. Those who are acquainted with Indian classical music will go to the

one can hear from the very beginning how supreme Ali Akbar is. He has played before in San Diego, and each experience has been for me a further step toward an understanding of both the music and the musician. Whatever level of understanding one is at, whether that of the complete beginner or that of the tellow musician, Ali Akbar's the raga and the tala, to follow playing grasps one's their variations, to understand their symbolism. At times, it seems as though a full lifetime devoted exclusively to this music would be necessary if one wanted to get the total experience of it. But the only people who can spend their lives on it are those

negative. Kurt Vonnegut will speak Wednesday, April 24, at intelligent young," called his 165 Out Jazz fusion artists astern European folk melodie



SPECIAL EFX
Thursday, April 18, 8:30 pm
1 show only. San Diego debut.
vocal Auditorium, La Jolia Museum of Contemporary Art
700 Prospect Siresi, La Jolia
700 Prospect Siresi, La Jolia

Tickets available at all TELESEAT * outlets or call \$2.500 system. \$9.50 advance, \$11.50 door, general seating.

Presented by Rob Hagey in association with the San Diego Jazz Festival



April 20, 1985 8 pm

Mandeville Center Auditorium
Students \$6 Fac/Staff/\$8 General Admission \$12
For tolest information and/or reservations call \$25.3103
sts available at UCSD Box Office \$52.4595 and Toteleron Out

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Grand Prize: \$1,000 to be awarded April 30

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Celebrity emcees: KSON air personalities Terry Janssen, April 22 Bill Macky, April 23

ng April 17-21: Joe Alasky & Wil Shriner



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TO LOCAL EVENTS

concert without any urging. For those of you who have never heard this music, I hope I may do for you what my English professor did for me, many years ago: open the door for you to a world of musical experience that will grow richer and more

wonderful every time you enter. Sarod-player Ali Akbar Khan Sarod-player Ali Akbar Khar will give a program of Indian classical music on Wednesday, April 24, at 8:00 p.m., in UCSD's Mandeville Auditorium. Tickets are available at Ticketton outlets, the UCSD Box Office, and the door. For further information

Dialogue

(continued from page 1) 400 years of equally enthusiastic Christian crusades did little to help Christiandid little to help Christian-Muslim interaction which, by that time, could only be described a tenue. Of course described a tenue. Of course that kept things at a fevered pitch — the Saracen sack of Jerusalem, the Muslim conquest of Conscantinople (which had been a goal for eight centuries), and the Ottoman expansion into hinder any kind of polite understanding.

In a refreshing break with tradition, the Muslim Organization of San Diego, in cooperation with the San Diego Ecumenical Council, has chosen to sponsor Southern California's to sponsor Southern California's int Christian-Muslim dialogue to take place Satunday, April 20, at the Colina del Sol Recreation Center in Earl San Diego. Center in Earl San Diego. Southern Earl San Diego, and a dinner, over which all attending can share their ideas on what members of both religions, could do to help stem the tide of religious nutries age, such a Danuert would have ago, such a banquet would have been unthinkable. It is difficult

to imagine Turkish warlords sitting down to a nice catered meal to discuss with the sixteenth-century Venetic whether or not they should engage in the hair-raising combat that came to be known as the Battle of Lepanto. In these more relaxed times it would be criminal not to take advantage criminal not to take advantage of this unprecedented opportunity to sit down together and listen and perhaps learn from Dr. Jamal Badawi, professor of Islamic Studies at the University of Halifax, Canada; Dr. Muzammil Siddiqi, director of the Islamic Society of Orange County; and Dr. Del Schneider, professor of religious studies at

USD who will explain his thoroughly researched process thoroughly researched process for the step-by-step understanding that can be achieved by Muslims and Christians. Although the conferences aim is ambitious— the formation of a "unified front the formation of a "unified front to stop violence in the name of God and religion," one rarely has the opportunity to witness significant events, which may someday belong to the everlasting collection of noble human exercise. For more information regarding the location, ticket prices, and sponsors, please call 672-2646 of 239-7467.







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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jell Smith: commentary is by Jonathan Saulie and Jelf Smith. Information is accurate according to material given us, but it is always usise to phone the theater for any last minute changes and to inquire about textet availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box offer.

ANYTHING GOES Sebastian's/West Dinner Playhouse is staging the 1934 musical — music and lyrics by Cole Porter, book

(2)

ADAMS AVENUE THEATRE

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

FOX THEATRE 720 B Street downtown 233-6331

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

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard. Southeast

Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty fourth Street. San Diego 583-3300 x36

LA JOLLA STAGE COMPANY

LAMB'S PLAYERS THEATRE

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WORKSHOP

and adults.

by Guy Bolton and P.G. Wodehouse (revised by Howard Lindsay and Russel Crouse) — about the adventures of Reno Sweeney and friends aboard an ocean liner. Bill Raftery has directed the production which includes such popular hits as which includes such popular hits as 'Anything Goes,' "You're the Top,' 'It's Delovely,' and 'Blow. Gabriel. Blow. 'Cast members are Joy Mathews, Jeff Schlichter, Lynn Dove, Mark Rydsynski, Richard Kieber. Donna Berg, 'Im Bennet. Scott Lynn, Mark Eberlein, Dawn Stramer. Dana VanDiver, Marlo Derwing, and Debble Foley. (Sm.)

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you hought you never
you did warfin Morrigansky,
master teacher, has just
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posteres.

Theater Directory

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Well Drive. Escondido 749-3448

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

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

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

MORTH COAST REPERTORY
THEATRE
Lomas Santa Fe Plaza
Lomas Santa Fe Road. Solana Beach
48:1055

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

OLD TOWN OPERA HOUSE 4040 Twiggs Street. Old Town 298-0082

PALOMAR COLLEGE Palornar College Theatre. San Maccos 744 8860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669

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

POINT LOMA COLLEGE

SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downton 268-4494

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nning & intermediate.

Call for information
CALFORNIA BALLET CENTRE

Sebastian's/West Dinner Playhouse, 140 Avenida Pico, San Clemente, through May 18: Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m., Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at 11:30 a.m., curtain at 1:00 p.m. For information call 492:9950.

BREATH OF SPRING The Alpha Omega Players present Peter Coke's cornedy, which later became the movie Make Mine Mink. Based on the "Robin Hood Syndrome," the play is about a group of senior citizens who steal furs from of senior citizens who steal furs from the rich and give them to the poor ("You can't hate the poor dears for that," says Henry A. Swanton, long-time member of the company). Virginia White directs the production. (Sm.) Alpha Omega Players, through May 18. Friday and Saturday at 8:00 p.m.

THE BUTLER DID IT
The Pine Hills Players present the comedy thriller, a play within a play, based on the intrigue surrounding the jealousies created when a younger ingênue replaces a veteran actress. Scott Kinney directs the



SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 279-2300 x236

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

production. Cast members are Jim Langham, Julian Moore, Lynette Russo, Rhonde Recabaren. Jim Nesson, and Bill Nolan. A barbecue suffet, cooked outdoors in the builder. Cooked outdoors in the builder. Cooked outdoors in the builder. Cooked outdoors in the properties of Julian, precedes the show. (Sm.) Pine Hills Lodge, through June 8; Friday and Saturday, dinner at 7:00 p.m., cutain at 8:00 p.m.

CHILDE SYRON
The North Casal Repertory Theater
presents the San Diego première of
Romulus Linney's dama about
George Goden, Lord Byens, one of
Issacharding Injury of the San Diego
George Coden, Lord Byens, one of
Issacharding Igjures of the Nineteenth
Century. The story is telled by Ada, the
Countrain of Lordence, who was
the Country of the Country of the San Diego
Delivery of Contact, Ada withes her will
and attempts to discover the real
diptypes behind the legends that
diptypes behind the legends that
diptypes behind the legends that
contact the production. Members of
the cast are John Gresslaw. Winnigh San
Cheek, Tan Casale, Ton Kings Ahm
and Tolly Long These of design is by
Tim Folia, the lighting is by Sean
Lambete, and the costumes are by
North Coast Repertory Theatre.
Friday, April 19 Horsuph May 26
Webmesby through Saturder's at
Natione Sunday, May 26 at
2.00 p.m.

THE DEBUTANTE BALL
The South Coast Repretary Theatre
is staging the world premiere of Beth
Herbiny's new connect, drama about
train and Jen, two mature
trains and Jen, two mature
trains and Jen, two mature
trains and Jen, two mature
previous marriages, Jen's new
tricks, and her desire for revenge
and respectability, force her now
tennal debutance had. Stephen
to the production
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Man Sin EXTREMITES

William Massrosimone's drama casts
a savage spell. The play is about an
attempted rape — and a turning of
the tables — and its brutal sceres
leave little to the imagination, either
up means of ecoping from the
concrete, unforgettable images of
torment and violation that occur on
stage. Except for some contrived
dialogue and pseudopoetical



3 PERCEMANCES CNLVIII
FRIDAY, APRIL 25, 8:00 PMS
SATURDAY, APRIL 27, 2:00 & 6:00 PMS
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denini, military 5/ 30 evening, 3:50 motiln
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SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673 SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216 SOUTH COAST REPERTORY THEATRE 655 Town Center Drive. Costa Mesa 714-957-4033 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180 STARLIGHT Starlight Bowl, Balbon Park 232-3049 c- 234 STAR

THE SUSHI GALLERY UNITED STATES INTERNATIONAL UNIVERSITY
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UNIVERSITY OF SAN DIEGO Camino Theater: Alcala Park Linda Vista Road: San Diego 291 6480 3459 Imperial Avenue (at Broadway) Lemon Grove 698-6330

FIRST-RATE PRODUCTION —Jeff Smith, Reader
"A thrilling and painfully exciting show."

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READER'S GUIDE TO THE THEATER

larguage. The play is all momentum. It rehowses the myths attitudes and facts regarding rege, in society and in court. Not only in passing, its certifial focus is not he cal treat, and in court. Not only in passing, its certifial focus is not he cal treat, and in court. Not only in passing, its certifial focus is not he call the play in the call the call the call to the call the call to the call notices the choreography beneath the moves. Of the cast, only Amy Herzberg misses the mark with an unclear effort, which detracts even unclear effort, which detracts even more in contrast to the other more in more incommats to the other more incommats to the other of a role — Patricia, one of Marjorie's housemates, is little more than an accumulation of buzz jargon — and has given it unexpected depth. And since they become intertwined by the end of the play, it is difficult to separate the individual performances separate the individual performances of Daria Cash, as Marjorie, and Tavis Ross, as Raul, her assalant, it is easy to say, however, that both Cash and Ross are Rauly outstanding, (Em.). Through May 5: Thursday through May 5: Thursday through Sunday at 1900 pm. Marinee Sunday, April 28 at 2:30 pm.

FATHER'S DAY

anticipating many of the concerns of the decade. But seen from our current weetinge point, the play is, at most of the threat property of the play is, and the seen of the see

on Jan de Hortog's The Fourposter, that chonicles a long and happy marriage — From the coupte's wedding day to the day when, full or years, they more cout of their belowing the coupter of the production. List of the production is production, List of the production is Agress, and Ceorge Ball Davis directs the production. List Robition is Agress, and Ceorge Ball Davis Gone Test list the secret artist, and Christopher Hard is the lighting designer. The columns a parade of fashion from the years (180 to 180 to 1

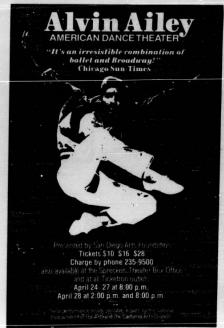
MARY, MARY
The Flesta Dinner Theatre is staging
the comedy, by Jean Kerr, about the
marital complications of a couple
whose openness and frankness
provides for come releid. Flesta
Wayne directs the production.
Members of the cast are Linds Kay
Anderson. Bill Bristelfed, Lowell
Gaspa. Georgia Lambron, and

scenic designer, and Dan Wade is the lighting designer. (Sm.) Pleasa Dinner Theatre, through May 12: Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

NEW IMAGE TEEN THEATRE The Emmy Award-winning New Image Teen Theatre will present its fourth public performance of the

kits that deal with is skits that deal with issues of concern to teenagers and adults. The New Image show, sponsored by Planned Parenthood of San Diego, is written teens and is a direct response to the escapillation entertainment," that has been "showed to the public about teen life." Last year, the substitute life." Last year, the sissues in the half-hour television program. Teens Talking Sex." (Sm.) San Diego Repetrory Theatre, Sixth









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READER'S GUIDE TO THE THEATER

April 24 at 8:00 p.m. For information call 280-4648 or

NIGHTS OF COLUMBUS

The Coronado Playhouse presents the world première of a new musical farce by Thomas Overland and Eric Evans. both San Diegans. Although the musical is based on historical the musical is based on historical facts about the vayages of Christopher Columbus to the 'new world.' The comedy also plays 'Tast and the Columbus to the Parameter of the Columbus brothers are — and are not — themselves. Michael Pocaro directs the production. Cast members are James W. Vaugn. Robert Colino Green. Part Landry, Eber Hesley, Will Elysen. Michael Antonio Earl Jehnson, and Will Smith Sanford Real Jehnson, and Will Smith Sanford Rose is tree scenic. Antonio Earl Johnson, and Will Smith. Sanford Rose is the scenic designer. Cassandra Carpenter the costume designer, and Paul Landry the lighting designer. Jamie LaMonk is the choreographer, and Eric Evans is the musical director. (Sm.) Coronado Playhouse, through April 20: Thursday through Saturday at 8:00 p.m.

OLD GLOBE THEATRE: PLAY DISCOVERY PROJECT

DISCOVERY PROJECT
Jumes Pents In Centilitien of a Jumes Pents In Centilitien of a Jumes Pents In Centilitien of a Jumes Pents In Pents Play Discovery Reading. The play as Inticonatived Interest of the between the play was a Estimated Interest of the between the control of the play as Interesticated Interesticates with on the early 1900s shut themselves away from the world on the Fifth Neurote Interesticates and ends were found inside. The prepared reading of The Gentalment, which is Pents's first tuil-length plays which is provided in the property of the Section 1997. Cassius Carter Centre Sage.

Cassius Carter Centre Sage.

that has an unlikely subject: a threatened strike in a pajama factory. USD faculty members Robert Austin and Pamela Smith Connolly have co-directed the production. Cast

directed the production. Cast members include John Campillo. Sherie Clenenden. John Kelly, Lori lownsend. Ina Levy, Mike Schneider. Mark Bauer. Laura Finn, and Craig Yanagi, Marilyn Green is the choreographer. (Sm.) Camino Theatre. University of San

Mary, Mary

Saturday, April 20 at 8:00 p.m. Matinee Sunday, April 21 at 2:30 p.m.

SISTER MARY IONATUS
EXPLAINS IT ALL FOR YOU and
THE GREAT AREARCA
CHE ESS SANDWICH
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OTHE with brutal destructive harred. But except for a scene near the end where the playwright's harred flame through virtually uncolored by art. the humor — cruel as it is — makes he play a delight. You don't have to be a Catholic to enjoy if (or, for that matter, to object to its nastiness). The Marquis production, expertly directed by Minerva Marquis leatures Ann Richardson, an

features Ann Richardson, an authoritative actress with great presence, in the title role. The othe play on the double bill is a piece of zany absurdism; in which a monstrously cliché-ridden rural American family finds all its major American tamily finds all as 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 high sChoolean research with con-floor a reunion with their coach. Did a reunion with their coach. Did a members are James Diehm. Dennis Lurner, Dennis Melatfe, 'Ock. Dobbins, and Frank Gill. The management of the North County Community Theatre cautions its audiences that the language occasionally employed by the actors might be considered oftensive by North County, Community Theater, through April 28: Friday and Saturday at 8:00 pm. Matines Sunday at 2:00 pm.

THE TORCH-BEARERS THE TORCH-BEARERS
George Kelly's The Torch-Bearers,
which is being staged by Jack
O Brien at the Old Globe, is part of
what appears to be a current
renascence of this American
playwright's work. The play is
ostensibly a salire on the fad for ostensibly a salire on the flad for amateur acting by the idle rich. Actually, there is a lot of evidence in the play to incluse that Kelly is thematic interest lay elsewhere. The real theme of The Torch Bearers is not the little theater movement but manage, its point of view — unequovocally antagonistic to the independence of sives — makes it a vehicule of such a play as A Doff's attended of such a play as A Doff's and the such a play as A Doff' notional truth.

The Torch-Bearers is deeply fla

as a play, and any stage production of a to bound a rather stage and a related to the control of the play of the p as a play, and any stage produc of it is bound to reflect its best to keep things moving, but he has to deal with a script that has to deal with a script that insistently gets bogged down in tedium, and the result is a far higher proportion of static weariness among the wit and slapshite. (Salaman and rights of static weariness among the with and slapshite.) (Salaman and rights of static weariness among the with and slapshite.) (Salaman and rights and slapshite.) (Salaman and Salaman and 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 dramatist, and his consequent compromises have made him untrue to his material. Was he writing an amusing popular satire about rich ladies pretending to be actresses? Yes, indeed — and for such a play he created flat vivid, farcical characters, with no suschablesies operativity, or moral

farcial characters, with no psychological complexity or moral substance, made only to be poked serious play about the proper relationship between husbands and www. about the husbands and www. about the husbands and wess, about the micro play about the proper relationship between husbands and wess, about the micro play about the proper play about the proper play about marriage, while he needed serious del characters, with an inner life, a hattory, and an intimate life, a hattory, and an intimate life, a hattory, and in the Poch-Bourters. The characters are more deciring the play and t

caricatures without past, without soul, without meaning; creatures of face. When it comes to human runth, to the real consequences of characters and attitudes as they imping on each other in the real world. George Kelly innambly pulls back, perpendix, compromises, back, perpendix, compromises, audience by making all situations resolve themselves cheertuily and undisturbingly, whatever the cost to

THREE FRENCH ONE-ACTS The French One-ACTS
The French Theatre of San Diego
State University, under the auspices
of the department of French and
Italian languages and literatures,
presents three absurdist theatre one
acts, in French. The presentation acts, in French. The presentation includes two works by Eugene lonesco. La Cantairice Chause (The Bald Soprano) and La Lecon (The Lesson), along with Jean Anoulith's logs for children. Humilias, le muet (Humulus the Mure). David Mitroy directs La Cantairice and Humilias derects La Cantairice and Humilias Lecon. Cast members proceed. Lacon. Cast members proceed. Jacques Carlucci. Monique von Gietzen. Michel Teboul. Natalie

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tankey's direction of both pieces shows taste and self-assurance ricia Elmore is a darkly handsome actress of arresting presence

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The Plumber's Apprentice







CHILDE BYRON

The remartic Lord But

Opens April 19 and runs through May 26 Newt Windenseday porformances Wichesday through Saturday 6:00 pm (except for closing matines Sunday 7:00 pm (except for closing matines Sunday 9:00 pm only at the Marth Glossit Reportory Theatre Lomas Santa Fe Plaza Intersection of 1-5 and

Opens April 19 and runs

GUIDE TO THE READER'S THEATER

Piton. Sophie Leufflen, Sergio Ochoa, Madeleine Scott, Raphael Garcia, Dieder McDonald, Arthory Garcia, Dieder McDonald, Arthory O'Mewa. Carlos Clavria, Michel Achard, and Melanie Morgan. John-Bryan Davis has designed the costumes for the three plays, CSm.) Backdoor, Artes Center, San Diego Sandardia, April 20 and Sandardia, April 20 Gardia Sandardia, April 20 For information call 265-6491.

TWO BY TWO

TWO BY TWO
The Lamplighters are staging the
biblical musical by Richard Rodgers.
Martin Charmin, and Peter Stone.
based on Ciliford Odets's The
Flouering Peach. A musical in the
classical tradition of Yadish thesical
rad by Ilio tells the story of the North
And Is Ark. In this version, even
Noah's children don't believe him.
Stephen Echard directs the
morphorition.

production. The Lamplighter, Friday, April 19 through May 19; Friday and through May 19: Friday and Saturday (and Thursday, April 25 and Thursday, May 16) at 8:00 p.m. Matinee Sunday, April 21, Sunday, May 5, and Sunday, May 19 at 2:00 p.m.

VIKINGS 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

moties are made; grit control (enterest than benealt whose borned helmets and meads oashed beneath resided an admiration admiration admiration) and the second resided and admiration admir Warner Shook, who directed Shranger Shook shot grings, has no bivious affinity for Metcalfe's work. His direction of Villings, in many ways a much more theatmically debicorate and difficult work has Shook, in most play's againtees to please, whenever possible. He has handed its complex narrative form — scenes, solloquies, and mulpite slove-leftings — with skill. And he has crafted a tender, carting production. Shook's cast is pleased— supercuit Charles Hallaham as Peter and Pitchkeel

technical work at the Cassius Carter. Stephen Metcalfe was at the Stephen Metcalfe was at the opening-right performance of Vikings and he must have been truck by the Old Globe's thoughfully detailed treatment of his play. To playwright could ask for a more sympathetic production. (Sm.) Cassas Carter Centre Slage, through Cassas Carter Centre Slage, through at 6:00 p.m. Sunday at 7:00 p.m. Mattine Standay and Sunday at 2:00 p.m.

WELCOME TO ANDROMEDA and THE PLUMBER'S APPRENTICE The newly formed San Diego Actors Theatre opened its doors for the first time with two one-acts, by Mark Stein and Row Myte. And though the quality of the two plays was performances was quite good. Actress Patricia Elmore, the producing director of the company. Actress Patrica Elmore, the producing director of the company, demonstrates her admirable versatility by playing, in the Stein play, exernable values of the stein play, exernable values of the stein play earn her place in the male discount of the stein play and follows with a Southern nume. In the company of the stein play in the stein play in the play of the stein play in both roles. Elmore performs with assurance and charm, as do Jack Phitchard, as the crusty but ultimately blind journeyman.

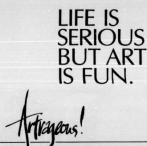
plumber, and Jeffrey Chey, as the Alabe from some opening night significant in the control of the company of the significant work for the productions use competent and the playwright shows that age not demonstrated and the competent and the compe

explains his reasons for wanting to de and tries to elicit he aid in performing the task. This play is a sufficient of the second of the secon development of an original script. Curen the talents the company showed on opening night, it is quite likely that they can generate a script better than the ones they have performed in their inaugural. (Sm.) San Diego Actors Theatre, through May 1; wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

WOODY GUTHRIE The San Diego Repertory T presents the one-man tribut America's great balladeer. Featurin William Anton as Guthrie, the sho William Antion as Guthrie, the show has been previously presented by the Rep at the Sushi Gallery in November. Developed by Tom Taylor, the show prevents selections process, and an advantage of the previous process, and radio broadcasts, played against a backdrop of photographs of the period (Sm.). San Diego Repertory Theatre. Sixth Avenue Playhouse, through April 30. Monday and Tuesday at 8.00 pm.



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READER'S GUIDE TO THE MUSIC SCENE

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

The appearance here in the same week of aging heavyweight trumpet champion Miles Davis and his young and brash challenger, Wynton Marsalis, chairenger, within surrails, surely must be considered by students of that instrument and other jazz buffs as a musical windfall. But the serendipitous conjunction of itineraries that brings them to San Diego only two days apart must also appeal to those who like a good scrap. The boxing metaphor is not merely cute or convenient; it is appropriate for a couple of reasons. Unlike a member of an orchestra section or a support musician in a rock band. an ambitious jazz instrumentalist is a solitary figure. Armed only with the lessons learned from predecessors who slugged their way to the top, he must somehow punch his way out of the pack of ham-and-egg players and pretenders, and establish his position as a new force with which to be recknowd. It's a member of the predecessor in the predematural confidence in the acuty of their vision survive the musician in a rock band, an preternatural confidence in the acuity of their vision survive the process to leave a mark on the music world. When pressed, these goal-oriented musicians defend their abilities and perceptions with an assuredness that borders on megalomania,





with the trumpet itself. As long ago as 1945 Davis was being heralded as a musical inventor, a kudo that has been handed out

only to such jazz legends as Charlie Parker. Thelonius

Monk, and Charles Mingus. More than just a player with phenomenal technical abilities, an inventor is someone who

constructs a new paradigm, a novel set of standards by which

and when two such great players find themselves at odds over certain significant points, their verbal sparrings can assume the inflated dimensions of those pre-bout, weigh-in scuffles between puglists. It is simply a fact that Davis is one of the greatest — if not the

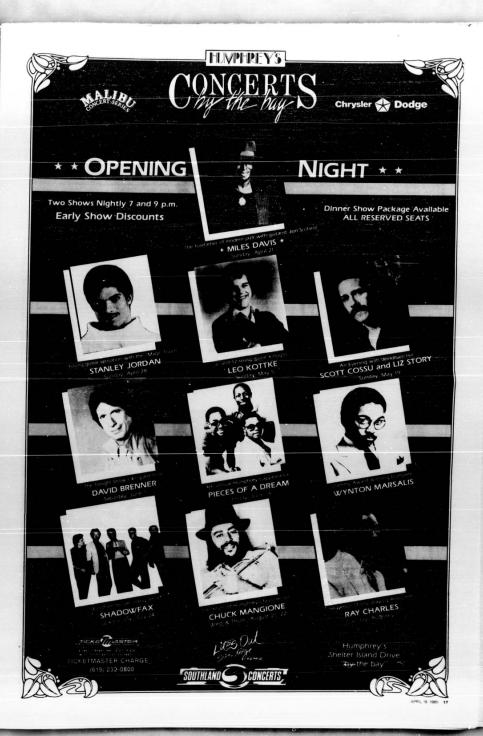
one of the greatest - if not the greatest — trumpeters of all time. Early in his career, Davis's

playing may have been marred by hesitant execution, a fallible sense of intonation, and a reluctance to assert fully his reluctance to assert fully his authority over a band of peers. But even then there was in Davis's playing an original voice a new mode of expression, and like all magnificent musicians Davis overcame his qualms and technical tics, eventually to transcend even his identification other musicians can evaluate the relationships among melody, time, harmony, structure, rhythm, and sound. Although he long ago attained the rank of superb technician and unique intermeter of the trumpet interpreter of the trumpet language, the fifty-eight-year-old Davis still prefers to be regarded

as an inventor, and that's where he runs into Marsalis. Marsalis is only twenty-three years old, yet already he has taken home a truckload of awards, rave notices, and breathless praise for an ability that is well beyond his years. A player of remarkable facility capable both of tackling the most testing of trumpet charts and fording the most treacherous of contemporary musical streams, Marsalis is equally at home infusing difficult classical trumpet literature with a high-stepping verve or stretching out in the post-bop context he favors. Ironically, Marsalis's full, Ironically, Marsalis's fall, luminous tone, technique, and phraseology closely resemble those of the lates. Strites Davis, it would be natural, then, to thrist that the bow altrists would have lates the control of the kind words for each other. But Marsalis is just as opinionated and cody as Davis ever was tand still its, and he has not shied away from placing himself in a more flattering light than in a more flattering light than in selder. He has done this in bits clien? He has done this in both direct and indirect jibs as I both direct and indirect jibes at Davis, whose response, (continued on page 18)







predictably, has not been to run for cover. In reference to Davis's recent output, Marsalis has said that Davis is a great jazz musician who isn't playing jazz anymore. Davis had countered anymore. Davis had countered that Marsalis is too tied to bop traditions and familiar chord progressions. Marsalis will say that a musician isn't really playing jazz unless he applies playing jazz unless he applies superior technical skills to making the music swing. Davis will reply that Marsaiis is a brilliant musician but that he's too preoccupied with proving his prowess as a trumpeter, and that he should instead be trying to find his own sound. And so it

goes.
A casual observer can view the Davis-Marsalis jab-fest in one of two ways. He can either shake his head at the thought snace his head at the thought that an established legend and an emerging one would scratch each other with barbs at a time when jazz could do without

such infighting, or he could sit back and enjoy the parrying, knowing that each musician makes valid points and scores with well-placed blows that inflict no real damage. If they serve no other useful purpose the exchanges between Davis and Marsalis make one think, make one consider and reconsider the principals and reconsider the principals and accepted tenets of music making. If jazz itself thrives on the stimulation of new ideas for its existence, it seems only fitting that its practitioners should be as catalytic in their conversation as in their playing Davis's criticisms of Marsalis have eased the consciences of those critics who have knocked the younger musician for an alleged lack of imagination and originality (both of which originality (both of which shortcomings are unfortunately in abundant supply on his recent album, Hot House Flowers). Marsalis's contention that the jazz-funk-rock on

Davis's last three albums is inferior to the mind-expanding music of his pre-Seventies work is difficult to refute. But I like to think that both musicians hit think that both musicians in closest to the mark with their mutual praise. Davis is a great jazz musician, and an endlessly fascinating one. Marsalis is a brilliant musician, and will only get better as he finds his own get better as he finds his own unique voice. Together they represent an irresistible force, especially when they hit town as a one-two punch. Davis and his current band will be at Humphreys on Sunday for two shows. The Wynton Marsalis Cheinter will be at HCSDs. Quintet will be at UCSD's Mandeville Auditorium on

Tuesday night.
This will be an amazing week for live music in San Diego, and no matter what your taste you no matter what your taste you should find something to your liking between now and next Thursday, Venom, Slayer, and Bible Black will kick things off tonight, Thursday, at the

California Theater, downtown; while Special EFX is treating an audience at La Julia's Sherwood Auditorium with its blend of jazz and ethnic musics; and the great Otis Rush brings his brand of blues to the Belly Up Tayern on a bill with Doug Randall; continuing tonight, Thursday, and tomorrow, Frida is Chick Corea, who together with his band will nicely round ow Friday out the trio of headlining jazz acts in town this week (the

others, of course, being Miles Davis and Wynton Marsalis). An equally hectic Friday night has the **Ventures** at SDSU's Hackdoor for two shows of graving surf stomp. New Presidents, Glory House, the Eyes, Limbo Slam, and Bowling for Larva at the Spirit; the Johnny Otis Show at the Belly Up Tavern; and the first night of a two-night stand by Madonna at SDSUS Open-Air Theater. While Madonna is performing her Saturday show

the Itals, Roots Radics, Don Carlos, and Nightshift will be filling the La Paloma Theater in niling the La Paloma Theater in Encinitas with the sounds of the Caribbean Agent Orange will be Paloman Agent Orange will be playing at the Rock Palace; Zuma II (featuring members of Oringo Boingo). Darius and the Magnets, Laws of Motion, and Amray will be at the Spiritz and the James Harman Band and Preston Smith and the Crocodiles will be rhythmically bluesing at the Belly Up Tawen. The Yandais, M.I.A., aven. The Yandais, M.I.A., aven.

Love Canal are at SDSU's Backdoor on Sunday night: local country singer and McKinzie will be performing her first concert in some time her first concert in some time on Monday night at the Abilene Country Saloon in Mission Valley's Town and Country Hotel: and crazy bluesman Albert Collins closes the week when he and his band, the Icebreakers, heat things up at the Bacchanal in Clairemont.

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NIGHTCLUB MUSIC NOTES



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

Otis Rush and Doug Randall:

Chick Corea and His Electric Band: Elario's, torright, Thursd and Friday, April 19, call for tin Summer House Inn. 7955 La 3

The Ventures: SDSU's Backdoor Friday, April 19, 8 and 10:30 p.m. Aztec Center, San Diego State University campus, 265-6562.

New Presidents, Glory House, the Eyes, Limbo Slam, and Bowling for Larva: Spirit, Friday, April 19, 9 p.m., 1130 Buenos, 276-3993.

The Johnny Otis Show: Belly Up Tavern, Friday, April 19, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Agent Orange: The Rock Palace Saturday, April 20, call for time, 3465 El Cajon Boulevard.

Zuma II Darius and the Magnets. Laws of Motion, and Amray: Spirit, Saturday, April 20, 9 p.m. 1130 Buenos, 276-3993.

The James Harman Band and The James Harman Band and Preston Smith and the Crocodiles Belly Up Baern. Saturdae April 20, 9.15 p.m., 143 South Cedios Avenue, Solana Beach, 481/9022.

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. Miles Davis: Humphrey's, Sunda

April 21, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800. Vandals, M.I.A., and Love Canal: SDSU's Backdoor, Sunday, April 21,

8 p.m., Aztec Center, San Diego State University campus, 265-6562.

Katie McKinzie: Abilene Counte Saloon, Monday, April 22, call for time, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 201, 2121

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

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

The Swept Wing Chicken Thieves Bluegrass Band: The Gazebo at Scaport Village, Saturday, May 25, 1-4 p.m.

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.

The Nails: Spirit, Friday, April 26, 9 p.m., 1130 Buenos, 276-3993. Tupelo Chain Sex: The Rock

Chicago: Sports Arena, Sunda April 28, 7:30 p.m. 224-4176. Stanley Jordan: Humphrey's

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. Sunday, April 28, 7 and 9 p.m 2303 Shelter Island Drive, 232-0800. David Sanborn: La Jolla Village Inn, Tuesday, April 30, 7 and 9:30 p.m., 1-5 and La Jolla Village

Leo Kottke: Humphrey's, Sunday, May 5, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800, Drive, La Jolla, 283-SEAT Al DiMeola, Airto Moreira, and Phil Markowitz: La Jolla Village Inn, Thursday, May 2, 8:30 p.m., 1-5

-d La Jolla Village Drive, La Jolla. 28G-SEAF

Andreas Vollenweider: SDSUs

Open-Air Theater, Friday, May 3, 8 p.m., San Diego State University campus, 265-6917.

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

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

The Blasters: The Rock Palace, Saturday, May 11, call for time, 3465 El Cajon Boulevard. 563-1066.

"Jazz Live" featuring Speed of

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

The Scott Cossu Trio: Humphrey's, Sunday, May 19, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Alien Sex Flend: Rock Palace, Friday, May 24, 9 p.m., 3465 El Cajon Boulevard, 563-1066.

DEPOSIT NOW NEIL DIAMOND ROLLING STONES "THE BOSS"

PHIL COLLINS JAZZ FESTIVAL





-DRINK SP

SUNDAY CHAMPAGNE BUFFET BRUNCH

The best of live rock & disco in San Diego At Windrose, we serve fun! Banquet facilities available

There once was a band from Nantuckett Who played for so long they said /!#@!-it. They sang with a grin As they wiped off their chin







From the zame to the zero.

Sprill 17:21 — Distillery, 22-27 — Windrow, 25 & 29 — Whiskey Plats. May 2-5 — Lehr's
If you love someone, set them free
If they don't come back
They're out districting to Bother for Appear.

[NTA Hothims 272-2519]



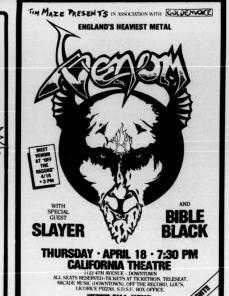


ANDREAS FRIDAY - MAY 3 - 8PM



TICKETS: \$17.50, \$14.50*
LIMIT 4 TICKETS PER PERSON FIRST DAY OF SALE ALL PRICES SUBJECT TO \$1.00 PER TICKET FACILITY SURCHARGE SPECIAL VIP SEATING UPON REQUEST. TICKETS AVAILABLE ONLY

PRODUCED FOR S.D.S.U. ASSOCIATED STUDENTS BY AVALON ATTRACTIONS. NO BOTTLES, CANS, OR ALCOHOLIC BEVERAGES PERMITTED IN OR ABOUND THE FACILITY



UPCOMING: MAY 2—SAMHAIN; MAY 11—U.K. SUBS, EXPLOITED; MAY 25—G.B.H., VANDALS

Thursday, Friday & Saturday CYCLES

Tuesday is LADIES' NIGHT **MR. DELICIOUS &** THE FANTASTIC FOUR
7-9 pm
Followed by a Fun Fashion auction by Fantasy Fashions

JACK COSTANZO, GERRIE WOO &
THE BAD BEARS

Live entertainment & dancing 7 nights a week

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special events: KENTUCKY DERBY LA CAGE

All games now on sale PADRES/DODGERS PADRES/BRAVES

Murray's TICKETS **MADONNA**

CHICAGO





WYNTON MARSAUS

APRIL 23, Tuesday, 8:00 P.M. MANDEVILLE AUDITORIUM G.A. \$15.00, UCSD ST. \$10.00

Limousines courtesy of LUXURY LIMOUSINES LIMITED TICHETHON TICKET & UCSD BOX OFFICE: 452-4559

85 MEADOWS AMPHITHEATRE Budweiser



SPANDAU **BALLET**

FRIDAY - APRIL 19 - 8 PM
TRORTS SIGNED TO A 19 24 PM TO RETENT SIGNED AT 19 - 18 PM
TRORTS SIGNED TO A 19 24 PM TO RETENT SIGNED AT 19 PM TO A 19 24 PM TO A

G.B.H.: State Theater, Saturdar May 25, 8 p.m., 4712 El Cason Bouleyard, 565-9847

CLUBS

Club listings are compiled by Ror lernings, it you wish to be included, please call 265-9382 Thursday afternoon or Friday

North County

Belly Up Tavern, 143 South Belly Up Tavern, 143 South Cedros Avernue, Solann Beach, 481-9022; Otts Rush, blues and rhythm and blues, and guest boug Randall, blues and rhythm and blues pianist. Thursday: the Johnny Otts Show, thythm and blues, Friday; the James Harmon Band, rock and with hee music, 9.30 p.m. Sunday, call club for information, the Mar Dels, vintage rock, Monday, Int Kamoze, reggae. Tuesday, Big Red and the Red Hots, blues and rhythm and blues. Wednesday Afternoon Concerts: the Chicago

> Throw, vintage jazz, swing, and rock, Wednesday. Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle. Del Mar. 755-3735: Mark Ingelby Jazz Quartet, jazz, 8 p.m., Friday.

Six, Dixieland jazz, Friday, Stone

Borrelli's Back Room, 2677 Vista

The Country Side Restaurant and Lounge, 450 Douglas Drive. Occanside, 757-0860; New Country. Sunday: Lone Star Country, ountry, Monday and Tuesday

Distillery Nightelub, 140 South Sierra Boulevard, Solana Beach 755-6733, Notice to Appear, rock Thursday through Saturday, Cat Tracks, rock, Sunday and Tuesday the Beat Club, rock, Wednesday

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

Fanny's, Tamarack and 1-5.



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CLAIREMONT CHULA VISTA

EL CAJON

BLONDE BRUCE BAND

Entertainment by the Sea

DANCING

LIVE ENTERTAINMENT

7 NIGHTS A WEEK

HAPPY HOUR MONDAY-SATURDAY 5-7 PM

Sports fans-watch major league sports

on satellite • 3 T.V.s

Rock all weekend with

NETWORK

Thursday, Friday & Saturday

April 18, 19 & 20

No cover charge

Rhythm & Blues night with special guest "King Biscuit" Johnny Viau Sunday & Monday, April 21 & 22 No cover charge



THE SOURCE

Rock & Roll • No cover charge 2 nights only Tuesday & Wednesday April 23 & 24 Dance • Dance • Dance • Dance

T-BONES TEXAS BARBECUE

Ribs • Chicken • Hot Links • Burgers & Dogs

For club booking information call Nelson Talent • 222-4320

5046 Newport Ave. • Ocean Beach • 222-5300

Fireside Lounge, 4.59 West Washington, Escondido, 745-1931. Neon Vanilla, rock, Thursday through Saturday, the Reflectors.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438, Jinnah Williams, contemporary, Thursday through Saturday. Full Moon (formerly Bobby G's),

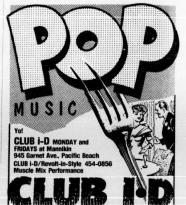
7397: Shake, rock, Thursday

such Saturday, Millenium, rock, The Flying Bridge, 1103 North Hill

Street, Oceanside, 722-1904; Don Tennsson, 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 Judy Ames, contemporary, Itiesday through Saturday; the Road Runners, vintage rock, Sunday and









Happy Hour 8-9 pm—50¢ beer, wine & wells 9-10 \$1.25 beer, wine & wells. \$1.50 iced teas all night Wednesday, April 24



NO COVER TIL 9 P.M.

Hotel Escondido, 2500 South scondido Boulevard, Escondido, 17,5000; Denny and Kristina 747-5000: Denny and Kristina Clark, contemporary, Thesday through Saturday, Double Trouble, contemporary, Sunday and Monday Pamo Bar: Kevin Green, Monday through Friday.

Hungry Hunter/Oceanside, 1221 Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633; Stew Reynolds and the Unknown guitar, blues, ballads, and boogle, Wednesday through Sunday.

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

Ireland's Own, 656 First Street. Ireland's Own, 656 First Street, Encintas, 944-0233. Sean McVicker, Irish and contemporary, Diarisday through Saturday, with Pail Dunn, Friday and Saturday.

Jerard's, 815 North Hill Street, emporary. Tuesday through

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 22-1831: Chuck Showalter mporary, Wednesday through

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, Esp 40 dance music and Latin music, Friday and Saturday: live music, Sunday, call club for

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

Lu's, 1963 East Valley Parkway ountry. Wednesday through

Sunday: Ron Bell, contemporary and country, Monday and Tuesday

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

Mille Fleurs, 6009 Pasco 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 Saturday.

Normandy Cocktail Lounge, 21 North Hill Street, Oceanside 4771 Sedonna rock Tuesda

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

TIJUANA NIGHTLIFE

NEVER A COVER CHARGE

THE TICKETS

Fridays & Saturdays Live rock band and drink specials

SANS SOUCI-

REGIO-

LES GIRLS

DISCOS &

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614: The Heaters, rock, Thursdar through Saturday: the Five Careless Lowers, blues and rishtm and blues, Sunday: Ella Rath Piggee, sizz and blues, Monday and Tuesday: Private Domain, rock, Wednesday.

Circles, rock, Thursday through Saturday

through Saturday; Outta Controll, rock, Sunday and Monday.

Old Time Cafe, 1464 North

Highway 101, Leucadia 436-4030-Marcia Bowman and Charlic Holdaway folk, 7:30 p.m., and Denise Genero, blues guitarist and singer, Thursday, Patrick Ball, storyteller and harper, 7 and 9 p.m. Friday, Dan Crary, flatpick guitar super-stylist, 7 and 9 p.m. Saturday, Melecio Martinez, harper Sunday; Old Time Hoot Night Tuesday, openpoetry reading, 7:30 p.m., Wednesday, Sunday brunch concert: Catherine Espinoza, Irish harp.

Pacific Espresso, 235 North El Camino Real, Encintas, 436 1248 Live music, Friday and Saturday, and Sunday brunch, call club for information.

Pea Soup Anderson's, 898 Palomar Airport Road, Carlsbad 538 0880 Rockola, Beatles music and oldies, Thursday through Saturday Delene, contemporary, 5:30-8 p.m., Monday through

Pomerado Club, 12237 Pomerada Road, Poway, 748-1135: The Save Brithing with Fariay the ruddler, country, Wednesday through Saturday

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

Ralph and Eddie's, 390 Grand Wenue, Carlshad, 729-2989. Cat fracks, rock, Friday through

Rancho Bernardo Inn. 17556 Bernardo Oaks Drive Ranche

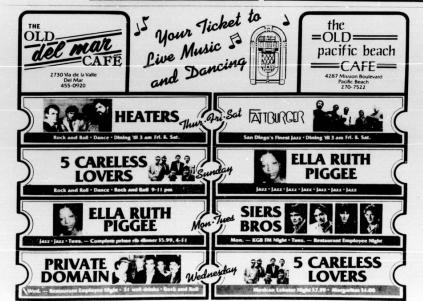


MIKE MURPHY



Mission Valley Inn South

875 Hotel Circle Mission Valley 298-8281





TONIGHT. Thursday, April 18 9 pm kets available at Belly Up & Ticketmaste OTIS RUSH

Friday, April 19 9 pm Tickets available at Belly Up & Tick







58 pm • 40s style Big Band Jazz THE CHICAGO 15 JAMES HARMAN BAND
with guests PRESTON SMITH
6 THE CROCODILES

Sunday, April 21 2-6:30 pm — Dixieland Jazz Sovie

CHICAGO SIX-HOT FROGS

7.9 pm—pianist **DOUG RANDAL**9:30 pm—No. County Entertainer Awards aftermath party ε jam with Entertainer nominees ε winners







KAMOZE

Wednesday, April 24 68:30 pm STONE'S THROW BIG RED & THE RED HOTS

Coming: Thursday, April 25 9 pm Tickets available at Belly Up & Ticketm



BO DIDDLEY PRESTON SMITH

Finds, Anni 25 - PRESTOR SETTI 6 THE CROCODILES
Studds, April 25 - PRESTOR DOMAIN
Sunds, April 25 - 60 pm - THE PALADINS
Tundsy, April 25 - 60 pm - BIRD 6 R-DONALD
Tundsy, April 35 - REPEBL ROCKERS

BELLY UP MAILING LIST

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

FOR INFORMATION CALL 481-9022

The Red Coach Inn, Lis North vintage rock, country rock, and country, Sunday and Monday.

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

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

Stage Coach Inn. 1865 Vista Way.

a. 724-9090; Firecreek, ntry, Wednesday through

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

Saturday and 3-7 p.m., Sunday,

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

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757; Freewill, rock, Wednesday through

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: Brass Tax, Jazz, Fridav: Bluegrass Etc., new and traditional bluegrass.

Escondido, 741-9445; Dakota, country rock, Wednesday through Saturday. Them Bones, 221 Fast Cound

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032 Jockey Club: Tranzaction, rock, Thursday through Sunday; Robyn Bans, rock, Wednesday, Derby Room: recorded music, Friday, Saturday, and Wednesday.

Whiskey Creek, 14240 Poway country. Wednesday through

Sunday: live country music, Monday and Tuesday, call club for

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Planet, rock, Thursday through Saturday; Voyeur, rock, Sunday and Monday; France, rock, Tuesday and

Wooden Nickel, 13303 Powas

Wooden Nickel, 13,303 Poway Road, Poway, 748-6364: Ron Morin, country, Thursday and Wednesday, Wild Fire, country, Friday and Saturday.

Aimee's, Hotel La Jolla. 7766 Fay Avenue, La Jolla, 454-3001; Mike

Lamy, contemporary, Tuesday through Saturday.

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

"Bahia Belle," at the dock, Bahia

Wednesday.

Beaches

Saturday

call club for information.

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

Rogue Stills, 9850 Carnel Mt. Road, Peñasquitos, 578-2144: Carmen and Carmen featuring Nick Benedict. Top 40 dance music Tie selar through Sedurday.

Village Drive, La Jolla, 457-4170; New Men (Ron Bolton and Bruce Dallas), rock, Wednesday through Sauralas, ilu Standalers, recorded

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. The Blita

Ocean Beach, 222-6822. The Blit Brothers, rock, Thursday through

Carlos Murphy's, 4303 La

Catamaran Hotel, 3000 Mg Saturday except Wednesday when live tazz is featured, call club for

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

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Chick

91X

JERRY HERRERA'S

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

THURSDAY, TONIGHT
OPAL with SUBJECT TO CHANGE and
THE RESISTANCE plus introducing M.R.E.
(Nost Recent Excuss) A CHINST PRODUCTION.



NEW PRESIDENTS GC & THE LAP OF LUXURY and BOWLING FOR LARVA "Chain Saw

SATURDAY, APRIL 20 DARIUS & THE MAGNETS
with "The Sun Is Dancing" Guys

ZUMA 2

featuring RICH GIBBS and KERRY HATCH from OlNCO BOINCO. Plus Local Heroes LAWS OF MOTION and LIMBO SLAM starts at 9 pm promptly

TUESDAY, APRIL 23 ANIMAL HOUSE NIGHT featuring KAPPA SIGMA'S
OUR GANG plus TIME DRIVER and
WICKED FENCE 52 cheap cover charge

WEDNESDAY, APRIL 24 THIS with TROPICS and NIMBUS OBI

TOMORROWS Agr. 29th: Notel Biles with DEAD LINE, NEW SALEM, and CLAUDE COMA & THE N°. Agr. 29th: MAX STROM, SO REYEAL, CAPTIRED HEARTS, and MILLENNING, Agr. 27th: Enigma recording artists SCREAMIN' SIRENS, with MOLO NINCO. And CHORIGO SO PAIR. May 2md >131 presents LORDS OF THE NEW CHURCH, Advance tickets NOW at all Ticketmaster outless and the Spirit.

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ROYING EYE MUSIC REPORTS Thur. 4th—
Looks Stem brought La Jolia, a new horn player and a Carriboran flavorthere was rought La Jolia, a new horn player and a Carriboran flavorthere was now. Ring & Queen of the Homogoning Bull. The Shorththey ware now. Ring & Queen of the Homogoning Bull. The Shorththey ware now. Ring & Queen of the Homogoning Bull. The Shorththey ware now. Ring & Queen of the Homogoning Bull. The Shorththey ware now. Ring & Queen of the Homogoning Bull.

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





RESTAURANT

EMPLOYEES' NIGHT

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



Sive lines up

Every Monday night the Padres are at home The Halcyon presents

SALUTE TO THE PADRES

NO COVER CHARGE WITH PADRES TICKET STUB Drink specials all night Come dance & party with

5ive lines up

Tuesday, April 23 & every Tuesday night 9/X FM & THE HALCYON

present
"The alternative to boredom

ORIGINAL MUSIC SHOWCASE NIGHT

N.E.T IGUDOUR

Hosted by 91X -FM's Bryan Jones of the Breakfast Club 91/X HAPPY HOUR FROM 6-9 PM Hors of Deuvres
Hors of Deuvres
914 Long Island iced teas, 914 Schnapps shooters
\$1.91 potato skins

The "BITCHEN 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

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

Monday-Thursday, 5-7 pm choice of: choice on: Fresh Red Snapper, Teriyaki 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



Haleyon, 4258 West Point Loma Haleyon, 4258 West Point Loma Boulevand, Loma Portal 225,9550 The Siers Brothers, rock, Thursday through Saturday, five Lines Ep, rock, Sunday and Monday, N.E.L. rock, and the Londons, rock, Thesday and Wednesday.

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

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

Islandia Hotel, Supper Chub/Lounge, 1441 Quivera Road, Mission Bay 224/3541: Peter Robberecht, paino variety, Tuesdary through Thursday happy hours, the Peter Robberecht Show, variety including classical and Top 40 music, Friday and Saturday.

Jose Murphy's, 4302 Mission Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Reflectors, rock. Thursday through Saturday, the Jets, vintage rock, Sunday and Monday, the Heaters, rock, Tuesday and Wednesday.

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

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300, Network, rock, Thursday through Saturday; the Blonde Bruce Band, blues and rhythm and blues, Sunday and Monday; the Source, rock, Tuesday and Wednesday.

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: The Hills Brothers, jazz, Thursd'y, the Rock Review, Fifthes and Sixties rock, Friday and Saturday.

McP's,1107 Orange Avenue. MCP's,1107 Orange Avenue, Coronado. 435-5280; Soho, contemporary, Thursday; Black Market, contemporary, Friday and Saturday; Spanky White Face, contemporary, Wednesday.

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

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

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

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, 4287 Mission Boulevard, Pacific Beach. 270-7522: Hollis Gentry and Fatthurger, jazz. Thursday through Saturday Ella Roth Piggee, jazz and blues. Sunday: The Siers Brothers rock Monday and Tuesday: the Five Careless Lovers blues and rhythm and blues.

Pax Bar and Grill, 1025 Prospect

YOUNG ADULT NIGHTCLUB . 18 & UP

Thursday Annil 18 **HEAVY METAL NIGHT**

> Friday, April 19 e CHAOS continues MIKE & DAVE

> > Saturday, April 20

AUDITION NIGHT Help your group get on TV

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

The Hippest Underground Club in San Diego for Young Adults 1.D. required • No alcohol 3465 EL CAJON BLVD.—563-1066



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

> FRIDAY . PREMIERE A =

COLLEGE COUNTDOWN With changing drink specials every hour A

SATURDAY THE BEAT GOES ON

SUNDAY & TUESDAY

SALSA MONDAY . PREMIERE

CHAOS AT THE ROXY Complimentary kegger at 9 pm \$1 well drinks 9 pm-11 pm

WEDNESDAY Dance to the N.Y.C. beat 92.5 FM's STUDIO RASCALS

2 for 1 wells 9 pm-11 pm

Goot, jazz piano, Tuesday through Saturday

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 453-1217: Eleven, Top 40 dance music. Tuesday through Saturday

The Salmon House, 1970 Quives Road, Marina Village, 223-2234; Sally Saxton, contemporary, Tuesday, Friday, and Saturday happy hours.

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

contemporary. Thursday through Saturday and early evening Sunday.

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

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Luba Papova, classical, easy listening, and variety piano, Wednesday through Saturday, and Sunday brunch.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach

Boulevard, Pacific Beach, 272 8000. David and Francesca Savage, light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 24-80 Marley Dass "Pamana Nights" with the Islo Campbell Trio, Latin and contemporary jazz, Tuesday through Saturday: Laura Springer, jazz and contemporary piano and weals, Sunday and Monday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Upstairs:

Paul Eastland, Top 40 variety, Fridae and Saturday Downstairs: Gary Cessna and Frankie Ferlin, contemporary, Friday and Saturday

Windrose, 1935 Ouwera Road. Windrose, 1935 Quivera Road. Marina Village, Mission Bay Park. 223-2335: Dirk Debonaire, rock. Thursday through Saturday; Notice to Appear, rock, Wednesday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel

7131: Stampede, country, Thesday through Saturday, Country dance lessons, Taesday through Thursday

Drive, Clairemont, 276-2240: Flyweil, rock, Tuesday through

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Private Domain, rock, Thursday through Saturday, with the Scramblers, Sixtles rock, 5-9 p.m., Friday: the Hurricanes, rock, and Aircraft, rock, Sunday; Albert

Collins and the Icebreakers, blues Collins and the Icebreakers, blues and rhythm and blues, and Rick Carlay's Hlue Zoo Review, blues and rhythm and blues. Tuesday: King Biscuit Blues, blues and rhythm and blues. Wednesday. Blarney Stone Pub, 5617 Balboa

Avenue, Clairemont, 279-2033; Jim and Theresa Hinton, Irish music. Wednesday through Saturday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965, Jimmy Nixon and Downhome, country, Friday and Saturday, get your rock soft with Jarrett, Thorsday and Sunday.

Bogey's, 5353 Mission Valley Center Road, Mission Valley, 297-8361, Hollis Gentre and Eaithurgh jazz. Sunday, Rockola, Beatles music and oldies, Monday and Tuesday.

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

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission 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 through Thesday, 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 Satur-lay.

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

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. Feelin', Top 40 dance music. Tuesday through Saturday, Bogart, contemporary, Sunday and Monday.

La Hacienda Cantina, Mission

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, Thursday through Saturday, with Automatics, rock, Friday and Saturday Automatics, rock, Sunday, the Heroes, rock, Tuesday and

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873; Fro

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San Diego's better western nightsche is showcasing country western a hotten new singer/songenter Salen McKinter.

Katte makes her special Mondos appearance April 22 from 8:30 p.m. 101 11:30 p.m. This is going to be a media-event. und western should be supported to the Bilboard and Cash Hox Magazine, as well as lorn under substances the country.

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Cash prizes every Wednesday night to couples with the best two-step!

I st and 2nd place winners receive \$50 and \$25 respectively and a chance to enter the finals.

Finals will be May 15th. \$200 to the 1st place couple and \$100 to the 2nd place couple.

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Bob Long at the piano

Sunday through Wednesday, 8 pm-12 am

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Sunday, April 21 SPRING FEVER NIGHT \$1.00 drafts until 10 pm - \$1.95 potato skins



No cover charge Sunday-Thursday with that night's Padres ticket stub.

Friday & Saturday, April 19 & 20 ipso facto &



Two dance floors Three video big screens Fri. & Sat. with music videos mixed by Lehr's VJs

margaritas Sundays \$1.25 kamikazes Tuesdays & Wednesdays 60 Minutes Dress code &

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SPECIALS

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Tuesday & Wednesday, April 23 & 24

\$1.25 margaritas \$1.25 iced teas No cover charge charge 8:30-9:30 pm



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Pavillion Lounge, Tour and Country Hogo Son Hotel Cited North, 201-7131 Southward

Peter D's, 5149 Clairemont Mess originals. Thursday through Saturday: the Jimmy Corsaro Tri-jazz, Monday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Jim Moore, contemporary, Friday and Saturday.

The Speakeasy, 9379 Mira Mexsa Boolevard, Mira Mesa, 366-0970. The Jimmy Corsaro Trio, 5227. Friday, Saturday, and Wednesday

Spirit, 1130 Buenus Avenue, Bay Park, 276-3003. Subject to Change-rock, MRE, rock, Opal, rock, and the Resistance, rock. Thursday. Glory House, rock, Luna, rock, and Booding for Jarva, rock, Friday. Zuma II, rock, Darius and the Montest etc. Zuma II, rock, Darius and the Magnets, rock, Laws of Motion, rock, and Limbo Stam, rock, Saturday, Time Driver, rock, Our Gang, rock, and Wicked Fence, rock, Tuesday, This, rock, Sven

Tio Leo's Mira Mesa, 1078

Tio Leo's Mission Gorge, 63333 Tio Leos Mission Gorge, 1950s Mission Gorge Road, Mission Gorge, 280-9044; Jos Shewart, contemporari, Wednesday and Thursday, Costa V. contemporary, Friday and Saturday, Frank Devter, contemporary, Sunday through

Your Palace, 32282 Governor

San Diego South

Lloyd, contemporary harp, Sunday through Wednesday,

Anthony's Harborside, 1355

Aztec Bowl, Turquesse Room, 4,556 Thritieth Street, North Park 284-3155, Engine contemporary, Weatherstay through Saturday

Barnacle Bill's, 1880 Harbon

Big Dick's, 3015 Fatemount Avenue 280-0269. Eckorech, blues and rock. Sunday.

The Boat House, 2040 Harbor Island Drive, Harbor Island, 201-8011. The Thotones, nick, Wednesday through Satorday, Sally Saxton, contemporary, Sunday through Tiesday.

Bodies, 6149 University Avenue, East San Diego, 583-5700; Luna, rock, Thursday Mojo Nixon and Skid Roper, blues and rhythm and blues, Undy Lee Berryhill, folk and blacs. Cinds Lee Berrabill, folk and country songstress, and the Shards, nock Friday N.E.J. rock and the D-Fendants, rivilin and blacs. Saturday: Everett Kings Modern Rhythm, blacs and rhythm and blucs, and New Fly, Blues and rhythm and blues. Sunday, Cow Juzz, country sying, and Rick Saxton, folk, Monday: Debout, rock, Tuesday. Sore Fisk and the E. Tuesday. Sore Fisk and the E. Tuesday: Sven Erik and the E. Tieket Rollers, rock, Wednesday.

Cafe del Rey Moro, 1549 El Prado.

The Coo-Coo Club, 4383 University Avenue 283-8213 Ken Wilkens, contemporary, Friday through Sanday

Due Masters, 2051 Shelter Islam Orive, Shelter Island, 233-2572 Mark Meadows, taza, Thesday

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

Drowsy Maggie's, Thirty-first and University, North Park, 298-5834. Sougheriters: Showcase, constituent and original music, Thirty-day, the Paradise Street Band, Irish and original music, Friday, Tom and Judy Carlstrom, folk, Saturday, Paco Sevilla and Rodrigo, concert hamence, guitari is solo and duets. Sunday: Old Time Hort Night. Monday the Stamss Cael Cell Monday: the Stamsa Gael Cell Band, Irish music, Tuesday; Deborah Liv Johnson, songwriter and performer, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282, Judy Dophe and Deborah Rider, jazz, Thursday, Tobacco Road, vintage fazz and boogie-woogie, Friday, Windermere, contemporary blues and jazz, Saturday, the Jaime Moran Trio,

Latin gaza, 5-0 p.m., Sunday, live music, Monday, call club for information, Barbara Casics, contemporary, Tuesday and Wednesday

Holiday Inn/Embarcadero, Port

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 Broadwar, downtown, 234-0221: Harry's Bar, John Engren, contemporary, Thursday through Saturday, be-Azarello and Decms, Jazz, Sunday, Jose Caraba, contemporary, Monday through Wednesday, Joe Azarello, Jozz, Monday through Friday happy hours.

Imperial House, 505 Kalmia Street (at Park Boulevard). Hillerest, 234-3525; Wayne Jure, Jazz, Tuesday, through Saturada, with the Imperial House Opera Singers, Wednesday, Wayne Juré and Hank Young, Jazz, Friday and Saturday; Benci Gail.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066; The Invaders, itemporary music for dancing Torontay through Sunday

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Evan Shulman, contemporary, Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue. Hillcrest, 298-0119; Lynn Hall, Latin American harp, Friday, Miles Movnier, classical guitar, Saturday

Mandolin Wind, 308 University

Biscutt Blues, Blues and rhythin and blues. Thursday through Saturday: Dago from Diego, Top 40 and rhythin and blues. Baesday. Full Circle, Latin, rhythin and blues, and swing. Wednesday

Mona Lisa Restaurant and Cocktails, 2001 India Street, downtown. 234-4893: Guy and Jackie and guests, Italian songs, pop standards, and opera, Saturday.

The Rock Palace, 3465 El Cajon Boulevard, 563-1066: Deadline, rock, Trinity, rock, and Aircraft, rock, Thursday, Astent Oconse. Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: Ro Avenue, Hillcrest, 232-1773: Ron Satterfield and Kevyn Lettau, jazz, Friday and Saturday; Clarence Bell, jazz, 6-10 p.m., Sunday. rock, Thursday; Agent Orange, rock, and Mojo Nixon, blues and rhythm and blues, Saturday.

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Patrick's II, 428 F Street. Rosie O'Grady's, 3402 Adams

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fuzz, early evening fuzz, early evening fluinsday, P.M. Top 40 dance music. Friday and Saturday. Sugar Jazz, fazz, facsday, the Sy Rainey Trio, Dixieland jazz.

Reuben E. Lee's, 880 Harbo

Thursday through Saturday

Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music.

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Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Devocean, Top 40 dance music Juesday through Saturday: th Ducktail Revue, vintage rock, Friday happy hour.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-6400: Michael Pritchard, classical piano, Sunday through Wednesday.

Sternwheeler Showboat, at the downtown, 298-8066; The

74.65 GVIDEO

Upstart Crow and Company, 835 West Harbor Drive, Scaport Villa 232-4855: The Stamsa Guel Celli Band, Irish music, 2:30 p.m.,

Viscount Hotel, The Bar, 1960 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.

Words and Music Bookstore, 3000 Fourth Avenue, Hillcrest, 298-4011: Gunnar Biggs and Mel Goot, jazz, 8 p.m., Friday, the Peter Sprague Trio, jazz, 8 p.m., Saturday

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APRIL 27

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: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturda

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, contemporar, Thursday through Saturday: Bruce Robbins, contemporary, Sunday and Monday; Dale Pearson, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Headhand, rock, Thursday through Saturday; Chain Reaction, contemporary, Wednesday.

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

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: Live country music, Sunday, call club for information. clogging lessons, Monday and Tuesday.

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

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

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

East Coast, 6205 El Cajon Boulevard. 287-7332: Live jazz. Thursday through Saturday, call club for information.

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 p.m., Sunday. Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402: Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Big Sky, country. Friday and Saturday. Oklahoma Sunshine, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: The Shadow Riders, country, Friday and

El Amigo Plaza, 1340 Broadwa

Sanday through Wednesday

Flinn Springs Inn, 15505 Highway 80 El Cajon, 443-9568; Laredo, country, Wednesday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158: Stephen Coe, contemporary, Friday and Saturday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757: Three Speed, vintage rock, Friday: the Jets, vintage rock, Saturday.

El Cajon, 442-0537: Linda Rae and the Gravel Canvon Band, country,

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Cimmaron, country, Thursday through Saturday; Jerry Baze and a Touch of Country, country,

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Cottonwood, country, Saturday.

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

Magnolia Mulvaney's, 8861 Magnolia Avenue. Santee. 448-8550: The Heroes, rock, Friday and

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 Alvarado Road, La Mesa. 465-1910: Acoustic Music, popular and American folk music, Tuesday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Dusty and Gary, country and oldies. Thursday and Wednesday; the White Horse Band, country, Friday and Saturday.

Nite Owl East, 667 North Mollison

Avenue, El Cajon, 447-3854: The Baja Strings. Top 40 dance music. Tuesday through Saturday: Sergeant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Bob Sortillion and Key Largo, contemporary and oldies, Thursday through Saturday evening and early

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: John Ross, country, Thursday and Wednesday; County Line, country, Friday and

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

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: The Force, rock, Thursday through Saturday: Scarlet, rock, Sunday and Monday: Circles, rock, Tuesday and Wednesday. Dr. Michael Downs, hypnotist, Monday.

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300: Bluegrass Etc., new and traditional bluegrass. Friday; the Swept Wing Chicken Thieves Bluegrass Band, bluegrass,

Turquoise Lounge, 5975 Severin

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Drive, La Mesa. 465-1525: Live rock, Tuesday through Saturday, call club for information.

Van Winkle's 10055 Mission

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

South Bay

Bull N' Stick, 608 Palm Avenue Imperial Beach, 429-5330: Live rock, Wednesday through Saturday call club for information.

134 GARNET AVE

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Go for Broke, country Wednesday through Saturday: the Ducktail Revue, vintage rock,

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Toys, rock, Tuesday through Saturday, Thrillseeker, rock, Sunday and Monday.

Da Vinci's, 626 E Street, Chula Vista 427,8880: Tito and Augustine, contemporary, Wednesday through Sunday

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566. Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

4647 COLLEGE AVE

Hutch's, 1463 Palm Avenue. Imperial Beach. 423-3479: Grand Central Station. country. Friday and Saturday: free country dance lessons, 7 p.m., Saturday

Marisol, 1680 Broadway (at Main Street). Chula Viets. 420 8045. Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño), Thursday; Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes, under seminer Sunday. Joey's, 415 Broadway, Chula Vista. 429-4828: Louic and Loose Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday. early evening Sunday.

La Maze, 1441 Highland Avenue. National City. 474-3222: Bruce Robbins, contemporary; Tuesday through Thursday; East Coast, contemporary, Friday and Saturday Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crox, country, Friday through Suriday. Old Bonita Store Restaurant

Landmark Cocktail Lounge, 2511 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine, twater Road, National City Sweetwater Road, National C. 475-7313: Four Star Country, country, Friday and Saturday. contemporary, comedy, and oldies, Friday and Saturday.

Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: The Travelers, Mexican jazz, Thursday through Sunday. The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Live music Friday and Saturday, call club for

PERFORMERS

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

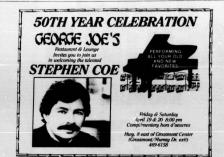
Rock & Roll

tics: Lehr's Greenhouse,

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



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Frewell: Regular Flats
Cor and the Lap of Luxury: Spirit
Clory Bouse: Spirit
Headband: field and Bhar
Headband: Field and

The Jets: Jose Murphy's Bahia Hotel, Happy Days Car Hop L.A.: Monterey Whaling Compa. The Londons: Halcyon

The Londonss Haktyon Lookouts Navigio Inn Lunas Southwestern College, Bodies, Spirit Mar Dels: Belly Up Tween Messenger: Fenny's Millentum: Full Moon Neels: Helly Up Tween Messenger: Bell Moon Neels: Hellyon, Bodies Neon Vanilla: Pirestde Lounge Network: Le Doublon and Bruce Dallasy: Carlos Murphy's

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Cockrill Lunge
Planet: Whiskey Flats
Private Domain: Old Del Mar Cafe.
Bacchanal
Doug Randall: Belly Up Tarern
Red Alert: Navajo Inn
Red Alert: Navajo Inn
Red Red Warphy's
Red Warphy's
Rever: Eurober Fireside Lounge.
Jose Marphy's
Rever: Eurober Sprint
The Road Runers: McCabe's.
Hown's
Hower's Sprint
The Road Runers: McCabe's.
Hown's Henry's Robyn Banx: Vista Entertainment

Center Rockola: Pea Soup Anderson's.

Bogey's
Rock Review: Loma Portal
Scarlet: Park Place
The Scramblers: Bacchanal
Sedonna: Normandy Cocktail Lounge Sergeant Slaughter: Nite Owl East Shake: Full Moon

Shake: Full Moon
The Shards: Bodies
Sies Brothers: Haleyon, Old
Pacific Beach Cafe
The Source: Le Chalet
The Spud Brothers: La Hacienda

Cantine Spale Potenties Let Incential
Cantine
M. Stone: Jolly Roger/Solana
Beach
Subject to Change: Southwestern
College, Spirit
Swen Erik and the E Ticket
Rollers: Spirit, Bodies
This: Spirit

Three Speed: Happy Days Car

Hop Thrillseeker: Dance Machine Time Driver: Spirit Toys: Mony Mony's, Dance Machine

Trinity: Rock Palace
The Two Tones: Boat House
Voyeur: Whiskey Flats
Wicked Fence: Spirit

Contemporary/ Top 40

Ambition: El Comal Judy Ames: Henry's Andy and Donna: Ox Bow Inn Back Beat: McCabe's Baja Strings: Nile Owl East Barker and Orr: Montercy Bay

Canners Randy Beecher: Boondocks

Randy Beecher: Boundwicks
Restaurant
Black Markett. McP's
Bogart: Blands Lounge
Jerry Burchard: Dock's Londiny
Jose Caraba: Hole! San Diego
Carmen and Carmen featuring
Nick Benedict: Royae Stills
Gary Cessna and Frankie Ferlin:
Victor's
Chain Reaction: Atlantis, Bull and
Roor

Bear
Chapter Eleven: Rusty Pelican
Joey Chess: Mexican Village
Danny and Kristina Clark: Hotel

Escondido Stephen Coe: George Joe's Restaurant Colin and Karen: Carlton Oaks

Ray and Lainie Correa with Bert Miller: The Wellhouse Jack Costanzo and Gerrie Woo:

Monk's

Costa V: Tio Leo's/Mission Gorge

Donna Cote: Tom Ham's

Lighthouse

Carol Crawford: Dock's Landing

Cycles: Monk's Dago from Diego: Mandolin Wind Marley Days with the Bob Campbell Trio: Vacation Village Hotel

Delene: Barnacle Bill's, Pea Soup Anderson's Frank Dexter: Tio Leo's/Mission

Gorge Double Trouble: Hotel Escondido Dusty and Melissa: Tom Ham's

Lighthouse
East Coast: La Maze
Paul Eastland: Victor's
The Elements: Hotel del Coronado
Ed Ellis and Tapestry: Sandtrup

Ed Ellis and Tapestry: Sendrup Lengys
Bacoret: Alec Essel
Lengys
Bacoret: Alec Essel
John Engren: Holed San Diego
Expresso: To Levis/Mira Mesa
Feelleri: Mannis Lengys
Forced Entry I in Cody's Saloon
Fortune: Rushen: E. Lee's
Forward Motion: Catamarum Holed
440 (Renneth Rice, Richard
Cedarberg, Brian Bannock,
and Chris Matthews):
Monoglour

Friendship: Cilbeu's Cocktail

Lounge Jim Gates and Sound Investment: Jim Gates and Sound Investm Rancho Bernardo Inn Greg Glover: Doc Masters Kevin Green: Hotel Escondido Diane Hall: Mulvaney's/Pacific Brach

Heart and Soul: Holiday Inn/Mission Valley
Lonnie Hutson and Dusty Best:

Antonio's Hacienda
The Invaders: "The Invader"
Tony Irvine: Hungry
HunterRancho Bernardo
Doc James, Mr. C. and Company:

Jerard's Jarrett: Blue Bayou Lounge

Jarrett Bue Bayou Lounge
Peter Jay: Carriage House
J.C. and Company: Josey's
Kitty Kieffer: Mulcaneg's/Coronado
Mike Lamy: Aimee's
Live Oak: Hungry Hunter/Imperial
Based

Bacch
Louie and Loose Change: Jocy's
Main Street: 'Bahin Belle'
Gloria Michaels and Spring
Fever: Allantis
Midnight Delight: Borelli's Back
Room
Jim Moore: Smuggler's Inn
Musalco: Martisol
Gil Palacios and Linda Parra:
Gilbau's Cockivil Lumose
Cilbau's Cockivil Lumose

Gilbey's Cocktail Lounge Papillion: Reuben's/Carlsbad

Lorenzo's P.M.: Patrick's II Gary Raynor: Casa Don Diego's Rick Rivas: El Comal







Drive, La Mesa, 465-1525; Lave rock, Tuesday through Saturday, call club for information.

Van Winkle's 10055 Mission

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

South Bay

Bull N' Stick, 608 Palm Avenue Imperial Beach, 429-5330; Live rock, Wednesday through Saturday. call club for information.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Ju Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-H61: Gail Lee and Go for Broke, country Wednesday through Saturday: the Ducktail Revue, vintage rock,

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Toys, rock, Tuesday through Saturday, Thrillsecker, rock. Sunday and Monday.

Da Vinci's, 626 E Street, Chula Vista 427-8880: Tito and Augustine, contemporary, Wednesday through Sunday

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566 Diana Gilman, country, blues, and variety piano, Wednesday through

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

Hutch's, 1463 Palm Avenue, Imperial Beach, 123-3479; Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday

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 a Maze, 1441 Highland Avenue, attional City. 474-3222: Bruce obbins, contemporary, Tuesday rough Thursday; East Coast, intemporary, Friday and Saturday.

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

The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Live music. Friday and Saturday, call club for

PERFORMERS

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

Rock & Roll

The Accessories: Spirit Agent Orange: Pock Palace Aircraft: Pock Palace, Bacchanal Automatics: Lehr's Greenhouse,

Mony Mony's The Beat Club: Distillery Nightclub The Belair Boys: Valley Fort

Restaurant
The Blitz Brothers: Beach Club Bowling for Larva: Spirit Cat Tracks: Resph and Eddie's. Distillery Nightchub Chaser: Red Coach Inn



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Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754; The Kings Men, ballroom dance

Marisol 1680 Browbow (at Main

Marisol, 1680 Broadway tat Main Streett, Chula Vista. 429-8045; Colour Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music inorteño), Thursday; Musaico, Latin and Top 40 dance music, Sunday with Los Lupes, early evening Sunday.

Ossis Bar, 1121 Third Street, Chula

Vista, 426-2977; Crow, country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine, contemporary, comedy, and oldies, Friday and Saturday.

Zoralia's, 603 Palomar Street, Chula Vista, 425-1626: The Travelers, Mexican jazz, Thursday through Sunday.



Friday & Saturday April 19 & 20 8:00 pm applimentary hors d'occurres

Hwy. 8 east of Grossmont Center (Grossmont/Murray Dr. exit) 469-6158



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Flyweil: Alamo The Force: Park Place France: Whiskey Flats Freewill: Tequila Flats CC and the Lan of Luxury: Spirit Glory House: Spirit
The James Harmon Band: Spirit
Headband: Bull and Bear

Headband: Bull and Bear
The Beaters Old Del Mor Cafe,
Low Murphy's
The Heroes Cold Pol Mor Cafe,
Low Murphy's
The Heroes Leabr's Greenhouse;
Magnolia Mulcuney's
The Hurricanes: Bacchanal
In Colour: Mung Mony's
Ipso Facto Lehr's Greenhouse
The Jets: Jose Murphy's Buhle
Leht. Harpy Days Car Hop
La, 'Montercy Whaling Company
The Londons: Halcum

The Londons: Halcyon Lookout: Navajo Inn Luna: Southwestern College. Bodies, Spirit Mar Dels; Belly Up Tavem

Mar Delss Belly Up Tavern Messenger: Famy's Millenium: Full Moon N-E-1: Haleyon, Bodies Neon Vanilla: Fireside Lounge Network: Le Chalet New Men (Ron Bolton and Bruce Dallas): Carlos Murphy's

Notice to Appear: Distillery

Nightclub, Windrose Opal: Spirit Our Gang: Spirit Outta Controll: Normandy Cocktail Lounge
Planet: Whiskey Flats
Private Domain: Old Del Mar Cafe.

Doug Randall: Belly Up Tavern Red Alert: Navajo Inn The Reflectors: Fireside Lounge Jose Murphy's
Relayer: Bunbury's
The Resistance: Spirit
The Road Runners: McCabe's.

Henry's Robyn Banx: Vista Entertainment Center Rockola: Peu Soup Anderson's,

Rockota: Peu Soup Anderson's, Bogey's Rock Review: Loma Portal Scarlet: Park Place The Scramblers: Bacchanal Sedonna: Normandy Cocktail Lounge Sergeant Slaughter: Nite Owl East Shake: Full Moon The Shards: Bodies

Siers Brothers: Halcuon Old Pacific Beach Cafe
The Source: Le Chalet
The Spud Brothers: La Hacienda

Cantina
M. Stone: Jolly Rogen/Solana
Beach Subject to Change: Southwestern

College, Spirit Sven Erik and the E Ticket Rollers: Spirit, Bodies This: Spirit

Three Speed: Happy Days Car

Hop Trillseeker: Dance Machine Time Driver: Spirit Toys: Mony Mony S. Dance Machine Tranzaction: Vista Entertainment

Center
Trinity: Rock Palace
The Two Tones: Boat House
Voyeur: Whiskey Flats
Wicked Fence: Spirit
Zuma II: Spirit

Contemporary/ Top 40

Ambition: El Comal Judy Ames: Heavy's Andy and Donna: Ox Bow Inn Back Beat: McCabe's Baja Strings: Nile Out East Barker and Orr: Monterey Bay Compose

Randy Beecher: Boondocks

Restaurant
Black Market: McP's
Blogart: Balmis Lounge
Jose Caraba: Hold San Diego
Carmen and Carmen featuring
Nick Benedict: Rogue Stills
Gary Cessna and Frankie Ferlin:

Victor's Chain Reaction: Atlantis, Bull and

Bear Chapter Eleven: Rusty Pelican Joey Chess: Mexican Village Danny and Kristina Clark: Hotel

Stephen Coe: George Joe's

Colin and Karen: Carlton Oaks Country Club

Ray and Lainie Correa with Bert
Miller: The Wellhouse

Jack Costanzo and Gerrie Woo:

Monk's Costa V: Tio Leo's/Mission Gorge Donna Cote: Tom Ham's Lighthouse Carol Crawford: Dock's Landing

Cycles: Monk's
Dago from Diego: Mandolin Wind
Marley Days with the Bob
Campbell Trio: Vacation Village

Hotel

Delene: Barnacle Bill's, Pea Soup Anderson's Frank Dexter: Tio Leo's/Mission

Double Trouble: Hotel Escondido
Dusty and Melissa: Tum Hom's

Lighthouse
East Coast: La Maze
Paul Eastland: Victor's
The Elements: Hotel del Commad
Ed Ellis and Tapestry: Sandtrap

Lounge Encore: Aztec Bowl John Engren: Hotel San Diego Expresso: Tio Leo's/Mira Mesa Feelin': Islands Lounge Forced Entry: Win Cody's Saloon

Fortune: Reuben E. Lee's
Forward Motion: Catamaran Hotel
440 (Kenneth Rice, Richard
Cedarberg, Brian Bannock,
and Chris Matthews):
Monajone

Friendship: Gilbey's Cocktail

Jim Gates and Sound Investment: Greg Glover: Doc Masters Kevin Green: Hotel Escondide Diane Hall: Mulvaney's/Pacific

Heart and Soul: Hotiday

Heart and Soul: Honday Int/Mission Valley Lonnie Hutson and Dusty Best: Antonio's Hackenda The Invaders: "The Invader" Tony Irvine: Hungry Hunter/Rancho Bernardo Doc James, Mr. C. and Company: Jerurd's

Jerard's Jarrett: Blue Bayou Lounge

Peter Jay: Carriage House J.C. and Company: Joey's Kitty Kieffer: Mulvaney's/Coronado Mike Lamy: Aimee's Live Oak: Hungry Hunter/Imperial

Louie and Loose Change: Jocu's Main Street: "Bahia Belle" Gloria Michaels and Spring

Gloria Michaels and Spring Fever: Alluntis Midnight Delight: Borrelli's Back Born Mussice: Marisol Gli Palacios and Linda Parra: Gilbeu's Cocktail Lumaye Papillion: Reuben's Carisbad People Movers Hillon Hotel

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APRIL 18 1985 33

Peter Robberecht: Islandia Hotel Bruce Robbins: Boondocks Restaurant, La Maze Juan Robles: China Five

Juan Robies: China Five Restaurant The Rondeaux Brothers: Hungry Hunter/Runcho Bernardo The Sacramento Trio: Sternwheeler Showboat Sally Saxton: The Salmon House,

Shine It On: Anthony's Harborside Chuck Showalter: Jolly

Evan Shulman: Iolly BoyerSee

Soho: McPs
Tony Soraci and Company:
Henry's

Bob Sortillion and Key Largo: Our

Favorite Place Southwind: Pavillion Lounge Snanky White Face: McP's Laura Springer: Vacation Village Hotel Brian Stevens:

Mulvaney's/Coronado

Joe Stewart: Tio Leo's/Mission

Gorge
Don Tennison: The Flying Bridge
Tito and Augustine: Da Vincis
Bert Torres: Stardust Hotel
Triple Play: Hilton Hotel
David Watson and the Gathering:
David Watson and the Gathering:

Rancho Bernardo Inn Ken Wilkens: Coo-Coo Clab Jeff Williams: Tio Levis/Mira Mesa Jinnah Williams: Fish House West

jazz

Joe Azarello: Hotel San Diego Joe Azarello and Poems: Hotel San Diego Clarence Bell: Our Place at

Mikisan's Gunnar Biggs and Mel Goot: Hords and Music Brocksto. Brass Tax: That Pizza Place Fro Brigham's Preservation Band: Pul Joey's, Lorenzo's, Patrick's II Cheatham's Jazz Quartet: Bahia

The Chicago Six: Belly Up Tavern
The Chicago Fifteen: Belly Up Chick Corea: Flarios

Jimmy Corsaro Trio: The Speakeasy, Peter D's Cow Jazz: Bodies Judy Dopke and Deborah Rider: Harvey and the 52nd Street Jive:

Steamer's Marley Days with the Bob Campbell Trio: Vacation Village

Hollis Gentry and Fattburger: Old Pacific Beach Cafe, Bogey's Mel Goot: Pax Bar and Grill, Your Palace, Words and Music

L.I. Frank and the Coalition

Orchestra: Sylk's Full Circle: Mandolin Wind

Fat City/China Camp
The Hills Brothers: Loma Portal Mark Ingelby Quartet: Escape Lounge Ed Ellis and Tapestry: Sandtrap Lounge
Dean Davidson and Bob Morss:

Doc James, Mr. C and Company Jerard's Bob Long: Elurio's, Sun Luis Rey Downs Golf Course Country

Bob Long Band: Belly Up Tavem Mark Meadows: Doc Masters Eddle Miller: Belly Up Tavern Jaime Moran Trio: Escape Lounge Ella Ruth Piggee: Old Pacific Beach Cafe, Old Del Mar Cafe

Besch Cafe, Old Del Mar Cafe
The Sy Rainey Trio; Patrick's II.
Sakura: Chuck's Steak House
Ron Satterfield with Kevyn
Lettau: Our Place at Midsan's
Stu Shames: Abbey Restaurant
Peter Sprague Trio: Words and
Music Bookstow

Ron Bell: Lu's Clndy Lee Berryhill: Bodies Big Sky: Don's, Don's West Chaser: Red Coach InvEscondido Triple S Stock House's Vista, Valley Center Inn Saloon Cimmaron: Wrangle's Roos, La Fosnda del Sol/La Mesa

Dan Connor Band: Peter D's Cottonwood: Live Oak Spring: Country Casanova: Circle D

Corrall
County Line: The Outpost Cow Jazz: Bodies Crossfire: Van Winkle's Crow: Oasis Bar Dakota: Them Bones Jesse Daniels Band: Leo's Little Bit

of Country

Dusty West: Oakvale Lodge, Belly
Up Tavern Firecreek: Stage Coach Inn Four Star Country: Landmark

Cocktail Lounge Grand Central Station: Hutch's cky Kreutzer and the Big Oak Ranch Band: Mama's Mink Laredo: Flinn Springs Inn Gail Lee and Go for Broke: Country Bumpkin

Lone Star Country: The Country

Side Restaurant and Loung Ron Morin: Calypso Lounge, Wooden Nickel Jimmy Nixon and Downhor The Blue Bayou Lounge

Moonglow Oklahoma Sunshine: Kentucky Linda Rae and the Gravel Canyon

Band: El Amigo Plaza
John Ross: The Outpost
The Savery Brothers with Farlay
the Fiddler: Pomerada Club
Shadow Riders: Lakeside Hotel
The Smith Brothers: Horseshoe

Southern Comfort: Don's West Stampede: Leo's Little Bit of Country, Abilene Country Saloon

Saloon Steer Crazy: Wrangler's Boost Don Tennison: The Flying Bridge Denny Tymer: The Flying Bridge Dunne Wall and Bobby Allen: Book Donate View Bridge Barr-X Ranch House White Horse Band: Mr. Bill's Backroom Saloon Wild Fire: Wooden Nickel

Folk/Ethnic

Acoustic Music: Marie

Callander S.L.a Mesa Cindy Lee Berryhill: Bodies Bluegrass Etc.: That Pizza Place. Pizza Plus El Colom

Pizza PlusiEl Cajon Marcia Bowman and Charlie Holdaway: Old Time Cafe Tom and Judy Carlstrom: Drowsy Maggie's Slamsa Gael Celli Band: Epstart Crow and Company/Scaport Village, Drowsy Maggie's Brian Connolly: Blarney Stone

Too Jim and Theresa Hinton: Blarney

Stone Pub Deborah Liv Johnson: Drowsy Maggie's Roland Klotz: Cafe Vienna Latin Soul: La Tapatia

Los Lupes: Marisol Louie and Loose Change: Jocy's Sean McVicker: Ireland's Own Mimette: Chocolate Affaire Gournet Restaurant
The Paradise Street Band:

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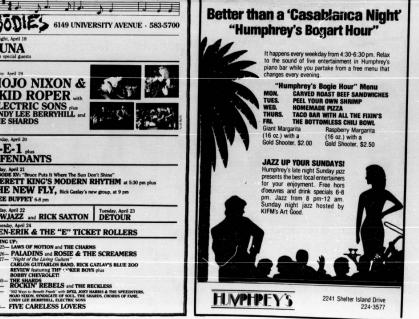


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April 27— "Wight of the Living Guitars"
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REVIEW featuring THE "WEER BOYS plus
BOBBY CHEVROLED April 30— THE SHARDS
May 4— ROCKIN' REBELS and THE RECKLESS
May 5— '502 Ways to Benefit Frank' with DFX2, XOEY HARRIS 4 TO '502 Ways to Benefit Frank' with DFX2, JOEY HARRIS & THE SPEEDSTERS MOJO NIXON, SYNDICATE OF SOUL. THE SHARDS, CHORDS OF FAME, CINDY LEE RESPONLL ELECTRIC SONS



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Robert Cray Band: Belly Up Tayern
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Lounge The Five Careless Lovers: Old

Pacific Beach Cafe, Old Del Ma Cafe
Full Circle: Mandolin Wind
Rick Gazlay and His Blue Zoo

Review: Bacchanal Denise Genero: Old Time Cafe James Harmon Band: Belly Up Robin Henkel: Posic O'Gradu's The Itals: La Paloma Theatre Ini Kamoze: Belly Up Tavern King Biscuit Blues: Bacchanal

Everett King's Modern Rhythm:

Bodies New Fly: Bodies Nightshift: La Paloma Theatre Mojo Nixon: Bock Palace Mojo Nixon and Skid Roper:

Bodies James Otis Show: Belly Up Tavern Ella Ruth Piggee: Old Pacific Beach Cafe, Old Del Mar Cafe Roots Radies: La Paloma Theatre Dough Randall: Belly Up Tavem Otis Rush: Belly Up Tavem Preston Smith and the Crocodiles: Belly Up Tavern Windermere: Escape Lounge

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Oil Time Cale
Erk Foster: Cassed guitar Cale in
the Valley Restaurant
The Four of Use seeing and group
receds. Stardast Hotel
Diana Gilmani, Owinty, blues, and
variety piamo, Dockés Cocktails
Patti Glenn; piamo bar Dockies
Patti Glenn; piamo bar, Mona Lisa
Restaurant
Restaurant

Restaurant Lynn Hall: Latin-American harp, the Chocolate Affaire Courmet Restaurant, Le Maison The King's Men: big band ballroom dance music, Lattle 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. Stardust Hotel

Stanlast Hotel
Kathy Lloyde, contemporary harp,
Auxillion Leunge, Viscount
Hotel, Abbey Asstanrant
Bob MacLeod: piano and rocal
variety, Bahra Hotel, La
valencia Hotel
Melecio Martinez: harp music, Old
Time Cale

Melecio Martinez: nary market. Gold Franc Cafe Kevan Melton: piano variety. Gold Coast Lounge. Dev Maskers Mimette: Celic harp: folk. and guitar. Chocolate. Affaire Gostmer Restaurant Miles Moenier: classical guitar. Le

Joel Nash: piano shore times. Mille

Ficurs Norch traditional harpist, the

Restaurant Luba Papova: classical, casp a. and variety piano. Top

Pepper and Salt: Latin, salsa, Top 40, big band, swing, French, Italian, and Greek music, Le Sainte Maxine Steve Reynolds and the Unknown Guitar: ballads, blues, and

boogic, Hungry

David and Francesca Savage: light

Paco Sevilla and Rodrigo: classica guitar in ducts and solo. Drocesy Maggic's The Starmakers: video and music

audience participation presentation. Carlos Murphy's The Travelers: Mexican jazz. Zoralia's Jo Treanor: piano bar, Springfield

Hagon Works

Dale Vernon: piano and guitar
variety, Cafe del Rey Moro

Mike Zoumaras: classical guitar
Cafe in the Valley Restaurant

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The Adventures of Buckaroo ence fiction. The hero, an American-Japanese crossbreed, as his name would indicate, is a worldhis name would indicate, is a work-decreased and indicate and indicate and roll musician, and, in his forcer advention, and, in his forcer advention, and in his forcer advention, and in his forcer advention, and in his forcer and indicate clear intention to establish this character as an instant cult fujure may toste some resistance. (Cultetas like a constitution of the character may not quite the character may not quite the equalitation.) Resistance to the storylare. The incoherence of the latter storylare. The incoherence of the latter growth way to brondom, which soon gives way to brondom, which soon the supposition that Orion. Welless the supposition that Orion. Welless, so the supposition that Orion. Welless, so the supposition that Orion. WART OF THE WORLDS was a diversion to over up a mail alien invision of New Jerseyi in 1938. Sides not come across as furny John Libipow, with his mixture of Al Capino Richard Nixon, and the Hunchlack of Notre Dame, comes furthest scross as har. With Peter Weller, Jeff Godfard, Times and Christopher Lloyd, directed by W. D. Richter 1984. "(U.A Glasshouse 6, 4/19 and 20 indicidint).

Alamo Bay — The conflict between loxas fishermen and Vietnamese erlugses, as interpreted by French linnnaker Louis Maile, with Ed Harris and Arry, Maddigan, Carousel Chemas Lo. Flower Hill. Chemas U.A. Chula Vista B. U.A. Cinema 3. U.A. Glasshouse 6. from 4,119.

Amadeus — Through the overlush production and the underfush direction (by Milos Forman), you can still see the makings of a potent instorial schon; potent enough, that is to sirr up ournostly about how much of it is true and to put down protests. of a five and by put down protests under the process of the proces about how much of it isn't. The rivain the up the bulk of Mozar's time, in tentween pitting down those instemplaces that come to his helad mistemplaces that come to his helad mistemplaces that come to his helad some sort of general collection of chirles the transcendent capacity for faxing pains) with help to make strong pains) with help to make showde a handy excuse for packing it allowed as handy excuse for packing it when mere work bogs down showde as hand the comfet further some the confet further some pains of the confet further some some pains of the confet further some pains of the confet further some some pains of the confet further some ort of Mickey Rooney circa 1939. Complete with barnyard laugh.) And it ill be easy to forget that Salier, for all his obliging concessions of his own mediocrity and of the absolute genius of his river. I as a treast as tra above the general run as Mozart is above the general run as Mozart is above the Wen F Murray Abraham, Elizabeth Berndge and Jeffrey Jones. 1984. "Center 3 Cinema Piaza I Santee Vilage B. UA Chula Vista 6. University Towne Centre)

and fife tably in Darkest Arica. The creatures—as sign on their face as manonettes, but as lubberly in movement as it they all signt wrong and had stiff necke—are not good enough technically for us to reger that they aren't made more use of. There is perhaps us to more not reper the what might have been, when the monther having been zapped with transpulser darts every few moutes; as tranquilizer datis every few minutes, is finally untrussed to go in pursuit of he kidnapped baby: "Sick 'em!" William Katt. Sean Young, and Patrick McGoohan; directed by B.W.L. Norton. 1985.

(Cnema Plaza 5, Parkway; Plaza Bonita)

The Ballied of Ongorio Cortae.
The stark Arendam Rook to make the jump from Television to thatelers and without Naving to cross any oceans to do it. No one as a for to usedon it is supported to the stark of the st

ambition of this move, whatever each import on the integration by its or pass of Tede deed Murphy as a black Cirt Estatewoot. The Diny Harry series comes lint to the Diny Harry series comes lint to plannicothesman's independent ways, his catastrophic results, and his scrippiness to this superiors in the shippiness to this superiors in the shippiness to this superiors in the shippiness to the superior shippiness to the superior shippiness to the superior shippiness that the shippiness th wardrobe of Fshirts, sweatshirts, nothing with a collar — raises the faint specier of COOGAN'S BLUFF: the one with the Western sheriff in the New York jungle. And among the staff of the Beverity Palms Hotel, the membership of a private men's club, the espression of a private men's club, the expresso-spiping art-galley crowd, and most especially the eliquette-conscious L.A.PD., Murphy finds plenty of straight men (or straw men) to play against. But unlike Eastwood as Coogan, pertugs a little more like hi-as Harry, Murphy does not deign to Coopian persons a stee node see min Day a character His function in the move as an editorate of sorts (an aman for exemple, who must make a man for exemple, who must make a wast and chuldring his side with history when the podestiman in space man fashoms pass him on the studentic and the message serious is genuinely popular. They be even sobotice. But should be a missile of a move merely replacing one sort of a move merely replacing one sort of a move merely replacing one sort of (Batbos front-19). Oceanside 8 Plaza Bonta. Sartee Drive In Same Wagge 8 South South Character 18 Plaza Bonta. Sartee Drive In Same Wagge 8 South South Character 19 Studio Science South South South Character 19 Studio Science South South South South South South Wagge 8 South South South South South Studio Science South So

buddies and their California Casua ifestyle is always pleasantly absurd, but its most side-splitting possibilities in the mock-heroic mode, are not problems of Aging, the Changing Times, and finally the mightest set of waves ever to pound the West Coast. To heighten the movie's lofty tone, there's an annoymous narrative who serves as a sort of Homeric oral historian and poet ("Who know historian and poet ("Who knows where the wind comes from?" he muses in a philosophical moment." If ill be breath of Good? 1: and theres a one-man Greek chorus in the person of a permanery retired and psychologically scarred surfer who low lives vicanously through the Younger Generation, who fashions their surfboards for them like the Vulcan of fluerglass, and who hypnotizes them by campfire light will be proceed the programme of the programme o hypnotizes them by campline light with a hair-rasing tale of the Great Swell of 58. Jan-Michael Vincent, William Katt Gary Busey, Lee Purcell, and Sam Metville 1978 "* (La Paloma, 4/19)

Blood Simple - Contemporary film nor by independent filmmakers Ethar and Joel Coen, producer and director respectively. (Flower Hill Cinemas, from 4/19)

The Bostonians — A tug-of-war over the body and soul of a charamatic women's emancipationst. c. 1875. between a represent leishen and a Southern gentleman of the old school ("He's an enemy of our movement and our sex You must fear him.") But the emancipationst has an interest in the pentileman to us as a noterity.

sections, in the dujor the varies. The issues are presented at of directly to be a very good adventment for that flower pool and the properties of the prope question marks. Jessica Tandy, Linda Hunt, Nancy Marchand, Wesley Addy drected by James Ivory, 1984.

The Breakfast Club - Improbably

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Theater 4. Call theater for program informations or outself Clients 6, 1688 Eust Valley Parkwy, Escholdol (480-4496). Theater 1. Carls Syr. Theater 2. Ladyhaese. Theater 2. Ladyhaese. Theater 3. Machanist Syr. Theater 4. Machanist Syr. Theater 4. Machanist Syr. Theater 6. Macha

MOVIE DIRECTORY

Theater 3, Wirness and Desperately Seeking Susser Theater 4. The Care Beans Move Theater 5. Police Academy 2. They First Assignment and Gini July Ware to Have Fun.

Theater 6. The Company of Woves, from 4:19

Balbos, 4th and E (233-3326) Reverly Hill's Cop and Trading Places, from 4/19 Bijou, 5m and G (235-6084) The Company of Wolves and Exterminator 2-from 4/19 MISSION VALLEY

Center 3 Chemas, 2120 Camino del Rio North (287:1889)
Theater 1 Maying Violations, from 4/19 Theater 2 Amadeus Theater 2 Amadeus Theater 3 Call theater for program informa Cinema 21, 144 Hotel Circle North (291:2121) Lost in America Casino, 643 5th (232-8878) Cat's Eye and The Warnor and the Son from 4/19 Guild, 3827 5th, Hiltorest (295-2000) Stop Making Sense

BEACHES

Cove. 7730 Girard, La Jolla (459-5404) The Bostonians Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crezy The ucds Must Be Chaty
Pronter Drive In. 360 Michaey Dr. (222-696)
The str. The Domination of Michae and Minje
The Domination from 419
Theater 2 Girls Just Marri to Hare Fun and
Policy Revenge
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DOWNTOWN Aztec, 665 5th (239-9239) Call theater for program information

Lome, 2150 Rosecrans (224-3344) Ledyhawke

Ladynavie Suples, 3350 Sports Arena Boulevald (222-5333) Theater 1 Berry Hills Cop Theater 2 Worked and The Kidnig Fields Theater 3 Give Just 9th 1to 15ther fun Theater 4 Fields & Cotteny 2 Their First Apoles & Cotteny 2 Their First

College, 5303 El Cayin Brus, stom 419
College, 5303 El Cayin Brus, stom 419
Theater 1: Call theater for program information 2: Their First
Assignment
Theater 3: The Breakfast Club
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Theater 5 The Care Bears Movie
Theater 6 The Company of Wolves from 4/19 Strand, 4950 Newport, Ocean Beach (223-31 Return of the Jed and The Dark Crystal, from 4/19 Return of the size and the part of years.

Microschoese 8, 75% Sports Avena Bird (222) 25% of the part of the part

Theater & Return of the Judy Ison 4/19

Ann ASSI Assemble Ann CR35 4/500;
Brigging Lib Bath and Sylvina Scarest. 4/18
El Home and The Baland of Carpopin Cortex. 4/19
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Divine States. Pleasa and Carpopin Cortex. 4/19
Man of Fineers and Library Health. 4/12
Mayor de Parkers and Library Health. 4/12
Mayor de Samoura. 4/23
Citypin daws and The Magniticent Ambarsons.

4/25 State, 4712 El Cajon Bivd. (284-1428) Chinese movies

Valley Circle, Mission Valley Center West (297-3931)

STATE UNIVERSITY

Century Twin, 54th and El Cajon Blvd (582-7890) Theater 1 The Last Dragon Theater 2 Call theater for program informatio

Cinerams, 5889 University Ave. (583-6201) The Company of Huives, from 4/19

Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7100) Ladynawke

Consument Mail Theatres, Grossmont Shopp Center, La Ness (465-3040) Theater 1 Despectably Seeking Susan Theater 2 Witness Theater 3 Call Sheater for program inform

Parkast Theatres. 1286 Fletcher Parkasty (449-7800) Theatres 1 Poice Academy 2 Their First Assignment Theatre 5 Edity Secret of the Lost Leg and The Last Dragon Treatre 3 Meturn of the Judi

Sentee Drive In, 10990 Woods-de Ave. Santee (448-7447). The Company of Wolves and Chatter of the Com, from 4/19

EL CAJON-LA MESA Ace Drive In. 800 Broadway, Lemon Grove (499-5328).
Despersally Steeling Stuan and Finday the 1361 — A here Regioning.
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Theater 2: Beverly Mits Cop and Cars Eye Santee Village 8: 9629 Mission Gorge Road (552-7910) Theater 3: Beverly Mits Cop Theater 3: Designation for Male Fun Theater 3: Designating Sessing Susan Theater 4: The Erwarder Club

Theater 5 Amadeus
Theater 6 The Killing Fields
Theater 7 The Care Bears Movie
Theater 8 More

Spring Valley, 1057 Elketon Blvd., Spring Valley (465-6633) Beverly Hills Cop and Top Secret, from 4/19 Beverly Hills Cop and Np Secret, from 4/19
UA Cinemas, interstate 8 at Magnolia. El Cajon (440-0306)
Theater 1 Moving Violations, from 4/19
Theater 2 Alamo Bey from 4/19
Theater 3 Cat's Eye Lost M America ashion Valley 4, 110 Fashion Valley (291-4404) Theater 1 Police Academy 2: Their First Assignment Theater 2: Carl Sye Theater 3: Despirately Seeking Susan Theater 4: The Purple Rose of Carlot. The Ca Bara Movin: 419 and 30 mismess

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South Bay Orive in, 2170 Connado, Imperior Beach, 1270 Connado, Imperior Beach, 1222-1277)
Theater 1: Moving Violations and Bechetor Arry, 10m 4/19
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Theater 3: Bewery Mills Cop and The Last Dirago.

Studio 2 Cinemas, 827 Peir Avenue, Imperial Beach (429 1982) Theater 1 Worses and Discommon Vision from 4179 Peirs Cop and Ponky's Receipt 3. The Breakfast Clob and The Last Chagon

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Village, 820 Drange Ave., Coronado (435-6161) Witness and Gallipoli, from 4/19 Vogue, 226 3rd, Chute Vista (425-1436) Call theater for program information

NORTH COUNTY

Ave. Vista Way (796-3040) Call theater for program information Bijou, 509 East Grand Ave. Escondido (747-6635) Spanish movies

Rower Hill Cinemas. 2630 Vis de la Valle. Del Mar (755-5511) Blood Simple, from 4/19 Theater 2: Alamo Bay from 4/19 Theater 3: The Gods Must Be Cristy Paloma, 471 1st St. Encintas (436-7469) Big Wednesday and Endless Summer 4/19 A Passage to inche 4/22 through 25 the Michaelby and Todaes Summer 419
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Theater 1. Leftphasers

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Have You. Star, 402 N. Hill: Oceanside (722-2896) Return of the Jed and The New Kids, from 4/10 Towns, 217 N. Hill. Oceanside (722-2166) Funy's Revenge and The Warnor and the Scropense, from 4/19 Vineyers from 4/19
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Threate 6. Generally Security Security Security

CURRENT MOVIES

students at an improbable all clap. (Statistical) deem four heir proposition and improposition train improposition train impropositions which all the improbabilities would not seem to have much chance at drains. But with all the improbabilities is does not have much chance at drains. But with all the improbabilities is does not have much chance at Albee esque group therapy, either And in point of act where decelor. John Hughes (SIXTEEN CANDLES) is well confert the time on early to the most native the most native the most native the most native. after the cheap laugh; and on tha after the cheap lauph, and on that quest he appoints the most quickly bresome character — the class hoodium—to be add as chelletarly and salarist. "Are you a vigni?" and so on wit. Ernic Cateria. And so on wit. Ernic Cateria. Anthony, Michael Half, Judd Nesson, Morly Ringwald, and Ally Sheed, 1985.

• (Aero Drive in from 4:19. Camino Chemna 4, College, Lu Judia Village, Santee Village 8, Skudic 3 Cinemas. Sweetwater 6: UA Glasshouse 6: Vineyard Twin: from 4/19)

Bringing Up Baby - Screwball singing Up Baby — Screebeal, comedy involving, among others, a paleontologist, a society girl with an uncorrectable high opinion of herself and an unstoppable word flow, a low terrier who has stolen and buried a priccless brontosaurus bone, a big game hunter, and a pet leopard whos game hunter, and a pet leopard whose temper can be soothed by the singing of "I Carif Give You Anything But Love Baby." all of whom, plus others, come together at top volume for the finate in the sheriff's office. The infectiousness of the thing dissert come so much hom Howard Hawki's directorial touch. he's normally light on drama and thes normally light on drama and ham handed on comedy). but from the perfectly instruct unself-conscious, and dissynantial sense of human what Hawks finds furnity seasy to deathly because of the persistent re-surfacing of the same idea in other mixes, a bookeam for a nero. Cary, Grant in extremis clothing, a woman obtained to the persistency of the the dress amissing the nagging.

" (Ken 4/18)

Cat's Eye — Three separate tales of terror, linked together by a stray cat who just happens to be present at the time, and who actually takes a hand in the third, doing mortal hattle with a knife, welding tion. All three are written by Stephen King, and all three surfer from the something process. 20NE on legislating the DEAD was all writes this crap!") St. Sephen's School for the Everphoral, and so forth. The first, a parody of anti-smoking aversion therap, suffers the worst. The second is at least an adequate before the control of the second in a copholic and the control of the second in accopholia. With Drew Barrynoid. In the Williams Williams Williams and the second in the second in accopholia.

acrophoba. Wth Drew Barrymore. James Woods, Robert Hays, and Candy Clark. directed by Lewis Bague 1986. "(Carouset Cirema 6. Casino. Nom 479 Fastion Valley, Fronter Drive In. Harbor Drive In: La Jolia Villago. Colamistic & Planchin Berrando 6. Sept. Planchin Berrando 6. School State Colamistics of Colamistics of

Children of the Corn.— A cross between VILLAGE OF THE DAMNED and THE WORKER MAN heather youth in Nebrasaka (prefix corn, all right). The work of the gipre is sprung first thing, and thus the rest of it though more discrete becomes worse in anticipation. And there is seen so be an elemity of anticipation and short story by Stephen King, with Peter Hotton end Linda Hamilton. Peter Horton and Linda Hamilt directed by Fritz Kiersch 1984 • (Santee Drive In, from 4:19)

What The Creators Of "Police Academy" Did For Law Enforcement

Is Nothing Compared To What They're Doing To Traffic School!

craimmed storehouse of cremate trocks aready executed or 1944 for the area of the property of of move after that it disperses into the shadows the diamatic camera angles, the munimy makeup the pop psychoanalyses Starring and directed by Orson Welles, at age twenty-four written by Herman Mankeway written by Herman Mankeway Joseph Cotten, Dorothy Comingore, Evenet Social (1997) (Med. 424)

The Dark Crystal — Token exque trains, designed by Bridsh illustration throughout the product of the Musperbal and Hension (seealter of the Musperbal and Farra No (seealter of the Musperbal and Farra No (seealter by a new Street of the Farra No (seealter by a new Street of the Augustian Street of the Normal Augustian Augustian

inglif sky of packet over former over transfer scheine over size efficiency. I stander scheine over size efficiency. I stander over tace bris it never lose as contact with needly — i.e. the sharph on one side and a bag of cheese puts on the other, a home in suburbas and a weekly test of the basely partir as simple sequate spender selectione. But at the same time, clearly, the really base is no ball and chain. With Acta Outer, Mark Burn, Laure Metcal, "" (Ace Dive III, Aeroch Demando ii. (Conserinor Mark Raucho Bernardo ii. (Conserinor Mark Raucho Bernardo ii. (Conserinor Mark Raucho Bernardo ii. (Chain Chee ii.) (Chain Vista ii. (Ace Chee iii.) (Chain Vista ii. (Ace Chee

1982 * (Strand, from 4/19)

Desperate Living — John Waters, facing the unerwalfe lask of happing reservable high the desperance he highligh of pack of an annual pack of the second pack of the s

Desperately Seeking Susan - We

El Norte — The story of a Gualasmalan bother and siste who entire flue United States through four miles of abandoned sever, and with fair more melodramatic a molevation than is needed to mobilize most flegals their tather machine gurined and beheaded their mother imprisoned, the brother pursued by the milital for a cell, defense skilling. Director for groups.

Frenzy — Hischoock, going through his pioce, does a mad strongle piok with only a modescum of sign Mod of which you am of the modescum of sign Mod of the technology and control to the control to the modescum of the modescu

Gallipoli # BREAKER MORANT is the Australian PATHS OF GLORY, this is IS CHARGE OF THE LIGHT BRIGADE. The method of making uscled the loss is the rather uneconomic one of forcing us to become quite close, over a learney and meandering hour and a quarter, to two bright lads.

The locals were fighting for what was theirs. The strangers were fighting for their lives. The lovers were caught in between.

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activities frendship would appear to be supplied on midual handsomeness and feelness of loot. With the long deliped arrival at the Gallipoli bastelorist, things finally pick up. The pain of veening lineally pick up. The pain of veening lineal prock up to look pain of veening lineal certain took to solders has inspired director Peter Wes to become bristlings observant and inventive, and it results in a highly workhabe list cougle of reces. With Mark Lee, Me Gibson, and tall harder. e triendship would appear to be

(Village, from 4/19) The Gods Must Be Crazy - A The Gods Must Be Crazy — A modest charmer from South Africa, written, produced, directed, "limed prototographed?"), and estded by Jamie Uys. A Coca Cola bothe chucked out of a passing applane, lands in him model of some Kallahan Bushmen, causing unprecedented possensiveriesis and disease. The charmer is a consequence of the control tooker resolves to walk to the ds of the earth to get rid of "the evi sing and on his frek encounters king, and on his frek encounters king people, political terrorists, automotises, among other things. The humor is sometimes pushed too hard, though postation techniques or spow in the ribs music or knowld-all show in the ribs music of knowlet all jurnation, but amateurishness puts the mixes on pushiness. With Manus Veyers, Sandra Prinsloo, and an intheritic Bushman named Nixau.

(Carnino Cinema 4; Fine Arts; ower Hill Cinemas)

The Killing Fields — The narrative premise of a foreign correspondent caught up in a county rooming apart at the seams, may foreign coming apart at the seams, may foreign coming apart the seams, may foreign coming the seam very dispressionate detail, the fine sudden jolls of volence the prolonged stretches of confusion and uncertainty — all this goes to show much there was also sometiming to be OFFICE UNDER FIFE and THE YEAR OF EUROD DANGEROUSLY. EAR OF LIVING DANGEROUSLY That the story here is based on the actual experiences in Cambodia of the New Yax Times's Sydney Schamberg must have helped sharpen the individuality and (what comes out of hat) the credibility of the thing. But one always has to be wary when sorting out the virtues of this kind of move, the kind that encourages the credibility of the thing that credibility are covering is every bit as serious as — but only because exactly the same as — what is being covered in the "hard

news" pages of their publications. Ar THE KILLING FIELDS, at that, gives very wide range to unleavened instructional urges, which sometimes (as witness Schanberg's sessions in (as witness Schamberg's sessions in front of his TV back home, or his acceptance speech at the Fress Cluth) rather crudely burst the boundaries of the story proper. Where the movie would have done better to shine some cutter if summarican would be in its first half, on the personal bond between the Times with auction. the Times writer and his Cambodian colleague. Dith Pran, who serves as colleague. Dith Prain who servers as his independante grude translation and troublethouter—30 on apart from his independante production of the production of the production of the chalches of the Kimer Rouge that Scharledge general some suffer body and the production of the Scharledge general some suffer longer than is reasonably safe to min And corresponding when Scharledge And corresponded himself, but determine the production of the determined that determined the production of feeling has facilities of the feeling has facilities and with lam. one can see clearly enough the feeling has facilities as bit footgoer With Sam Waterston, John Mallovuth, and Little of the Little of the Little of the Little of Little of

The Killing Fields — The narrative

King David — After Richard Gere was chosen for anometed for the tiler rise, checked for the tiler rise, director Bruce Benestoral decided to take no more unnecessary rises. And there is so much that so much felood, so much "revision." that all fun, along with all Hitters is threatened with exiting the order all shall be simulated and the control data for the central shall great and afterhoods the central shall great and settlements unaugural dance on nothing but a

sight of every common whore: as his rist wile sees i), and there is always Richard Gere, in a mighty struggle to the his prawling modernity into a classical mold. Though he loses, and loses badly, he never quite achieves such a milestone of humilation as, say, lony Curlis in THE BLACK SHETE BLACK TONY CURLIS IN THE BLACK SHETE BLACK Woodward and Alce Kruge 1985. *(Clairemont, from 4/19)

CURRENT MOVIES

Ladiflywise. The basic premior has some road Medicinal consistent and set of spare of head of consistent and set of spare of head of consistent and set of spare of head of set of s redef from young Matthew Broderes, video acts, and almost looks, like a son of a lerty Lewels, and benfocully immorbing a leaf to the leaf

Lost in America — Reviewed this issue. With Albert Brooks and Julie. Hagerty, co-written and directed by Brooks. *** (Cinema 21: Oceanside 8)

The Magnificent Ambersons Orson Welles's second move, taken from the Booth Tarkington novel, is stronger than his first, CHIZEN KANE in most ways — in coherence, in complexity, in common sense Welles himself, for a change and for a refer himself. screen in this one. The story tells of this still generated smothly by Tim Hott, of a declining Midwester industrial dynamity, they may be some moutant dynamity, they go uphold proud family customs in the onlush of new ways, new powers at the turn of the century. The portientous Expressionation of Stateley Cotton's Expressionation of Stateley Cotton's denatures the bygone Midwest, in a direct stage to force than Propriess. more tangible force than Progress, however, and this alone accounts for the feeling of debitation and desperation that pervades the desperation that pervades the cavernous home of American arritocrary with 4s steep stancases feed balantades, chilif yellyer and as unseen ghosts of forefathers and traditions. With Joseph Cotten, Delores Costello, Agnes Moorehead. Anne Bauter 1942. """ (Ken, 4/24).

Man of Flowers – Flowers, their cultivation and arrangement, are only one of the obsessions of the protagonest — a *rise cultured middle aged many who in addision.

With Norman Kaye and Alysion 1990 in their Norman Kaye an

pays a twentyish model once a week to undress to an aria by Donizetti, who below the residence of the passions on the them works of this passions on the church organ across the street, who has an eye and a caressing handling for the same of the same of the same of the to the dead mother and posts them to immedit and who experiences childhood memories in the form of the same of the sam for effect. A Luis Bunuel might have given the thing some ruidity statily, the Australian director Paul Cox gives it united at distance and assume and palar His most aggressive sailes are reserved for the ofstoal and world a He drawing class presided over by a stem representationalest ("Accuracy in the watchword"), and a Jackson Pollock of action parent en frenee action. ish action painter in frenzied action. With Norman Kaye and Alyson Best, 1983. 1 (Ken. 4/22)

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CURRENT MOVIES

ittle more grounding in reality in orde to start the tears to flow, and who harbor no hopes that their hero will rise up off his deathbed and dry up the tears posthaste. The factual basis the tears posthase. The factual basis of the story, concerning a Calfornia teenager afflicted with a deformty known colloqually as "florish" or the look of the lion." is both a strength and a weakness it is the second of those things in the shapelessness and drawlessness of the narrative. But it is a strength, at the same time in its surprish of the properties of the strength of the second o

director Peter Bogdanovich understands full well the value of individuality, of idiosyncrasy. But something in him, too, drags him Individuality of dissipanciasy. But is sometiming in mit, sock drags that lack into a dampening, leadedning conventionality. The strange thing about it is that these two somethings may very well be the same thing the auteurst faster in old moves. Bogstanovich the tormer tim critic and curator appreciations to the Used the stame the distinguishing detail the

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At The Movies

A DEBUT AS SCARIFYINGLY
ASSIDED AS ANY SINCE - Gene Siskel - Roger Ebert At The Movies

all excenence through those same moves. Thus the transforms a moderacy to gain and not on the day of the control of the transforms and the transfo

A Passage to India - A sudcious A Passage to India — A judicious pruning job on E. M. Foster's novel of colonal 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

with the last David Lean movie. combination of epic scope and intimis combination of epic scope and infinitis scale, than it has to those full (or overblown epics. THE BRIDGE ON THE RIVER KWAI, LAWRENCE OF ARABIA, and OR ZHIVAGO. Here as there, the epic factor, without the accompanying spectacle and sweep and so forth, means that there will be nlenty of allowance for old-fashioned novelistic virtues, the unhurried point of view shots are enthigs the most entiremagn and emisting things in the entire move: a glaince out the farm window at the insky disterning river, a turn of the head at the scrabble of leaves on the mostope country, and the appearance of a ghostly floating figure on the far side of the head of thing. Fourteen years is a long time to go without making a move, but there is no indication here of a fall off in Langt sources year has a fall off in Langt sources year has

of a fall-off in Lean's powers, such as they ever were. 1984. "" (La Paloma, 4/22 through 25) Pink Flamingos — John Waters's madein-Baltimore cut proce about he battle for the tide of Filmest Person Alive. The combatants are in one corner. Conner Conner and Raymond Marble (she of the coral red hair he of the swimming pool blue), who kidnap hope hitchhisers, impregnate them.



director GORDON JUMP "WKRP in Cincinnati" eds of successful Del Mar Media Arts students ni residuals and pay base of \$319.00 per day! The new faces. Call for free interview by appointment

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hisher crown circus clown eye makeup, and some prefty unsantary habis. Waters displays a certain taste for artifacts of American Camp, but his sloventy styletessness and the brash hamminess of his actors leave the ideas in the raw, or in the womb. There's little in the move that wouldn't be just as effective. If that is the worth heard second hand, or — what is no heard second-hand, or — what's no better — witnessed in person rather than on screen, 1974. • (Ken, 4/20)

The Purple Rose of Cairo - A move by, but not with, Woody Allen.
And the inevitable question to ask with any Woody Allen move — whos the inspiration this time. Fellini or Bergman? — can be answered as follows: Fellini, specifically THE WHITE SHEIK, the one about the provincial full color, and flees out the ext with a move-mad hash house waiters who is seeing the move for the fifth time. And even further unlike the Keaton, it is no mere dream. With a faritisty level every bit as high as in ZELIG. It was unavoidable that questions should come up in the viewer's mind without being put down on screen. Little matter SHERLOCK JR. is open to intolocking too but neither there no retrocking too too. matter offertubuk Afris open to intpicking too, but neither there nor here can enough into be picked to undermine the overall brilliance of the conceil. And in sharp contrast to ZELIG, where the joke wore out long before movies end, here it doesn't. You might only want to squirm while

CURRENT MOVIES

ng for it first to arrive. After that any length. And the ending, given what comes before, is both logical and outhing. Mia Farrow, Jeff Daniels. Camino Cinema 4, from 4/19

ashion Valley, La Jolla Village, fro 1/19, Wiegand Plaza 6, from 4/19)

genealogical revelation, very much he same line as the sole revelation HE EMPIRE STRIKES BACK

the three that can stand on its own Mark Harnill, Harrson Ford, Carrie Fisher Billy Dee Williams, co widen (with Lawrence Kasdan) and executive produced by George Lawrence executive produced by George Lucas, directed by Richard Marquand. 1983. * (Carousel Cinema 6; Clairemont, from 419; Colege, from 4/19. Parkway, Star, from 4/19, Strand, from 4/19, Sweetwater 6)

Rope — Hitchcock's celebrated experiment in single-takes, joined loyether so as to create a unity of time effect, is a bit less rigorous than looped to be seen as a single control to the control to the seed of the control to the transfer to the seed of the control to the transfer to the control to the transfer to the control to the transfer to transfer transfer to transfer to transfer to transfer to transfer to

chitakter, chear angle posens of ambiguist, prevent stereotyping, and hold back the move from rushing all the way into the Capra esque anti-intellectualism so previient at that time and since. John Dall, Farfey Granger. Cedici Hartwicke, 1981. loose modeling of these on the inflamous Leopolds clost case reveals a tree becomes on with the subject of months (if the sub-read experiment months (if the sub-read experiment months (if the sub-read experiment second for Hillings on the pull for second for Hillings on the pull for having available times of the subject when the pull of the extended that when the basis of the extended that the control of the subject profession includes and their the subject to the subject sub Cedric Hardwicke, 1948. "" (Ken, 4/21)

Sanjuro — In the sequel to les YOJIMBO, Kurosawa, keeping a smart eye on the box office, choreographs even wilder, grander action scenes, however, the interent confidence and

Stop Making Sense — A concert movie and nothing more, and as narrowly focussed a one as ever was little of the live audience, nothing of th and the concert charget by Dawet Byrne) is probably better to look at than most mere concerts. But in the long run, neither the staging of the concert nor the firming of it, nor both those efforts put logother, as remove enough or distracting enough to take



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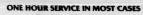
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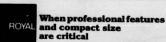
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CURRENT MOVIES

aeoloky indexidon i the ignord allaying by John Cusaca as a concussorent college healthain is admitted behavior of the Murray, Unan Ayenoyd John Berushi. Dustin Hollman, et al. but after al. a col of college health in each file must draw on the some sources. We come at Purpai 1985 (James Chemia 4: Puzza Bonta, from 4:19: Lift Glasshouse).

Sylvia Scarlett - Kathanne Hepburns transvestite role — si disquised as an adolescent box move flooped on its first release, ostensibly because her fans had difficulty adultising to her change of image, still, she certainly seems closer to Katharine Hepburn than to an directed by George Cukor 1935 " (Ken. 4/18)

before I also destroyed, and the is alread of the police on the trail of this new sort of serial killer targeting exception in the LA, prince book with the name of Sarah Comnor. The future more than ever is now. What could have been a repetitive shauldon (you can't seen a pool by only down has been worked out with some disease) come with all their basel stores. One can will all their basel stores are in this one source with all their basel stores are in this one source with all their basel stores are in this one source for their basel stores are in this one source for their basel stores are in this one source for their basel stores are in this one source for their basel stores are in this one source for their basel stores are in this one source for their baselines. the process is secondary expressed to us. "God, a person could go crazy, thinking about this." Within the precepts of such stories, this one is as neally feel up — and in that unexpected epilogue in a desert gas station, as touchnipply so — as one could ask. And in the turn of events ranget has been sent back through time from 2029 A.D. to the present day, under Herod-like orders to kill the whereby the soldier from the future becomes retroactively much more than just a loyal disciple of humanity:

this so-fi staple as anywhere outside of SOMEWHERE IN TIME. With Linda Hamiton and Michael Biehn; directed by James Cameron. 1984 "" (UA Glasshouse 6, 4/19 and 20

Top Secret — What starts out as a spool of the Cold War spy adventure ends up as a spool of the Second World War underground adventure, with side trips into other genres alon. with two the directorial framewate of Jim Abrahams, David Zucker, and Jerry Zucker (AIRPLANE). AIRPLANE! and AIRPLANE! has come up with enough decent gags to sam-pack a Coming Affractions trailer. Which this would have been better left as. The decentest of the gags are in the trompe l'oeil category, but the filmmakers can't be credited with

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ading Places - THE PRINCE AND

ing Places — THE PRINCE AND PAUPER set in modern day delepha and without the gimmick e two social opposites being and duplicates. The princely e to the contrary, is a WASP local wizard and the pauperish a phetto black, and they trade is a glieto black, and may frace or amough no choice of their own through the mischlevous vention of the Duke brothers, of e. 8 Duke commodities brokerage, der to settle a wager on the old dity vs. environment debate that of them has been reading up or contine American. The social

against the Dukes, and the move must go the find in third or loath on is dulf. Then again, the Dan Aykong character is always less plausable, less sympathetic, less will acted than the fiddle Murphy character, so that the move is only fulf all movie even in its belief two thots or three loanities With Right Bellamy, Don Ameche, and James Lee Custin, discharbity, Island James Lee Custin, discharbity, Island Landis, 1983.

Uncommon Valor — Following up FIRST DLCOO. Text Nockhelf converses another post Ventram therapy sension. This one, about a POW rescue operation in protewar Laos, ackleroses the specific feeling that there is "unfriedheel businesse" or as it is put elsewhere, that the books are still "in

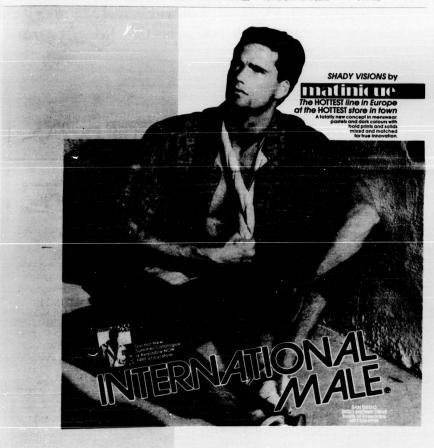
the test (parentereded) Cease by the Verbrain excesser on a fire said to face undergoes one pre-fidage of the condenger of the condenger of a DHY DOZEN OLINE OF RAMARON Symposis brinds APT the RAMARON Symposis brinds APT the Condenger of the Condenger of processer of the Price of Briggs and where calling it, or the condenger of the the condenger of the cond

Witness — Peter Weir takes up his interest in Culture Clash and sets it down in modern day Pennsylvania, where the Amish community assum

policeman. Indeed out in Memorane country endaged in a cultural exchange program in which Goy Stuker learns to mis a cow, and teachers beyond the students of the students of

philipsophy With Harmon Ford. 1985 (Grossmoot Matt. Sports Arena 6. Studio J Cinetrias, Irom 4/19. Sweetwater 6. University Townie Centre. Vidage. from 4/19. Vineyard. Two. 1991.

Yojimbo — Alera Kurosawa's bloody reinded political parable about the struggle for supremacy in a godforsaken 17th century rural village. The feudats on both sides are uniformly petty, pina braned, and balboonish tithe only thing protecting.



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

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Purchase one entree

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WATERBED COMPLETE QUEEN SIZE system includ-ing pedestal with storage, headboard, padded rails \$120, 9 drawer dresser \$75, told Singer sewing ma-thine, portable with case \$65, \$62,7041 WATERBED KING SIZE with bookshelves and six drawer pedestal. Everything included. Beauchur and in great condition. Moving, must sell \$150, 212-2589.

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All items prepared fresh from scratch by our students. For to-go orders call 233-0184. sen 7:30 am-7:30 pm, breakfast, lunch & dinner. Monday-Friday only

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TWO LARGE SHAG RUGS, Ideal for rentals \$25 each, yellow/chrometable, 4 chairs, leaf \$35, 2 - 15" radial tres A1, \$25, 1 show the \$10, 281,0229 TYPEWRITER, IBM SELECTRIC, 13 inch platen, \$250 ned Executive D model typewriter, \$125, Olivett typewriter, office electric built type with self-correct ring key, \$225, 692-4104.

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SOFA AND LOVE SEAL brand new unused, earthcones, loose sushions, worth \$610, sacrifice \$265 [will sell separatery]. New queen size sofa-leeper, earthcones \$1225, 475-9001. SOFA AND MATCHING CHAIR, gold and earth tones, excellent condition. Gas lawn mower, almost brand new: 296-4312.

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Early American bedicion furniture, chairs, wa retary, oak wall system, all expensive pieces offers, 435-0687 SPEED OLEEN elector dryer in good mechanical condition. Must sell quickly, make offer Tony 258-0534.

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DIAMOND BRDALSET 14 karet gold weh 1/2 karet Dilliant cut diamond, sur 6. Appräxed 51200 aus portiete carry care, type thange, coven, cost 13 8, and 1800 Savel Leave message for Gall at 277-0810 ser 1100 250 1108

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PLAFFORM BED, queensize with materies, tesk fin-ion, in very good condition. Asking \$135. Jan. 249-0327 Jahr 6-2786.

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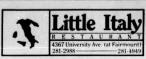
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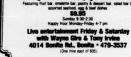
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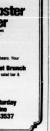
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CORVAR SPYDER 1963, excellent in and out. \$2000 negotiable: 562-6577 after 4 pm, weekends

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HONDA CVCC 1974, runs great. Very reliable. Ex-cellers transportation, geet gas mileage, 5800 or saling \$1590, but willing to discuss any reasonable between the Territory and westerds. Main \$788993 or \$150, 2015, \$150,

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27 February 1 February THE/NDERBIRD 1955, goldenood yellow, sink shift tomota Texcell, 1980, Siver metallir, 5-speed, air with overdrive. Same owner 20 years, 112,500 conditioned. AMFMI steres, very clean, good rub 272-7-586.

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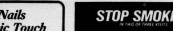
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HOUSE TO SHARE, Mira Mesa area. Large private room, share bathroom. Garage, large yard, patio. backs on to a carryon. 5275 a month plus 1/3 utilities. Sharkson 504, 504. VANATED FEMALE roommate over 25 who worst-nights to share 2 bedroom, 2 bith humbed apar-ent with female, 65, in Partic Beach shoulters, scharges, settlement sequent \$275 month, 375 on post Librine paid Leave mensage 2753-35400 on the control of the control paid settlement and the control paid settlements.

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WANTED 10 or 12 speed boycle. Must be top qual-ity, reasonable and frame size 57cm or 23" 425-371, 422-2524

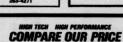
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LA JOLLA SOUTHPOINTÉ condo. 3 bedroom 210 tuen, share with two male studentsiprofessonals. Quier, near UCSD. Steinway grand. No pets, smok-

YOUNG COUPLE SEEKS professional person to share ruge well furnished Tierra Santa home. Fire-place, dishwasher, washerldinger. \$267 month. Call \$71-1759. Near Balboa at Freeway \$5.

FBLIT TREES FENCED-IN yard spacious surist private room. balcony, arched cellings, bein Sale, quier neighborhood. Want malelfemale non-smoket prefer vegetarian (or almost). No dope, loud parties, or perpetual television. Per-cime pareir of: 1322, 296-7300, ext. 59 or 281-2330.

FEMALE PROFESSIONAL to share large 2 bedroom. 2 bath secluded caryon home near Balboa Fark Yard, fireplace 1375, Share 717-4939 CARDIFF CUIET SALARIED male seek third to share condo close to coast. Responsible only \$265 plus draws. Available immediately 944-0701 evenings. CARLSBAD, VISTA, male will share with two working males, very nice condo, tennis, swim 1250/month plus 1/3 ubities. References, May 1, 416-6307. ROOMMATE NEEDED to share beautiful new condo Own matter bedroom with bath. Laundry, Jacuzzi, pool & morel 1300. Nonsmoker Mira Mesa. Richard 695-1234

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LA JOLLA BBD ROCK area, young professional to
share 2 bedroom apartment. Available June 1. Refetences required. 5137:50, 112 utilistis, deposit Bonnie 456-2708 evenings, 457-3920 weekslays. CHRISTIAN FEMALE ROOMMATE to share 3 bed-room house in Mira Mesa with same. 1350 includes all utilities. 1850, phone, washer/dryer, pool. Call Nathy at 271-9328. ROOM FOR RENT Large house in Mission Bay, South Clairemont, Male student or older gentleman preferred 276-8764 or 276-0246. CHULA VISTA FEMALE WANTED, employed, pro-fessional, nonsmoker, reasonably near, share two bedroom; two bath furnished condo in quiet area. 421-2934, trave message. WANT QUIET, mature gentleman, over 35, non-imoler, to share very large beautiful home, near 5DSU Indoor pool. Owner often gone, 1500 in-cludes phone & utilizes 552-391.

DEL MAR available May 1st. Furnished bedroom, share large bath. Norismoker. Washer, dryer, fire-place, pool, 1290. 481-1802. Keep trying! EASY GOING GOOD NATURED GUY (40) share my 2 bedroom apartment with employed, considerate male. Near Kearny Mesa Many amenities. \$300/month. 792-8928.

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MALE/FEMALE for East San Diego, 2 bedroom house with male, 32 Yard, cat. Prefer health-orienced quiet, clean, employed, nonsmoker \$215, 1/2 courses, 794-8272. FEMALE DESIRED FOR ROOM IN HOME with pool. SOSU area. Prefer mature, neat, responsible person. Available June 1st. 1275/month. Bern 581-8414 PENASQUITOS ROOMMATE wanted to share 2 bedroom, 2 bath conds, pool, hot tub. Male or fe-male lively nonsmoker. Curt 484-2897 evenings. FEMALE HOUSEMATE, nonsmoker-drinker, 2 bed-room house, Crown Point, Pacific Beach, 1400 + deposit, Utilities included. References, 272-1918 af-ter 5 cm. FEMALE. 2 ROOMS available in nice 5 bedroom, 2 story house. Own furnished room, bath, littchen & laundry & phone privileges, \$200 total, 422-1044.

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FEMALE ROOMMATE WANTED by May 1st. 2 bed-room 1 bath apartment in Mission Bay area 5255 and 1/2 uplices. Call Chris evenings and weekends 276-7380.

FEMALE ROCMANTE WANTED Non-moker Funds (1995) — noticed 2 beforeour _2 best control Own monks for must let halp must interested in 2 comits 1966 & must let halp must interested in 2 comits 1966 & must let halp must interested in 2 comits 1966 & must let halp must interested in 2 comits 1966 & must let halp must interested in 2 comits 1966 & must let halp must be compared to the common services of the common se

FEMALE WANTED, own room in large house near SDU 1176176 Seach 4 bedroom. 3 bath house with pool and fireplace, needs roomsate. Near SDU 11761769 among has one unites. Per ox John 28:40617 enerings. FEMALE 35 AND UP to share nice 2 bedroom and 1 both apartment in Pictura. Must be next and easy going Tolanda; 223-7987.

FEMALE. 20 years old with infant desires 1 bed-room and roommate who will babysit. Gigi 278-8100-est 195. Non smoker, no drugs, no pets Con-sponsible, immaculate 1250 276-0172.

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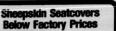
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FEMALE WANTED TO SHARE nice two bedroom furnished condo. Near SDU and busines Own Valley area. Must like pers. \$350, ubities included hashnown. Must be nonunnies \$300, 255,8824.

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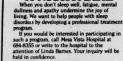
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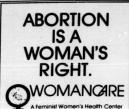








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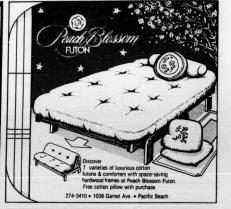
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THE READER PUZZLE #353 Opening Remarks

Each of the lettered instructions at the right is designed to get you into a product below. Of course they are not drawn to scale. See if you can match them up, for

> flour trash bags milk ketchup

By Don Rubin

biscuits Pringle's grated cheese Cheerios Band-Aid

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
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Beach or Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San

Puzzic, P.O. Box 80803, San Diego, CA 92183 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).

4. Employees of the Reader and their immediate families are not eligible.

their immediate families are not eligible.

5. In discourse of dispates or 5. In discourse of the judges will be final, and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls on the puzzle of t

Winners of and Answers to Reader Puzzie #351, Ad

nauseam The puzzle added up to 6 501 006 101 But in Roman of a famous Latin quotation by Julius Caesar: "Veni, vidi, vici" — "I came, I saw, I conquered."

> 904,006,599 5,000,000,000 9,004,044 461,047,910 1.001.032 32,365,102 38,502,004 30,020,010 11,405,254 13 003 595

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VIDIVICI

Of the eighty-seven scholars who tried, thirty-six were true nathematicians. The winners are

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 Guy Ito, Encinitas
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5. Barbara Klawe, La Jolla



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OFF THE CUFF Do you forgive Richard Nixon?



Yeah, I forgive him. He did do wrong, okay, but most everybody in politics is crooked in one sense or another, he just got caught. I think a lot of people are paid to keep their mouths shut all the way down the line and it still goes on and it still will go on. They should have left Nixon alone a long time ago. I'll tell you I got really tired of all the publicity. Years and years afterwards they're still bugging him. I think he was a pretty good president, at least he opened up communication with China. When it comes to politics a lot of people are hungry for power and do stupid things to get it. I'm just getting a little tired of hearing about it.



Citizen Anaheim

No, I don't forgive him. He violated public trust. You can't give forgiveness unless someone asks for it. I mean, if someone steps on your foot and you say, "Ouch," and the person says, "I'm sorry," then you say, "Don't worry about it," or "That's okay." The only mistake Nixon ever admitted to was being caught. As a president he was a living contradiction. I give him credit for Red China. Who would have thought he could be effective in foreign affairs and totally inadequate in domestic affairs? Just the opposite of Johnson, Nixon never accepted any guilt. It's like saying to someone, "You're forgiven." And they say, "What did I



Pearl Rogers Salesclerk

East San Diego I think every president is crooked to some degree. As far as being president again, I wouldn't want Nixon. But yeah, I do forgive him. He suffered a lot, so did his family. He made friends with Red China and I think down the line that's going to mean a lot in case anything was to ever happen. Okay, Nixon did do something wrong. Even though he never really came right out and said he was sorry, he knew and said ne was sorry, ne knew he blew it. It kind of bugs me though when people can't just say, "I'm sorry," So I'm glad he was hurt in some way although I think it was okay for Ford te pardon him. I don't think people should hold a grudge forever.



Hairdresser City Heights

Forgive him for what? I was really little when it all happened. I don't remember much of it. If he invaded somebody's privacy, that wasn't right. I watch the news all the time. Everybody's crooked in politics. Most of them get off. If it was you or me doing the same thing we'd go to jail. I think it's neat watching trials and stuff on TV, like this Hedgecock thing. Like I said, I think all politicians are crooked. I mean, maybe he knew what he was getting into, maybe he didn't. I would have been like the one juror who held out. I like him. You've got to forgive people. I mean, nobody's perfect.



Tom McDermott Restaurant Management North Park

I hate to admit this but in '68 I voted for the man. I just didn't like how Humphrey handled Chicago. Nixon came along and said, "I'll end the war." He said he had a secret plan. Seven years later we limped out of there under Ford. I was a little naive back then, I wanted to believe him You have to give him credit for foreign affairs. though. I forgive him only in the general sense that you forgive people. It's difficult to forgive someone who never really acknowledged any of the blame.

Lin Jakary

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