



avoid the thunderstorm in the west and passengers on that side are crowding the windows. The black bank of clouds is randomly lit from within by strokes of lightning that burst and fade. It's a rich, gold light, wonderfully illuminating the edges and convolutions of the fat clouds and the faces profiled against the windows.

The plane circles and eases into the long descent for McCarran airport. We drop below the bottom of the clouds and for the first time the lightning - a shapeless muted fire inside

the clouds — has form. Spectacular chains, double forks, and jagged spears stab into the round hills to the southwest. A particularly violent pair of spears, dueling across 5000 feet of sky, provokes gasps and "My Gods, from that side of the plane. My seatmate, who has studied a copy of Scarne on Dice since he boarded, looks up and over at the windows. "Amazine!" It saw.

"Amazing!" I say. He smiles and puts it in Nevada per-But wait until you see Fremont Street. You stand on the corner by the Golden Nugget and the lights roll over

Square."

This is my first visit to Las Vegas. I'm here to cover a sporting event for a magazine. When the assignment was offered, I didn't think it over for long, but I did think it over. Once you reach a certain age, you not only take credit for what you've worled. Taking the assignment meant that I would be denied the pleasure of saying. "Las Vegas? Never been there!"

In the airport, awaiting the shuttle

In the airport, awaiting the shuttle

By Lou Mathews

# When women apply themselves, they can get almost anything.



Kasy Sterns, Preferred Credit Line Personal Computer, \$1,500











At San Diego Trust, we believe that nothing should stop a woman on her way up. Especially her bank.

That's why we support women with a full range of credit and services. From loans for cars to home improvement; from vacations to children's education. With fast approval and delivery of your money. Or choose a VISA, MasterCard or personal line of credit. Plus, we offer a variety of business loans including financing for equipment, accounts receivable and construction.

And a 7/24 Banking Card provides convenient services, such as the largest network of automated teller machines

in San Diego County. Or use it to purchase groceries and gasoline. Or look to us for advice on managing your money. We offer beginning and advanced Fiscal Fit-

ness Seminars as part of our Women's Financial Network. So if you're a woman who's going places, make San Diego Trust your first stop. Whether it's credit, an



The key to the city. account or advice you need, we'll And borrowing money.

Stand By Your Brothers

In response to your article, "The Disease" ("City Lights," April II), this is to inform you that the views expressed in that article do not reflect the views of all, or do not reflect the views of all, or even the majority, of lesbians. On the contrary, lesbians have flocked to the assistance of the gay male community by responding to the widely publicized annual, and national, "Blood Sisters" drive, started in San Diego in mid-1983. Gay women across the country. Gay women across the country give their blood into a fund available for use by gay men, who can no longer give blood themselves due to the AIDS crisis

Further, lesbians have don rurner, testians have donated money along with the gay male community at frequent AIDS fundraisers. The most recent such an event in San Diego raised over

### **LETTERS**

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephonenumber. Letters may be edited for length and clarity.

While AIDS is not totally a gay male issue (in some countries, such as Zaire, the disease is found mainly in the heterosexual population), many lesbians stand by their gay brothers in this time of

or itsis.

We, the women members of San Diego Front Runners, a mixed gay and lesbian running club, are concerned by the attitudes you chose to highlight in your article. Incidentally, some of our members who were present at the meeting described in the article remembered that supportive ideas were also voiced by participants, but they were, unfortunately, not quoted in your article. In fact, the

#### Frank Abstracted

what would appear as direct quotes in your bathhouse article last week in your bathhouse in "City Lights."

in your radintous arrive has vest.

To intempt to set the matter back to intempt to set the matter back to intempt to set the matter back to intempt to set the the back to intempt to the peneral homopohosis that exists in the community. (Homophosis defined as a fear of gay sex and gay lifestyles.) Homosexuality is a natural form of humandiversity, no more or no less than exists in heterosexuality.

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During the interview, a string statement was made by me that we are involved with a disease that raises many, many subconnections issues. Among these is a fear of death and dying, fear of pain, and feating to sile fear of sea, AIDS is affecting to sile for the pain of the pain

to mature very rapidly by making in face our issue. Finally, to chief you for the way us ensationalized the bathboure issue without being direct in your article did nothing positive and in fact distorted the faces. The original context for the interview was neglected by your showing, once again, your policy and obsessiveness about gay lifestly occupant you way to be considered the policy and t

relationships. If you really want to report about the issues on AIDS, then stop regarding the gay community through the bedroom keyhole. Hal Frank, director San Diego AIDS Project

Lincoln Logged

"Now. Sweep Up the Citations" ("City Lights," March 28) is an expose by the Reader of an apartheid police strike force that is directed against the tribe of homeless that struggles to survive in miserable circumstances, right in miserable circumstances, right in miserable circumstances, right in the midst of San Diego. Economic apartheid is alive and well in San Diego, and is both well in San Diego, and is both condoned and promoted by the administration of our illustrious imperial Mayor, Roger the Dodger, Currently, we can see our city's apartheid policy being implemented against the poor and homeless by denying many of them access to the downtown public library.

library.

A pervasive political climate prevails in San Diego that permits the San Diego Police Department to enforce South African-style to enforce South African-style apartheid policies against this city's homeless tribe. City Councilman Usuldo Martinez has publicly espoused on many cocasions a policy of deportation occasions a policy of deportation cocasions a policy of deportation cortical the control of the control of the control of the problem of undocumented aliens in San Diego and the rest of the United States, he rightly fights and advocates their policy of the control of the co

ever bothered to champion the rights of the city's homeless tribe. despite my many requests for it to do so. The ACLU of San Diego is so so. The ACLU of San Diego is more concerned about the rights of little girls playing on little boys' softball learns than the rights and needs of homeless children, sweme, and men. Apparently, desperate people pershiligi nour midds is too trite and trivial an issue for the ACLU to bother with the control of the account of the accou

innocent downtown residents solely on the basis of their economic status. I recently saw solely on the basis of their economic status. I recently saw solely on the basis of their poor young man who claimed a be waiting for a bus. With a fair amount of effort, including werbal abuse, the police managed to provoke this person to elicit a should be solely as the property of the prop



Highlights of Upcoming Events The second annual Rosarito Spring Festival, a Gilbert and Sullivan operetta at Palomar College, and the freeform work of local architect Kendrick Bangs Kellog Events Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries... Guide to the Theater Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory .....

An Even Break Sooner or later, everybody goes to Las Vegas.

City Lights A riparian repair plan in Mission Valley, a local

Straight from the Hip Matthew Alice broaches the roach question and handles dancers T&A

The Inside Story Herman Baca turns up the heat on controversial plans for an Otay Mesa raceway, and a fight to let voters decide on San Diego's managed-growth future.

By Paul Knueer

Theater No pace for the absurd: Jonathan Saville on an uneven offering of Ionesco and Anouilh at San Diego State ......

Movies Texas is the common ground of two dissimilar movies reviewed by Duncan Shepherd

Restaurants Eleanor Widmer pens a passage on Indian food in her review of La Jolla's Ashoka...

Quarter Notes Three pianists: Peter Donohoe with the San Diego Symphony, Murray Perahia in La Jolla, and Glen Montgomery at the Civic Theatre: and the La Jolla Civic-University Orchestra on KPBS-TV. By Jonathan Saville ...

Comedy The audience gets a little involved with comedian Joe Nipote. By John D'Agostino

man's life of trivial pursuit, snorkeling for mail in Pacific Beach, disco crime at SDSU, and more

Letters

By Paul Krueger...



Ernie Pook's Comeek I adore you. By Lynda Barry 31 The Reader Puzzle Space shots. By Don Rubin . Off the Cuff Explain baseball to me. By Lin Jakary

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City Lights

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from a page in his hometown newspaper in Far Rockaway, New York. Since then, Higgins, who moved to San Diego nine months ago, has become the weekly cartoon's most prolific contributor, with more than 250 published submissions to his credit. And on the occasion of his one hundredth contribution just

four years ago, Higgins notes proudly, he himself was the subject of a Ripley's strip,

Among his favorite Ripley's contributions was an item about Baldasare Forestiere, an Italian immigrant who over a thirty-seven-year period in the first half of this century dug a thirty-five-room home, with a

"I always told friends who were going out of town to collect newspapers and magazines from the areas they were visiting and bring them home to me," says Higgins. "Then I pored through article after article, underlining with a blue pencil the one or two lines that contained the oddity and sending in the whole article to King [Features, the cartoon's syndicator] in postage-paid envelopes they supplied me with. They would check the facts for accuracy, and then one day several weeks later I'd see a whole cartoon drawn around one of my ideas, with my name

mile of connecting tunnels, completely underground, using only a pick and shovel and without blueprints of any kind. Another contribution told of an

Relieve It or Not! Description of the same of

> THE" BIG HOLE" -THREE TONS OF GEMS VALUED
> AT OVER A BILLION DOLLARS

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For four years this arrangement worked well, Franklin says. Over the course of more than sixty disco dances, his company saved money by avoiding the high rental fees normally charged to off-campus organizations, while the various student groups that rented the hall at the lower rate could earn several hundred dollars for doing practically nothing.
(These student groups initially were black groups like the Alpha Phi Alpha fraternity, bu later included such unlikely official "sponsors" of black dances as the nonminority

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getting rid of Brother and Brother and, hopefully, the disco dances," this Aztec Center staff member believe That's not exactly what

happened, though.
"Essentially, Steve Franklin
showed all these student group three men.

But that's only a hint of what's really occurring, adds

newspaper, the Daily Aztec, and a few weeks later the school's Associated Students Council held a meeting to discuss the problem. At that discuss the problem. At that October meeting, recalls one Aztec Center staff member who asked not to be identified, A.S. Council members listened in horror to campus and police and security officers testify of other, less publicized incidents of violence that had taken place to experie. at previous Brother and Brother dances over the years: among them were a stabbing, the armed robbery of the Aztes Center ticket office, and numerous fights, both inside the hall and in the nearby

how to make a lot of money, and now they pool their money and put on these dances themselves," says the center staffer. "And they're still usin the same DJs, the same sound and lights equipment, and the same advertising channels, so they're getting the same crow which is what's been causing all these problems in the first

place. So things haven't really changed much at all." Indeed, less than three months after the supposed "ban" on disco dances another dance was held at Montezuma Hall, and since th start of the current semester at the end of January, there have been four more, each market escalating number of violent incidents, both in number and

officer Steve Cline, one of the six campus security officers assigned to watch over each dance. Cline says there are as many as fifteen — and no fewer than seven — incidents at each dance, from fights and inebriation inside Montezuma Hall to a variety of problems outside the facility (where the campus police concentrate most of their coverage), particularly in the two parking lots directly across College Avenue where dancegoers are told to park. Cline says before each dance, officers are told by their superiors to pay special attention to the parking lot, where car break-ins, windo smashings, and drug use is

are even more problems this semester than last semester," says SDSU campus police lieutenant Steve Williams. The instructed to keep an eye out for stolen cars, and in fact have two most publicized incidents. Williams says, were an assault March 30 in which the victim required more than sixty stitches to his head, and a

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Cline says. "But there are usually a lot of minors drinking, people fighting, things like that, not to mentio other incidents like car other incidents like car burglaries, which are going on all the time. And once we even had an attempted arson, which we stopped just as the suspect had finished pouring gasoline over someone else's car and was about to light it on fire." was about to light it on fire." Cline says that cars belonging to SDSU students who live in Zura Hall, just north of the disco dance parking areas, recently have been targeted by bands of roaming car stereo thieves, and he and his fellow officers have also been told by activities "because protecting students is, after all, our

primary concern."
So far, though, there's no solution in sight other than to ban the dances outright, something the administration doesn't want to do for fear of appearing racist. "We can't just eliminate black discos, because ideally the purpose of a university is to serve as a cultural center for bringing the community into the university." Lieutenant Williams says. "But if the injuries and assaults keep getting more and more serious, the university is going to have to take some sort of stand —

Representatives of black studeat groups, however, say the problems are being overpublicized. "There are a ity Lights



Getting To Be A Habitat?

Amid shopping centers, gravel quarries, golf courses, and the rest of the congested mishmash of Mission Valley, the San Diego River amazingly retains small pockets of wildlife habitat. So three years ago when the high-ries ago when the high-rise
Commonwealth Bank building
was erected beside the river
just east of the 805 just east of the 805 interchange, the U.S. Fish and Wildlife Service made sure the developers were committed on paper to preserving and enhancing the nearby river-bank. But so far, neither the fish and wildlife service nor th city, which owns the strip of land in question, is happy with

Before the building could go riparian growth. Now the area looks markedly different from the plan, with two small ponds up, the city required that the developers — the LPI Corporation — construct a four-lane road running beside divided by a wide thicket of cattails, and few trees. The area that was supposed to be open water is largely overgrown with cattails. "Right from the the skyscraper and parallel to the river and which would connect to Camino del Rio North. This was city land, and beginning the revegetation hasn't worked as designed," says Jack Fancher, the fish and North. This was city land, and ultimately the city had to get a federal permit so that the developers could buildoze a two-acre patch of the federally protected wetlands. In return, deal was worked out wherein the developers would create another five acres of riparian habitat. Under the agreed-upou plan, the river beside the building was supposed to consist of alternating ponds and open water, lined with cottonwood and willow trees, among which would be patched. wildlife service biologist who has been monitoring the project. "Two of the three parcels that were to be replanted are a total bust for being wetland habitat, due to poor execution. They just didn't do the job right."

Fancher says that the wrong mixture and size of trees and shrubs was planted in 1982, and aside from that, some of the plantings have died from (continued on page 35)

CAT Scan Needs Kitty

Though the monstrous cost of health care has prompted some county hospitals to refuse treatment to uninsured patients, these same hospitals still buy the mewst and best in medical equipment. In Tijuana, the situation is oddly reversed: situation is oddly reversed:
government-subsidized
hospitals guarantee beds for the
sick, but technology — even
when it's free — is sometimes
neglected. Last Nowember, for
example, Chula Vista's Bay
Hospital donated a \$200,000
CAT scan machine to Tijuana
General Hospital. The
machine, which takes
sombisticated computerized sophisticated computerized pictures of a patient's brain and body, would benefit both the

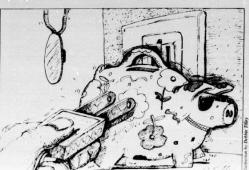
hospital's Mexican patients and injured U.S. tourists who are routinely transported to Tijuana General after auto accidents. Without a CAT scan Tijuana General's physicians Tijuana General's physicians often could not determine the extent of an accident victim's head injuries, making it difficult to diagnose and transport safely back to San Diego the four or five Americans with head injuries they see each month. Yet six months after its delivery to Tijuana General, the donated CAT scan hasn't been put lino operation, and

among which would be patches of bulrushes, cattails, and other

been put into operation, and the hospital's chief executive i still trying to raise \$12,000 to hook up the machine. Before the sophisticated device can be used, the room in which it's

and shielded with lead plates. The hospital's director, Dr. Miguel Angel Robles-Friedland, asked the federal Ministry of Health for money to make the improvements, and two federal officials last month visited the hospital to prepare cost study for the project. Meanwhile, Robles-Friedland Meanwhile, Robles-Friedland says he may take on fundraising himself by having the hospital stage several charity balls to secure the construction funds. And staffers at Chula Vista's Bay General may help out by asking South Bay Lions and Kiwanis clubs to donate money. But seen whom the lead; But even when the lead-shielded room is built, the CAT scan may still sit idle while technicians are sent to Mexico

City for training.



#### And A Snorkel Box On The Side

In the language of the U.S. box is a mailbox with an extended depository facing the street, so that motorists can street, so that motorists can theoretically dump letters without having to get out of their cars, says post office spokesman Jerry Vega. Never resolved, however, has been a way successfully to translate theory into practice: Americans drive on the right Americans drive on the right side of the road rather than the left, and since snorkel boxes can't be positioned in the middle of the street, they are often useless to solo drivers whose arms simply can't reach five or more feet across to the curb. In fact, notes Vega, the only way around all of this is for the snorkel box to be positioned on the left-side curb on a one-way street or alley, or

norkel, or any snorkel, for that matter, so Sykes and othe Pacific Beach residents had to put up with the inconvenience of having to get out of their cars whenever they wanted to mail a letter. But they somehow managed to endure all of this, Sykes says wryly, by eagerly looking forward to the opening of a newly constructed post office on the southwest corner of Cass and Emerald streets, where residents had been promised a reappearance of the prized box by postal service officials. But when the new post office opened last May, the left-hand snorkel was powhere to be found. At the last minute, postal officials had decided traffic would be so heavy that a left-hand snorkel next to one of the driveways would create more of a burden through added congestion than mere convenience was worth, and instead two regular right-hand snorkels were installed along Cass Street. Sykes and his colleagues on



on the left side of a driveway to a post office or private parking lot. The latter solution, Vega adds, has almost never been put into effect; to this day, only twelve of the city's 2600 mailboxes are left-hand snorkels, three of them in the driveway of the main post office on Midway Drive, another on a one-way street i Clairemont, and most of the others alongside one-way streets downtown.

For many years the exception was the box at the old Pacific Beach post office, located on the northwest corner of Garn Avenue and Fanuel Street. A left-hand snorkel was left-hand snorket was positioned adjacent to the old post office's driveway, right near the building's front door, until the postal service lost its lease to Windmill Farms two years ago, recalls Pacific Beach Town Council president Jeff Sydes.

Sykes. For more than a year, Sykes says, the post office found a temporary home across the street. There was no left-hand

the council complained to the council complained to postal officials, and last January the postal service told them they could have the box if they could find a place to put it. The council's efforts to find such a location have been fruitless, but its members are not quite ready to admit defeat. The council is now studying several church parking lots in the vicinity, which Sykes says are used mainly on weekends and thus may be more suitable for a left-hand snorkel.

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Amid shopping centers, gravel quarries, golf courses, and the rest of the congested mishmash of Mission Valley, the San Diego River amazingly retains small pockets of wildlife habitat. So three years ago when the high-rise Commonwealth Bank building was erected beside the river was erected beside the river just east of the 805 interchange, the U.S. Fish and Wildlife Service made sure the developers were committed on paper to preserving and enhancing the nearby river-bank. But so far, neither the fish and wildlife service nor the city, which owns the strip of land in question, is happy with

Before the building could go up, the city required that the developers — the LPI Corporation — construct a four-lane road running beside the skyscraper and parallel to the river and which would connect to Camino del Ric North. This was city land, and ultimately the city had to get a federal permit so that the developers could bulldoze a two-acre patch of the federally protected wetlands. In return, a deal was worked out wherein the developers would create another five acres of riparian habitat. Under the agreed-upon plan, the river beside the building was supposed to consist of alternating ponds and open water, lined with cottonwood and willow trees among which would be patches of bulrushes, cattails, and other

riparian growth. Now the area looks markedly different from the plan, with two small ponds divided by a wide thicket of cattails, and few trees. The area that was supposed to be open water is largely overgrown with cattails. "Right from the beginning the revegetation hasn't worked as designed," says Jack Fancher, the fish and wildlife service biologist who has been monitoring the project. "Two of the three parcels that were to be replanted are a total bust for replanted are total bust for being wetland habitat, due to poor execution. They just didn't do the job right." Fancher says that the wrong mixture and size of trees and shruis was planted in 1982,

and aside from that, some of the plantings have died from

CAT Scan **Needs Kitty** 

Though the monstrous cost of health care has prompted some county hospitals to refuse treatment to uninsured patients, these same hospitals still buy the newest and best in medica the newest and best in medical cquipment. In Tijuana, the situation is oddly reversed: government-subsidized hospitals guarantee beds for the sick, but technology — even when it 5 free — is sometimes neglected. Last November, for example, Chula Vista's Bay Hospital donated a \$200,000 CAT scan machine to Tijuana General Hospital. The machine, which takes sophisticated computerized pictures of a patient's brain and

hospital's Mexican patients and injured U.S. tourists who are routinely transported to Tijuana General after auto accidents. Witnovi a CAI scar Tijuana General's physicians often could not determine the extent of an accident victim's head injuries, making it difficult to diagnose and transport safely back to San Diego the four or five Americans with head injuries they see seeh month

they see each month.
Yet six months after its
delivery to Tijuana General
the donated CAT scan hasn' been put into operation, and the hospital's chief executive still trying to raise \$12,000 to hook up the machine. Before the sophisticated device can be used, the room in which it's housed must be air-conditione

and shielded with lead plates. The hospital's director, Dr. Miguel Angel Robles-Friedland, asked the federal Ministry of Health for money to make the improvements, and two federal officials last month visited the hospital to prepare cost study for the project.
Meanwhile, Robles-Friedland says he may take on fundraisir himself by having the hospital stage several charity balls to secure the construction funds.
And staffers at Chula Vista's
Bay General may help out by
asking South Bay Lions and
Kiwanis clubs to donate money But even when the leadshielded room is built, the CAT scan may still sit idle while technicians are sent to Mexico City for training.

#### And A Snorkel Box On The Side

In the language of the U.S. Postal Service, a "snorkel" box is a mailbox with an extended depository facing the street, so that motorists can theoretically dump letters without having to get out o their cars, says post office spokesman Jerry Vega. Never resolved, however, has been a way successfully to translate theory into practice: Americans drive on the right side of the road rather than the left, and since snorkel boxes can't be positioned in the middle of the street, they are often useless to solo drivers whose arms simply can't react five or more feet across to the curb. In fact, notes Vega, the only way around all of this is for the snorkel box to be positioned on the left-side curb on a one-way street or alley or

snorkel, or any snorkel, for that matter, so Sykes and other Pacific Beach residents had to put up with the inconvenience of having to get out of their cars whenever they wanted to mail a letter. But they somehow managed to endure all of this, Sykes says wryly, by eagerly looking forward to the opening of a newly constructed post office on the southwest corner where residents had been promised a reappearance of the prized box by postal service prized box by postal service officials. But when the new post office opened last May, the left-hand snorkel was nowhere to be found. At the last minute, postal officials had decided traffic would be so heavy that a left-hand snorkel next to one of the driveways would create more of a burden through added congestion than mere convenience was worth, and instead two regular right-hand snorkels were installed along Cass Street.

Sykes and his colleagues on



on the left side of a driveway to a post office or private parking lot. The latter solution, Vega adds, has almost never been put into effect; to this day, only twelve of the city's 2600 mailboxes are left-hand snorkels, three of them in the driveway of the main post office on Midway Drive, another on a one-way street in Clairemont, and most of the others alongside one-way streets downtown.

For many years the exception was the box at the old Pacific

Beach post office, located on the northwest corner of Garne Avenue and Fanuel Street. A left-hand snorkel was positioned adjacent to the old positioned adjacent to the old post office's driveway, right near the building's front door, until the postal service lost its lease to Windmill Farms two years ago, recalls Pacific Beach Town Council president Jeff Syles.

For more than a year, Sykes

the council complained to postal officials, and last January the postal service told them they could have the box if they could find a place to put it. The council serforts to find such a location have been fruitless, but its members are not quite ready to admit defeat The council is now studying several church parking lots in the vicinity, which Sykes says are used mainly on weekends and thus may be more suitable for a left-hand snorkel.

\_ TK 4

### STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
The hundreds of bug-related commercials
I watch each year tell me that cockroaches carry thousands of deadly germs
on their tiny feet. Recently, with the aid of
an accyllene torch. I was trying to flush out a next of the vile things from behind my refrigerator. My roommate screamed in horror and said I was going to reduce the entire house to cinders. My reply was that no measure is too extreme when it comes to exterminating such creatures. They are dangerous, aren't they? North Park

Some people don't think roaches are so bad. Sam. You could visit places right now where your fellow humans actually include the bug as part of a well-balanced diet. And it's not only the quote unquote diet. And it's not only the quote unquote less civilized people who value the roach. Pliny the Elder, surely one of the most civilized of the Romans, found the insects most useful: by mixing the entrails of a cockroach with rose oil and putting the concoction in the ear, he said, one could cure an earache; eaten with their wings and feet cut off the buse could relieve. and feet cut off, the bugs could relieve

and feet cut off, the bugs could relieve swollen glands. A cockroach could relieve me of a lot more than swollen glands if it found its way to my stomach, and most people share my quesaness. Hatted of roaches seems to be a universal human trait, those caamples in the first paragraph nowith-standing. Even cultures without pesticles or IV commercials loste them. The Autilles has a craving for roaches, and the natives of the islands encourage the arachnids to inhabit their houses and munch to their hearts' content. Indeed, the roach is a much-mailigned creature, and man has pursued his extinc-

creature, and man has pursued his extinc-tion with a frenzy. It's not that the roach



try to keep themselves clean, and if you would watch them for a while you'd see that they're almost like cats, constantly preening themselves, keeping their antenpreening themserves, keeping their ancient mae pristine so as to sense the world more clearly. But the places they get into, well, they're not places you or I would fre-quent. Only bad organisms thrive where cockroaches dare to tread, and the bad organisms are carried into our homes and ganisms are carried into our homes and restaurants and hospitals on the bodies of the roaches. It's been shown that roaches carry pathogens that can cause bubonic plague, dysentery, gastroenteritis, typhoid fever, even leprosy.

But just because the roach carries these pathogens (doesn't mean you'll catch any

But just because the roach carries these pathogens doesn't mean you'll catch any of the diseases. Roaches have only been implicated in the transmission of pathogens; an unequivocal link has never been proved, as far as I can ascertain. I wouldn't make a pet of a cockroach, but there are more dangerous insects, such as the housefly. Not even the roach will go when the back point places to people are far more disturbed at the sight of a

roach than of a fly.

And face it, you've got to admire the roach, in a way. These bugs are tough. Here they are, carrying all these weird pathogens, and they are immune to them!

A wasy substance on their surface protects the roach; they can be frozen and frought back to life; and, as we've all heard, they can withstand far more radiation than we can.

Dear Matthew Alice: Why don't the Solid Gold Dancers jiggle? I know they're just humans, more or less like you and me. But still. I'm manaced and frustrated every time! watch them on T.V. If I try to do the things they do, I bounce all over the place. What's their secret?

all our the place. What's their secret:
Mary K.
San Diego
Modern chemistry. No, not drugs. I
said chemistry, as in the formulation of
synthetic fabrics. These dancers — and
the entire genre of television dancers,
modern dancers, aerobic dancers, aerobic vancers, and so
on — don't jiggle because their wayward

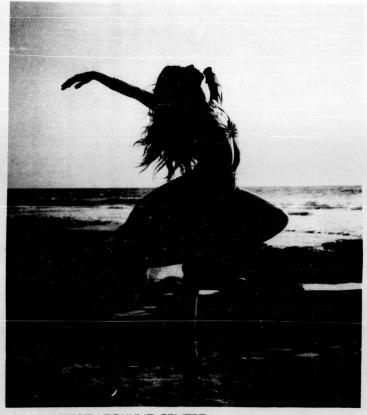
flesh is kept in place by tights and leo-tards. (Tights are worn from the waist down; leotards cover from shoulder to crotch.) I have it from an eyewitness that the Solid Gold Dancers (SGD) do in fact the Solid Gold Dancers (SGD) do in fact-juggle, bounce, and quiver if they aren't wearing their dance costumes. As proof my source cites a benefit performance she my source cites a benefit performance she attended in Los Angeles at which the SGD shared the stage with a jazz group. One number performed by the danseuser, sans sights (but otherwise clothed, of course), quickly relieved the disappointed musicians — and my friend — of any illusions they had about hard young bodies. Don't get me wrong. I'm not saying the SGD and their lift have flabby bodies — most professional dancers have very trim, admirable physiques, relatively liggle-disappoints.

most professional dancers have very trim, admirable physiques, relatively jiggle-free. But flesh is flesh, and it's got to obey the laws of physics. What gives the illusion of solidness is a combination of ninety-three percent nylon and seven per-cent Lycra spandex (surrounding a youth-ful shape). These costumes are tight. Iul shape). These costumes are tight. They're like support stockings for the entire body, and not much moves that isn't supposed to. Underneath the tights, women dancers usually wear what's called a fanny panty, a high-cut-off-string type of garment that doesn't show beneath to tights; they also wear lightweight cortion bras that likewise don't reveal their presence beneath the lectards. These 'security against the control of the light should be compared to the control of the local should be compared to the control of the local should be compared to the control of the local should be control of the local should b

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



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# THE INSIDE STORY

HERMAN BACA'S POLITICAL RHETORIC IS so overheated that his predictable criticisms of the border patrol and U.S. immigration policy are routinely ignored. But Baca, chairman of the Committee or Chicano Rights, scored last week when he roundly criticized businessmen who've proposed a 520-acre auto raceway on the eastern reaches of Otay Mesa.

Racetrack promoter Jim Stanton had called a press conference to announce "major concessions" to the border patrol, which argued that the crush of racing spectators would provide welcome cover for the thousands of Mexicans who illegally cross the border at the mesa. To assuage the patrol's concern, Stanton said he would build a border patrol checkpoint on the raceway's exit road, a guard tower atop the raceway's highest building. and three new fences between the track and the U.S./Mexico boundary line. The raceway would be supervised by a 300man security patrol, and Stanton's press release also promised "permanent, on-facilities for border patrol agents, as well as a temporary detention center" to hold the

illegal crossers. Word of the temporary detention center, however wasn't mentioned in news reference because he never intended to build the detention center, and he says a communications blunder caused the facility to be erroneously included in the press release. But sources say Baca and Dan Muñoz, publisher of the weekly La Prensa newspaper threatened reams of negative publicity if the racetrack promoters continued talk of a miniprison The sentence was excised from a revised press release mailed the following day. Baca kept the heat on,

saca kept the neat on, calling press conferences in San Diego and Tijuana to attack the "humiliation and degradation" of Tijuana auto racing fans who would "be subject to possible internment at a paid, public event." The checkpoints and security force also had "grave implications for the civil rights of San Diego's 300,000 Mexican-Americans," who, Baca warned rhetorically, would be forced to file through gates marked "Mexican Only" and

White Only. The border patrol.



Herman Baca meanwhile, was equally unimpressed with Stanton's offer to beef up raceway security, arguing that the concessions didn't go far enough. "The security measures might prevent illegal entry into the [raceway] compound," says deputy chief border parto agent Mike Williams, "but it doesn't situations the modern of alleviate the problem of spectators' cars being used to transport drugs and illegal aliens" north from the border. Having pleased neither side, promoter Stanton now says he's

that goes far beyond our project." Indeed, the border patrol's intransigence seems to have pushed Stanton closer to Baca's corner. The two men talked privately last week, and Stanton now says there is "merit" to Baca's concern about giving "the border pat unprecedented authority to dictate to a private business what it may build on private property."

Politicians frequently take

sides on ballot initiatives, but they seldom do the political grunt work that helps the measure win or lose. While Mayor Hedgecock, for example, identified closely with the 1983 convention center vote, organizing was left to the building trades, chamber of commerce, and the mayor's political strategists. But San Diego City Councilman Uvaldo Martinez has placed himself smack in the middle of the battle over the new "managed growth initiative," which, if approved, would let voters decide whether undeveloped land in the northern fringes of the city should be built up ahead of

Martinez opposes the initiative and has been telling reporters how it is promoted b a coalition of "environmenta elitists" who favor "no growth." That coalition includes the League of Women Voters, Citizens Coordinate for Century 3, and the Sierra Club. These supporters of the initiative, whose primary motive is to undo the council's approval last year of the controversial 5100-acre La Jolla Valley project, had called an afternoon press conference at the city concourse to dispute Martinez's claims and update their progress toward collecting the 60,000 petition signatures

schedule.

needed to qualify the initiative for the November ballot. Two of Martinez's aides dropped by the outdoor press conference to hand out fliers advising reporters that

Martinez was waiting in his council office, where he would again rebut the environmentalists' claims. The media trooped up to see Martinez, followed by two initiative supporters. The supporters walked past the council office receptionist, but were stopped at Martinez's door and told they couldn't attend the meeting with Martinez. "We do our business in the public, Uvaldo does his behind closed doors," fumed

Barbara Walter, publicist for the initiative forces. Martinez's aides counter by saying that such conferences in their offices are always reserved solely for the "working press." As for Walter's comp'aint that Martinez is misusing his elective office by "conducting a political campaign, and using his staff, office, and title as chairman of the council's Transportation and Land Use Committee," Martinez's aides insist that "this is Uvaldo's

politicking on city time, we were doing city business. Martinez's aides say he predicted such criticism and formed a private "Citizens for Planned Growth" committee to avoid "intermingling political and legislative issues." Martinez also undercut the

environmentalists' campaign last week by releasing a list of seventeen former and current community planning group leaders who he says join him i

opposing the Growth Management Initiative Neighborhood planning groups have been the bedrock of Mayor Hedgecock's community support for growth management and their apparent defection is an embarrassment for environmentalists. This week, though, two of the seventeen—Cathy Alegria from Paradise Hills and Doug Myers from the San Pasqual/Lake

Hodges area-said they hadn't

agreed to lend Martinez their

support, but only requested more information on the debate. A third planning chairman, David Dunn, confirms he backs Martinez in opposing the initiative, but says he doesn't want public mention of his title as chairman of the Tecolote Canyon Citizens Advisory Committee.

Martinez aide Rudy Murillo says the names will be removed from the councilman's list. though "new names are being added all the time."



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# Even

chamber of commerce hopes I would do. I head for the double row of slots. The dollar machines are at the ends Between, on the left row are quarter machines and on the right - my speed — stand the nickel slots.

Now, even though I've never been to Las Vegas, I know better. Slots are a sucker bet. No skill involved, cheap entertainment at best. The only odds that are worse are in keno, faro, and roulette. Smart money plays craps and blackjack and poker. Against this certain knowledge is the time I have to kill and the three stray nickels in my pocket. What else can you get for a

The first pull is a seven, a bar, and a lemon. The light flashes, "Try Again!! Insert Coin," which I do, and the light says: "Coin Accepted. Good Luck!!" Pull. A bell, a bar, and a purple ovoid that could be either a plum or a grape. Last coin. Another bell, another seven, and, on the left reel, a cherry. Two nickels clatter down into

the metal trough.

Okay. That's acceptable. Mainte-

nance. I feed in the first of the machine's nickels. flick the handle down everything reels around and comes up plums Plum Plum Plum And twenty nickels clatter down into the trough. Yes!

I take that second lucky nickel, slap it in, yank that baby down, and the worst possible kind of encouragement takes place. Two cherries and a bar. Eight more nickels rattle onto the first layer and that first true shot of adrenaline rushes through me. I pick up a paper change cup from the table, scoop the coins in, and think unavoidably of destinies. The gods must be both awake and amenable, which means it could be one of the rare times in a life when you are rewarded for who you are rather than what you

I double up, two nickels each pull. The roll continues. No jackpots, but steady four-to-one, eight-to-one payand the pile of coins in the trough mounts and spreads.

Some time has passed. Down at the end is an enquiring voice. "Thrifty Rent-A-Car?" A young man, twenty perhaps, with a cowlick, a tan, and an ingratiating manner, is walking the row and asking each slot-machine pa-tron, "Thrifty Rent-A-Car?" Between patrons, at each empty machine, he pauses long enough to slip in a nickel and pull the handle. He hasn't won

"Over here," I say. He looks first for my bags and then at the pile of coins. "You're doing all right," he says. The sense of destiny is deflated; what's left is this embarrassing pile of nickels. I scoop up a handful of coins and give them to him. "Let's get rid of some of these," I say, "and then

"There's no hurry, sir," he says,

"I've got time.

start putting in three nickels at a pull. Slowly the pile shrinks. When it is a manageable size, we scoop it into cups and take it to the cashier. I've

won a little more than ten dollars.

Once inside the small shuttle bus, left double-parked outside with the air conditioner going, we pull away from the terminal. "Sometimes," the driver tells me, "I think the airport slots pay better than anywhere else. It's like they want to get you started when you come in or make you feel better when

"Check-out time around here is 2:00 a.m. That's when folks in the casinos decide they've won enough or lost enough and will call it a night. Or they look at the clock and decide Or, they look at the clock and aectae to go head-on. Win back what they've lost or go for the whole megillah. The whole ball of wax. Hee, hee, hee, They're going to break the bank or go

Gambler at the Tropicana Hotel bar

I'm in my room on the fifteenth floor of the Tropicana with the lights of the city laid out below me. Directly north on Las Vegas Avenue is the start of the Strip, The Marina, Aladdin, the Dunes, MGM Grand, Cacsar's Pal-ace. Most of these shrines are the height of midrange office buildings, but in this absolutely flat, two-story town, they tower over and dominate the skyline. Farther to the northwest is the red and yellow glow of Fremont Street. Casino Center ("Cowboy Center." a PR type at a blackjack table will later tell me, "locals, pensioners. Low rollers. High rollers stick to the

The decorating scheme of the Tropicana is Bordello-Moderne: flocked

wallpaper, dark rugs, and embossed Formics walnut, with massive brass rails and gray antiqued mirrors in the elevator. On the bureau is one of those table-tent signs that says, both sides, Did we treat you like a winner?'

The casino is on the ground floor. The first banks of slot machines (\$\$\$1,000,000 Progression \$\$\$\$1,000,000 Progression \$\$\$\$1,000,0 room was. I misunderstood. The casino, unlike the rest of the hotel, is not a display. You're not supposed to stand back and look at it. You're supposed to dive in, with no transiti no formality, no feeling of awe. Your hand should be reaching for your wal let before you pass the bell captain's

Lights flash, buzzers go off, and bells ring in the aisles of the slot ma-chines. In the pit, at the crap tables, the crowd's voice rises and falls like an auctioneer's, building to a plea as the dice are rattled, exploding as they when, after building the bidding to a gabble, the auctioneer slams the gavel down and yells, "Sold."

The heart of the pit are the black-jack tables — with minimum bets ranging from two dollars to one hundred dollars. There are even some nonsmoking blackjack tables, the

only ones I find in Las Vegas.

A startling number of the dealers are women. The pit bosses, supervisors, and midlevel executives are overwhelmingly male, but on this shift more than half the dealers are women. Even more noticeable is the surprising disparity in business at the tables. The women dealers do far more business. It's a week night, a

slack time, but every woman dealer seems to have two or three players while some of the men stand with their arms folded, waiting for

The next day, talking with a chamber of commerce rep, I asked if the numbers of women dealers owed anything to equal opportunity legislation. He thought not. He thought it was just something that worked out gradually. and there were two reasons for it, both discovered after the fact. First, he thought, gamblers prefer women deal-ers. They prefer to win from them and, more important, they don't mind losing to women as much. And second, women turned out to be better dealers on average, more dexterous, their fingers more nimble, their hands better suited to the deck.

Waiting for the elevator, I stand be-side two hefty men in maroon leisure suits. They each carry two drinks, which they will apparently take to their rooms. Suddenly a lot of shrieking comes from the casino and we all lean around the corner to see what's happening. People are rushing toward a far crap table. A woman's voice, boozy, broken, and hoarse, ascends from the crush of bodies. She is an parently screaming at the dice. "Come on, you bastards. Oh, you sonsabitches." There's a pause as the dice are thrown and then she shrieks. on, with the crowd stacking deeper around that table, and her voice be-

comes more penetrating, rising to a grating screech.

One of the maroon hefties winces each time, exaggeratedly, and I under-stand that he is drunk. "Jeezus," he says to his friend, "I sure hope some-body shuts that broad up." His friend reacts with an expression I can only

Earlier, their first-course plates

held croissants, pastries, sweet rolls,

sliced bagels, soft rolls, hard rolls, and three kinds of muffins, and on the

side of each plate, one thoughtful bit of fruit. Two of them chose melon,

one selected a cluster of grapes. They

left the fruit for last, which is when one of the pantsuit ladies looked at

her cantaloupe with dismay. "I thought I wanted that," she said, "but

I don't believe I can finish it." She of-fered it to her friend, who obliged,

and then they all got up together to re-

There, they waited politely, not cut-ting in like so many others — skipping ahead for specific seconds — but just

waiting for the line to move along

Past the pastries and rolls, past the

fruit, to the steam table. Here they as

describe as slurred shock, his mouth is a wobbling indignant line and his eyes bulge. "Not as long as she's win-

Seven a.m. at the buffet break-fast. It's \$2.95, all you can eat, and that seems to be a direct order for most patrons. In the booth beside me are three immense women. Two wear pastel pantsuits, the third wears a vertically striped dress, with a sweater over her shoul-ders. They are working through their third course now, platters of meat. Each plate once held a stack of ham slices, a mound of sausages, a cross-hatch pile of bacon. The woman in the dress and sweater smears a dab of but ter on each sausage and then pours a little pancake syrup on it before she

sembled second courses: half plates of hard-scrambled eggs and half plates of potatoes O'Brien.

In the restaurant around me are about a hundred eaters, at least eights of them are overeaters — mildly to en-thusiastically overweight. First postulate: Some people come to Las Vegas to gamble. Second postulate: A lot of ople come to Las Vegas to eat. Over the next few days, at every meal and every time I swing wide in a hallway or sidewalk to pass yet another mountainous body, the second postulate is hammered into a firm belief. Every casino, motel, bar, and hotel offers a caloric incentive on its signboard: 490 Breakfast 49c (Eggs, biscuits & gravy). Prime Rib, King Size Cuts, \$4.95. Complete Steak Dinners

The ladies light fresh cigarettes. Their smoke rolls and joins the layer from this level of booths and tables. Locking down through the levels of smoke to the line of buffet tables is a little like squinting to see freeway tail-lights on a very foggy night. Postulate I: Some people come to Las Vegas to gamble. Postulate II: A lot of people come to Las Vegas to eat. Postulate III: Generations come here to smoke.

There is a twenty-four-hour concentration and intensity to smokers in La-Vegas. It's like a giant airport waiting room. In the restaurants people smoke between courses, sometimes between bites. They smoke constantly at the gambling tables and between dives at poolside. The magician in one lounge act I saw went through three packs in the course of his act, and the only things that differentiated him from the audience was that he brought his ciga-rettes out from handkerchiefs and fists already lit, stamped them out only ten



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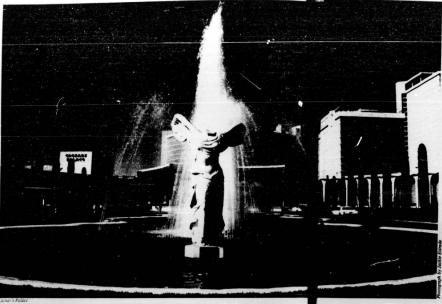
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(continued from page 11) percent smoked, and admitted afterward that he did not inhale.

The waitress totters by my table and in passing tilts the coffeepot sideways and spills me a refill. Not a drop spatters or washes over the brim. She cir-cles merrily along the row of booths, spilling without looking, a perfect re-fill every time. She is about sixty

years of age and quite mad.

When the hostess brought me to this booth, I sat and waited for the waitess and for coffee. I don't do well without coffee. I need coffee in the morning. The coffee didn't come. After about five minutes, I stumbled down to the buffet, collected juice. more juice, and a muffin. When I got back the coffee still wasn't there. I think I may have sat for a while, gazing hopefully at my cup the way my cat meditates on her bowl.

None of the other waitresses knew where she was. Finally she stepped out from the back and walked between the booths of her station, head tilted. wagging a finger at all the pleading faces. "I'll be right with you. Right with you." She returned with a coffee-pot, holding it up beside her ear. Her honey-blonde curly wig was slightly askew, a tilt opposite to the tilt of her head and the angle of her smile which is a crimson smear. Her rouge was the same color as her lipstick, bright round spots of color on her cheeks to match her round china blue eyes. At my table she smiled into a space

somewhere over my head, chirped, "More coffee, sir?" poured half a cup, and again retired to the back. It was five minutes before she returned to pour another cup, but after that it was like the Sorcerer's Apprentice, she was at my side and pouring every other minute, just one stop on a continual circle route of her station.

Later in the day, when the caffeine had made me human, I thought about the waitress and decided that she was fine and maybe even her employment represented a display of loyalty on the part of the management. The more I thought about that, the more it

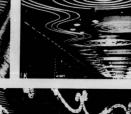
thought about that, the more its seemed that maybe this was one good thing about Las Vegas.

"It's a company town, they take care of their own, and toyalty — both ways — matters to them." That was what thought and it would certainly explain the dotty waitress, and the cackling parking attendant I saw at another hotel. He was going off shift and had taken all the keys off the bourd and tossed them into a wasteboard and tossed them into a waste-basket. While I watched, he was shakhasket. While I watched, he was shaking the can to mix the keys and talking to himself. "Know what I say? Fuck em". He tossed the keys and caught them. "If you ask me, fuck 'em." Loyalty would also go a long way toward explaining the number of bad dounge acts. Why else would management keep hiring all that live Muzak and approximate jukebox? They had to be family.

I tested this theory on a faultless cowboy from Fremont Street who may have been playing for the house. Mostly he laughed. "Loyalty? Mah sax and saddle sores, s not loyalty. It's union. That lady is in the union and they're not about to touch her."

they're not about to touch her.' His sympathies were certainly with the house. He thought what problems Las Vegas had (he didn't think there were many and he liked almost all the lounge acts) were union-related. "They interfere with proper bidness."





he explained. "Look here. How many beautiful women you see working in the casinos? There used to be hundreds of them. Look around now, how many beautiful women you see work-ing here?" I looked. Shrugged. De-cided that "Beauty is in the eye of the beholder" was not the answer sought.
"Not many," he said. "There's about two working here and they're both cigarette girls. Know why? Cigarette girls ain't union."

cigarette girls. Know why? Cigarette girls ain't union."

He tipped his hat back emphatically and leaned closer, his voice dropping. "You look at the cocktail waitressee here. 'Specially around the pit. Most of them, they're fifty or sixty years old. That's union for you. They got seniority so they get the best spots and you can't get rid of them, no matter how old nor ugly they get. Now that's not right. It's not proper bidness. "I'll tell you something else. You look at these old gals and some of them can barely walk." He shock his head, "But they never miss a day." "Why is that?"

"Do they make that much?"

"Hell, yes! This is something the general public don't understand. I'll will have all tips. Gambiers the best tippers in the world, win or lose. Some of them in the hotels make unbelievable!

in the hotels make unbelievable money. We're talking eighty to a hun-dred thousand bucks a year. Now mind, that's not what it says on their tax returns, but that's what some of them make. And half the time they

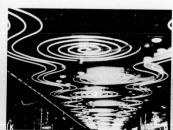
ten'i keep your order straight."

hen you visit Las Vegas with any quasi-official status, you get a lot of help from the chamber of commerce. Or at least you are offered a lot of help. They are there to serve. This kind of willingness is, of course, regarded with some suspicion by members of the press. particularly those from small-town or











# Even Break

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The wantess totters by my table and in passing tilts the coffeepot sideways and spills me a refill. Not a drop spaters or washes over the brim. She circles merrily along the row of booths, spilling without looking, a perfect refill every time. She is about sixty years of age and quite mad.

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"I'll tell you something else. You look at these old gals and some of them can barely walk." He shook his head, "But they never miss a day."

"Why is that?"
"Would you? If it cost you three to
our hundred backs every time?"

"Would you? If it cost you three to four hundred bucks every time?" "Do they make that mech?" "Hell, yes! This is something the general public don't understand. It's

"Hell, yes! This is something the general public don't understand. It's all tips. Gamblers the best tippers in the world, win or lose. Some of them in the hotels make unbelievable money. We're talking eighty to a hundred thousand bucks a year. Now mind, that's not what it says on their tax returns, but that's what some of them make. And half the time they can't keep your order straight.

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### Even **Break**

small-time publications who can't imagine why anyone would help. Unless they wanted something. The small-timers tend to refer to chamber of commerce press aides as flacks and hacks. In fact, they are not. They are very good at what they do. They know

They know whom to call, which buttons to push, they try to smooth the way, and they don't really expect a return. What you write is your business. Occasionally they hope. What they hoped for in my case, was that I would attend the Tropicana's show: Le Folies Bergere. Of which they, and the Tropicana, were very proud.

Our Biggest Pant Sale

The job of the assistant maire d' the Tropicana seems to have about twelve of them - is to pick up a party at the maître d's desk and conduct people to their seats, a maximum ourney of perhaps fifty yards. It amazes me that grown men make

a good living by preceding people through a semidarkened room. There are nuances, of course. There is a certain pacing - nipping ahead and then slowing at the first step to confide, "I have a very good table for you tonight Mr. Mathews." Assistant maître d's must wear formal dress in a crowd that mainly wears shorts, pantsuits, and sweat shirts. A few affect accents They must maintain a certain thickskinned dignity, a certain nimbleness and discretion in accepting tips. (The basic move is a quarter turn of the body as the left hand slides back to accept the tip. The thank you is always a

A lot of the Continental ooze and affectation is, however, wasted on this crowd. A bass fishing tournament is taking place at Lake Mead, with a number of fishermen and some wives here for this evening's show. A good number of these good and bad old boys, like me don't feel they'd have much problem finding their own seats, and show it. They treat the assistant maître d's about the way they would a movie theater usher and, as the fisherman who made that compar ison said later, "at least a usher would carry a flashlight so you'd know what the hell he was there for."

As I watch them gliding back and forth, I begin to understand. Their job is not ushering. Most of their living is made by showing the right people to the wrong seats. This produces flurries of disappointment, unmet expectations are expressed, a cash transac-tion occurs, and the move to better

ERNATIONA

Sometimes it doesn't work out. They guess wrong — not hard to do with this crowd. The tall blond assistant maître d' who brought me to my table has a new couple in tow. She is redheaded, in a genuine evening gown. He wears a three-piece tan suit with a red paisley handkerchief that actually matches his tie. They are seriously dressed by Vegas standards, and the a.m. d', who has been gauging them all the way down the stairs, is nearly purring by the time he closes in on our table. He assists the lady at the bottom stairs, tenderly gripping her elbow so she may safely negotiate

this final step.

He tosses a hand at the table he's chosen and says, "Will this table be satisfactory, sir?" It's actually a good table. Center, right in front of the stage. Except that I'm sitting there, along with about eight fishermen or

wives and two overweight chain smokers. None of us is what you would call serious!y dressed, except possibly the overweight chain smokers, who have matching blue sweat shirts and sweat pants.

The redhead looks at the stage and at us and says, "What do you think John?" Before John can answer, the a.m. d' tosses a hand backward, indicating the adjacent row of half-circle neavily upholstered booths (appar-ently the hot ticket) and says, "Orrrr. Would m'sieur prefer a banquette?"

"A whut?" John says.
"A banquette, sir," and again the a.m. d' flings a hand.

John points at what the a.m. d' is flinging his hand toward. "You mean

The redhead nods her head vigorously. The a.m. d', teetering grace-fully toward a dip or a bow, says, "Perhaps I can arrange it, sir," and streaks up the stairs

John looks about them, and at the table. "This looks fine," he says, and tugs out two chairs. The redhead sits down with sort of a bump and says, 'Whatever you think, John." As John sits, the a.m. d' breathlessly returns to announce that, with some shifting, some adjustment, he has indeed se-

cured a banquette.

John says, "Nah. This's fine.

Thanks." The a.m. d' can only reel back and grit out, "Very good, sir." before sprinting back up the stairs.

"Ladies and gentlemen," the an-

nouncer intones, in the plummy, confiding manner much favored among Las Vegas emcees. "Welcome to this, the sixteenth edition of *Le Folies* Bergere." His voice booms; he's overmiked, another Las Vegas tradition.

The curtain ascends. According to the program, we are in "Le Music Hall de Paris: 1900's." Featured per-

formers include "Les Danseuses and Les Danseurs and Les Acro Dancers." The program and the emcee insist on this kind of addled French. Frenglish, I suppose. Velveeta, under this regime, would be described as "Le Cheese."

With yelps and high-pitched squeals, the dancers wheel out and bounce across the stage, tossing their heads, fluffing their elaborate costumes. All very French, all very turnof-the-century. Except for the danc-ing, which is absolutely American, choreographed with a lot of bounce. weave, and acrobatics. Except for the faces, again pure American. The women look like Florida high school cheerleaders who went to State U to major in "Aerobotics/Dancing" with a minor in heavy make-up. The men look like drum-major majors from non-ag colleges with minors in adver-tising enthusiasm and fixed smile.

Later we will sit through the per formance of Le Magician Lance Burton, who does the standard European producing doves, cigarettes, and handkerchiefs. We will sit through Le Marionette Master and Ventriloquist, a cadaverous, goateed man named Barclay Shaw. His chie marionette, a huge hen named Madam Clara Cluck, is a poultry version of Wayland Flowers's Madam sion of Wayland Flowers's Madam. We will sit through Le Tumbling, Le Fart Jokes. Le Singing, and Le Porty Jokes because periodically we get to see the reason for the show: Le Tits.

"Statussque" is the obligatory word in every article written about showgirls. They are all five feet, nine inches or taller, well over six feet in spike heels. Statuesque is also the ap-propriate word. Statues are what they try to resemble. In the program, these dozen or so showgirls are referred to

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# Even

as "Les Mannequins

They first appear toward the middle of scene one. The stage darkens. There is a hush. They glide out of the dark in two lines and descend the stairs. The expectant hush has become a reverential one, and continues Their faces are masklike, as identical as make-up and firm composure can make them. They hold their arms well out, fingers delicately splayed, like tightrope walkers. Their costumes are spangled and beaded, but beneath the gaudy upholstery is something very close to Rudy Geinrich's first topless bathing suit: shoulder straps that end around the waist.

Their breasts are indeed beautiful. And in contrast to the near-identical faces above, each pair of breasts is unique - slightly different in shape, cant, size, aureole, and nipple. Some are alert, some are not.

The two lines march close to the edge of the stage and cross, so you get the range: full front, quarter, and side

view. Their long legs seissor in precision step and their breasts follow in precision bobble. Except that some don't. A few don't seem to move at all. Not now, as they are walking, or later, when Les Mannequins lie down flat on their backs. These few remain standing, straight up, while the others thing. Then I think, no. Doesn't have This is America. They just are Like the assistant maître d's, and

n my second year of college, when I only wanted to be left alone with my journalism and literature classes, I was forced to sam-ple other fields to meet "breadth requirements." One of those courses was "Probability and Statistics." It turned out to be one of the most valuable classes I ever had.

The statistics part was dry (mean, median, mode) but useful. The probability portion was largely gambling

The show is fast-paced and unde manding. Rapid scene changes, much motion, glitter. Les Mannequins appear periodically. They march back and forth. It seems to be enough. It satisfies something in this crowd. At times, I think it must mean sometheory. The single concept that Dr. Hardison tried hardest to stick in our thick skulls was the concept of independent trials. Each throw of the dice, each toss of the coin, each spin of the wheel (unless the equipment is faulty) is an independent trial. A simpler way of putting it is: The dice have no

This is a relatively simple and immutable truth, but an amazing num-ber of people don't know it or refuse to believe it. Las Vegas was built on

these people.

Example: The odds of a coin coming up heads on a fair toss is even, or

1 to 1, expressed 2/1. The odds of a coin coming up heads twice is  $^{2}/_{1} \times ^{2}/_{1} = ^{4}/_{1}$ . The odds of it coming up heads nine times in a row is  $^{512}/_{1}$ . But, if it has already come up heads eight times, the odds that it will come up heads again is: 1 to 1. Even.

What many people will read into those circumstances, however, is that tails is due. That somehow, the odds have shifted, that the previous eight heads work against another heads and for tails. The casinos thrive on the idea of dueness.

I was walking through the keno room when Dr. Hardison's class came

to mind. On the electronic signboard that displays the keno numbers is a separate section showing the numbers that haven't come up lately. For example, 37 had not been picked in sixteen games. And 9 had not shown in twenty-three games. The implication was that these numbers were "due." Same goes for the crap tables — three straight passes and half the table starts to bet against the shooter. Five reds in roulette, and there's a rush to bet

It's my last night in town. It's after midnight, and I've been gambling about three hours, mainly poker. I'm

about ten dollars ahead and ready to switch to blackiack. So far, the night feels like a break-even proposition That's assuming my time isn't worth

I've got a morning flight out tomorrow. I'm prepared to quit at 2:00 a.m. Check-out time, as the man told me

Check-out time, as the man told me the first day.

I walk through the tables, looking for the right dealer. A Eurasian woman is working, four players at her table, and she watches me go by as she shuffles. I find the table I'm looking for: two-dollar minimum. The (continued on page 18)

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# Even

only player is a white-haired woman who is yawning. The dealer is about fifty and crew-cut, with triple chins. He seems grateful to see me.

The game warms up slowly. He wins, I win. Minimum bets. No real snap or spark. Then, two hands in a row, things start to perk up. For no good reason, boredom perhaps, or a hunch, we both double our bets. I stand on seventeen. She takes one card, holds on what turns out to be nineteen. Dealer busts. The next hand is a virtual mirror. We look at each other, and let it ride. I get a seven and a three and double

down. She stands, on thirteen it turns out. It doesn't matter. Dealer busts, the third straight time. We smile at each other. The dealer, sensing a roll, starts to sweat. His reaction seems a little extreme — it's not much of a streak — but it may have started be-fore us. He doesn't act like he's having a good day. He acts like a man in the middle of a bad year, possibly a bad

Two cocktail waitresses, the sensitive early warning systems for the ca-sinos, appear at our elbows. One takes our orders, one remains to watch. A pit boss, on his rounds, glances over the dealer's shoulder, watching the next hand.

over. I'm up about ninety dollars. Ahead. It occurs to me that if I quit I stand on fifteen. The white-haired woman, whose name is Elsie — in the middle of the deal she decided we now, if I don't gamble anymore, get were probably partners in the conspiron the plane, and never come back, then I've won. Score — Me: 1, Las Vegas: 0. For life. acy, introduced herself, and shook my hand — turns over a blackjack. The dealer rolls a jack to go with his five,

tion wins, of course. Smiling, conthen busts himself with an eight. He blinks and pays off. The sweat is vinced I'm in the service of sometrickling down his sideburns as the pit thing larger than logic, I tell the boss taps him on the shoulder and dealer, Nguyen, "I'll play." It takes almost an hour for my small pile to tells him it's time for his break. The amost an nour for my small pile to dribble away. I've kept a rough count, and when it gets close to the pivot point, I stop and figure it exactly. "I'm even," I say, "time to go." new dealer is a small neat man with delicate wrists. "Nguyen," his namei sit out a hand and think things

"It was nice meeting you," Elsie says, yawning again. But she's still winning and plans to play as long as her luck holds. i have one obligation left. I've held

aside twenty bucks for four promised long-distance roulette bets, two for I waver for about ten seconds. Intui-

loved ones, two for friends. The loved ones picked numbers, 7 and 8, the friends made color bets, red. Four spins — loved ones lose. Red wins.

It's 2:00 a.m. Check-out time. I

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cash in and make one last circuit of the casino, looking into the faces of the players and dealers. Hieronymous Bosch would have loved some of these faces. So would Brueghel.

At McCarran airport, my seatmate from the flight in slumps in a plastic bucket seat in the waiting room. He looks stunned. Wasted. His tie is gone. His book is gone. His jacket is crumpled on the seat beside him. His

unshaven gray face and his red eyes have that look of self-loathing pecu-liar to Las Vegas, the look of a man who went outside logic, trusted his luck, and now feels reduced and stupid for believing.

"You were right about Fremont Street," I tell him. He looks up, trying to establish who I might be. Some time passes before the pain leaves his eyes and I come into focus. "About the neon," I say.

"Oh," he says. I know better, but I have to ask. The standard question, among corporate strangers in the rest of America, is:

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"How did you do?" I ask.

He winces and the pain flicks through his eyes again. "Not too well." he says

After a moment he continues the lit-

urgy. "How did you do?" "Even," I say. "Even?"

"Yep. Even. But I'm even for life." He thinks about that. He smiles wanly and with some sympathy.
"Yeah, I know," he says, "I do that too. I always swear I'm never coming



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The Shadows of Gender TRANSSEXUALS IN TIJUANA



he calls herself Susie, and seven nights a week you can find her dancing to the heat of loud disco music on the stage of the Sans Souci nightclub on Avenida Revolución in downtown Tijuana. As she emerges from her dressing room she glances at the audience, then walks on stage attired in high heels, skimpy undergarments, sequined black gloves, and a pearl necklace. She quickly removes her bra, and as she makes the circuit around the stage. she pauses occasionally to view her image in one of the many mirrors that line the interior walls of the Sans Souci.

Three young Americans, none older than nineteen or twenty, sit at a table in front of the stage, and Susie frequently makes her way over to them, allowing the boy nearest her to fondle her legs and buttocks; then she kneels and pulls him to he be breast. Another American at stage rear is even bolder; no part of her body escapes his grasping hands when she stops at his table. Soon two Mexican youths join in. They call her over, then grope in tandem. All the kids are enjoying themselves hugely, availing themselves of the opportunity to explore an attractive female body for the price of a beer.

Susie, however, is not a female, but a male transsexual, a person whose gender confusion is so pronounced that it will eventually lead her to a complete sex-change operation. To save up the thousands of dollars for this surgery is the principal reason she dances every night, the reason she sells her body to certain customers, the reason she lives — with two other transsexuals — in a cheap hotel room in Tijuana's Zona Norte. The Sans Souci is owned by

Vicente Guerrero, probably Tijuana's leading impresario of this kind of entertainment. Guerrero owns not only the Sans Souci but the carbon-copy club next door, the Bambi, as well as the popular Regine Disco across the street, the Regio one block up, and Les Girls on First Street near Revolución. Regine's, a standard dance bar that has no paid dancing girls, caters to straights of both sexes; the Regio has only genuine biological females employed as dancers and prostitutes the ironically named Les Girls has only male transsexuals and transvestites. There is a handful of true females at the Bambi and the Sans Souci, but most are transsexuals. And elsewhere in Tijuana, transsexuals can be found at many bars and clubs, including the Molino Rojo (formerly a landmark Tijuana brothel).

Unicornio, Ruben's, and Perico's. The unpracticed eye can sort out this extraordinary mix only with specific advance knowledge, by noting those who, for the most part, are younger, better dressed, more glamorous; these will be the transsexuals. In contrast to the true female dancers, their dancing usually is very uninhibited.

Tony Garcia has been the manager of the Sans Souci and the Bambi for fourteen years, and is something of a street expert on the lifestyles of the Tijuana transsexuals. "It was five or

six years ago that the transexuals and transvestites began to come to work at the bars here: before then, you never saw them on stage, except maybe in an occasional professional revue." Garcia recalls that a dozen maybe in an occasional professional service of the same source used to present extravagant revues, with attractive and talented dancers from throughout the Latin world, all professionally staged by a well-known Argentinian choreographer. Lee May and Gray Renat, now recognized stars of the Mexican cinema, got their start at the Sans Souci. "Now" Garcia says, "the men dressed as women work is

dancers and prostitutes in bars in all

the major cities of Mexico - the

Federal District, Acapulco, Puerto Vallarta, Matamoros, Guadalajara.

Garcia says that on the weekends, in the two bars he manages, there are about twenty to twenty-five transsexuals and only four or five women. Only one of the working ranssexuals has had the operation. but all or most seem to be saving their money for it. Quite a few Americans come to the twin bars, he says, and when they find out that the dancing "girls" aren't, "ninety-five percent of them come back. Sure Mexicans like this type of thing, but the Americans like it even more." Garcia also claimed that the transsexuals make a lot more money than the real women because "they're real hustlers, they go right after the customer, and, you know, entice them. Some make \$500, even \$1000 a week, taking guys to the room.

However, he did admit that the Tijuana police constantly shake down the transsexuals working at his places, and Susic and her friend and fellow dancer Veronica confirm this. "I made one hundred dollars last

night, \$150 the night before, and the same the night before that," says Veronica. "But paying the mordida to the police costs me about \$200 a week, every week." Veronica is twenty-two, a native of Guadalajara and presents the appearance of an at-tractive young woman. Like Susie, by the time she was thirteen or ourteen she knew she was different She enjoyed wearing her mother's clothes and she began to become very attracted to boys. She says she realized that she was feminine, she liked being so, and she soon knew that to alleviate what psychologists refer to as "intense gender dysphoric pressures" she would have to live as a woman, and eventually to become a woman. When her family immigrated to the United States (they reside in the San Diego area). she was unable to accompany them; American immigration authorities were reluctant to grant a visa to a male with budding breasts, long, styled hair, and dressed in skirts and blouses. "I think they had the idea that I would become a prostitute on the other side.

Susie is from La Paz, where her father is a successful real estate developer. She says her family has completely rejected her. Since leaving home at fifteen she has lived with a succession of male lovers, and has been using hormones for twelve years. She is now twenty-six.

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Jeronica and Susie take a variety of hormones, six or Seven kinds a day, available at most Tijuana pharmacies without prescription. Among them are Perlutal, Lutoral with estrogen (the female sex hormone). Nordet and Estinil. Taken together over time. these drugs create a softer, more feminine appearance, eliminate some of the facial and body hair, and aid in rounding out those parts of the male body that are normally lean and angular.

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### **Shadows** of Gender

time, they may not know, but many do, and they want to have sex with us because they're gay or because they say they're curious and just want to try it with us one time. Some come up and say to me, 'If you're not a male, I don't want you.' But always, to avoid trouble, I'll tell them before we go to the [hotel] room that I may not be what they think I am. Some of the other dancers, they try to fool everyone and sometimes get beater up in the room. But that's a risk of are some Americans living with transsexuals in Tijuana, a few of whom have paid for their partners'

sex-change operations.

The transsexuals are obliged to dance without being paid. Susie complains; they do so presumably as a sort of advertisement for their wares. The few true female dancers at the Sans Souci and the Bambi are paid a salary. All the girls at the bars, however, genuine or not,

receive a one-dollar commission whenever a customer buys a fourdollar drink for them. "Almost all the money we make is by taking customers to the room for sex. Susie says. "But the police wait outside for us and take ten dollars every time we leave the hotel."

Both Veronica and Susie say that Tijuana has a more tolerant attitude than some of the towns in Mexico's interior, that transsexuals encounter less hostility and discrimination in day-to-day living. Also, there are opportunities for work (as dancers and prostitutes) in Tijuana, and there's a kind of grapevine throughout the country that lets newly emerged transsexuals know that Tijuana is more or less hospitable, despite the constant harassment from the police. Veronica already has had silicone

breast implants and is undergoing psychological counseling in prepara tion for the sex-change surgery. She says that sometimes an American urgeon comes and does the work on a fee-splitting basis with her Mexican physician. "After the operation, when I'm a woman, I can pay about \$500 in *mordida* and have my birth certificate and aii other documents changed."

almost all transsexuals in Tijuana are bar prostitutes; they are not aware of any who are not. This perception is vigorously objected to by Vince Huntington, a psychologist who for nine years has been counseling gender-disturbed people, both American and Mexican, at San Diego's Clinical Institute for Human Relationships. "The percentage of transsexuals who sell their bodies is very small, a psychotic fringe. Most transsexuals would never consider it." He did concede that some of the more attractive and younger transsexuals may be drawn to prostitution. "But it's important to understand that many transsexuals are older males who have been

Both dancers flatly state that

Surgery."
Huntington affirmed that there are no respectable American physicians who would go to Mexico to perform sex reassignment surgery on a feesplitting basis. "It's totally unethical. But there have been a number of reports about a certain

cross-dressing for years, and then, when they reach thirty-five or forty

brought their problem under control

- pass from transvestism to trans-

sexualism, and sometimes want

- if they have not by that time

Dr. Brown - I met him years ago at a gender conference — who had his license revoked in Los Angeles for malpractice, who has been doing the surgery in Mexico, and, incidentally, doing severe damage to people.

Veronica and Susie offered the

names of several Tijuana physicians who accept transsexual patients as part of their practices. One, Dr. Romulo Rivera, a plastic surgeon with an office in downtown Tijuana was very cautious about discussing this aspect of his practice, but did say he has done a few breast implants on transsexuals. He said, in English, "This is a very big problem, a big problem not only in Mexico but in the world, these boys who are girls in their minds, who want to become girls. It's very, very sensitive, and I think should only be discussed among medical scientists. not in the popular press where many misconceptions may take root.

Less reticent to discuss the transsexual issue was Dr. Eduardo Guadiana Aguirre, an Englishspeaking physician who runs a small clinic on Tijuana's Sixth Street, near downtown. Guadiana is a general surgeon; he was on the medical staff at Tijuana's Social Security Hospital for thirty years before going into

private practice five years ago. Unlike Dr. Rivera, who does only facial and breast reconstruction. Dr. Guadiana performs genital surgery as well as breasts and face -'everything but the nose," he says.
Dr. Guadiana says he is the only

practitioner in the Tijuana area who is currently performing the sex reassignment surgery. He was not originally trained as a plastic surgeon but learned the techniques while working closely with specialists in that field during his long tenure at the Social Security Hospital. He confirmed the reports received by Vince Huntington, saying that he initially worked in Tijuana with Dr. John Brown, the physician who had had his California medical license revoked for malpractice in 1977. Guadiana says that he has not seen Brown for several years and doesn't know comment specifically on Brown's competence but offered a general assessment. "Dr. Brown was a highly intelligent man, but I don't know if his follow-up care was what it should have been. He moved around a lot. I knew he didn't have a California license when he was down here, but there are lots of

doctors practicing in the United States without a license. And there's far too much surgery of all kinds done in the United States, unnecessary in many cases. It's the money, you know."

Only a small percentage of his

practice is devoted to transsexuals ne says. "I perform an average of about three of these kinds of operations a year. But the patient must have been on hormone therapy for an adequate period of time, and must be certified by at least three qualified psychologists that she is acceptable for surgery. Otherwise, I won't do the operation. I have people knocking on my door sometimes, you know, homosexuals who want to be a woman so they can work as prostitutes. I don't operate on anyone if it's just a matter of business for them. The patient must be carefully selected, receive all the proper care. and if these conditions are met then the surgery makes them happy, allows them to function in accord with the person they think they are. The only time I'll do surgery of this kind for a patient who knocks on my door is if they've already had it done, and if it was done badly. Cor-rective surgery, I think you would call it." Dr. Guadiana says that he

ometimes has transsexuals coming from Mexico City - "where they do very bad work" - for the corrective surgery. "Someone just starting out in this field is liable to make mistakes. The genitourinary syste is very complex, it requires a great deal of care and knowledge. When a

patient has been carefully selected. when the work is done correctly, then these special people are very appreciative, very grateful."

Dr. Guadiana has performed the sex reassignment surgery on a few American transsexuals who came to Tijuana. He showed as evidence a handwritten letter from a transsexual

from Florida who complimented him on his "excellent work," and

who went on to describe in lengthy

and somewhat ecstatic detail the joys she was experiencing as a new "This patient was not and is not a prostitute," Guadiana says. "Most of the transsexuals I see are not prostitutes, although this is a poor country, and I suppose some will do whatever work they have to do to get their money for the surgery." The doctor says that silicone breast implants cost about \$1200, and the genital surgery about \$4500. The prices for these procedures in the

United States are approximately double these figures, which may be why a few Americans who desire the change come to Mexico.

Vince Huntington points out that the general public has the impression that all transsexuals are selling themselves or camping it up on stage, having seen them working as prostitutes and in shows. In Tijuana, this impression is certainly reinforced, particularly to an occasional visitor who sees that many of the "girl bars" of just a few years ago, bars that probably would not have served a drink to a man dressed as a woman, are now home to a preponderance of transsexuals and transvestites. One incident is illustrative: when some transsexuals began to move into the Unicornio, a stitute bar, half a dozen years back, several of the females working there went to the police to complain probably more because they resented the competition than on moral grounds. The upshot of it was that the bar owner received a heavy fine, and the girls who complains were permanently blacklisted and banished, not only from his bar, but from every bar in Tijuana. The transsexuals are still working in the

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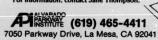
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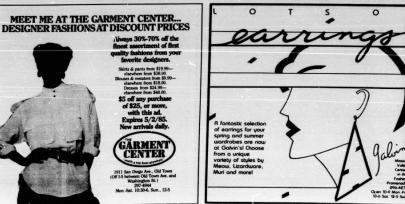
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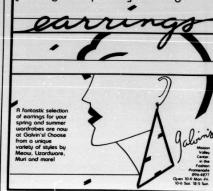
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# Night of Ionesco



#### JONATHAN SAVILLE

The absurdist plays of Eugene Ionesco have shown a remarkable staying power. Their bizarre dislocations of logic, their devastating parodies of the intellectual devastating parodies of the intellectual disciplines, their droll attacks on middleclass banality, their mixture of exuberant imagination and dark melancholy — these

impart to Ionesco's writing a special the-atrical vitality undiminished by repeated performances. Unfortunately, San Diego producers do not seem to favor this pla producers do not seem to lawor this play-wright, so that there has been a paucity of local performances — not to speak of re-peated performances — of his plays. We have reason therefore to be grateful to the French Theater of San Diego State Uni-versity, which last week presented two of tonesco's most important plays. The Bald Soprano and The Lesson — along with a playlet in something of the same style by Jean Anouilh. Humulus the Mute. These were, however, amateur produc-

tions in all senses. In most cases, it was interest in the French language that pro-vided motivation for the performances rather than a commitment to the theater auspices of the French department rather than as part of State's distinguished theater program). The actors had little if any theatrical experience. All technical mat-ters (except for John-Bryan Davis's idio-matic costumes) were in a state of deep primitivism. At times, during the intoler able pauses when one could not be certain whether an actor had forgotten a line, the director had been unable to think of any business, or a deadly mass paralysis had struck every human being in San Diego State's Backdoor theater, one might imag-ine oneself in the middle of George Kelly's The Torchbearers, with its savage sty of amateur theatricals

This was particularly disappointing since at least two of the three plays presented can do extremely well in amateur performances. The Bald Soprano finds its language and situations in those conversation manuals for learning foreign tongues, with their "typical" dialogues, model sentences, everyday vocabulary, stereotyped characters, and insistence on acquainting the student with everything tired and commonplace in the speech and thought patterns of the culture whose lan-guage is being learned. Ionesco lightly distorts dialogues of this type, to bring out their absurdity, adds some mad invention their absurdity, adds some mad inventions of his own, and there is his play. The Smiths, a middle-class couple living near London, discuss their evening meal and items of interes in the newspaper, and try to piece together the history of a family in which everyone is named Bobby Watson. Their guests, Mr. and Mrs. Martin, recount their individual life stories, discovered ering much to their amazement that they have done exactly the same things and are in fact husband and wife (this is a parody

of language-learning dialogues that will go to any lengths to repeat the model sen-tences). A fireman appears and tells a series of pointless fables and anecdotes. By the end of the play, the conversational cli-ches have broken down into mere meaningless sounds

Humulus the Mute, which antedates the lonesco play by two decades, is little more than a trivial anecdote itself, also based on a suspicion of the communicative power of words. Young Humulus's mute-ness has been partially cured by a physi-cian, who has enabled the boy to speak one word per day. In accordance with his autocratic grandmother's wishes, these words are confined to cheerful banalities such as "happiness" and "prosperity."

One day, however, Humulus falls in love with a young lady he has encountered on a bicycle, and vows to keep silent for thirty days so as to save up enough words to de-clare his love to her. At the end of the month, he speaks his piece — but as it turns out the young lady is hard of hear-ing and she asks him to repeat what he has said, which of course he cannot do. In both three sales.

In both these plays, the actors are freed from the most difficult requirements of their art. They do not need to create plau sible, "real," or even consistent characteristics. ters. They do not need to experience and convey emotions. If they seem flat, empty, and unreal, all the better. What is demanded of them is simply that they speak clearly, loudly, and briskly. In a speak clearly, loudly, and briskly. In a truly fine performance they will speak stylishly as well, but even without a sense of style, a clear, fisst speaking of the script will keep the play alive. The actors at State, some of them American and some French, did in fact enunciate clearly, though a few of them did not seem to realize that they must be heard by the audience as well as by their fellow performers. There were even a few performances with he acute, self contained, grandiose presthe acute, self contained, grandiose pres-ence that characterizes the style of French farce: Jacques Carlucci's emphatic Mr. Smith. Natalie Piton's pompous Mrs. Martin, and Madeleine Scott's imposing Duchess in the Anouilh play. But the pa

ing was so inept that much of this decent acting went for nought. Any of the experi-enced directors over in the theater department could have set things right in a re-hearsal or two. They would have seen to it that people got on and off stage expedijously, that they listened to each other's lines and responded to them, that any nec-essary pauses were filled with concenessary pauses were fined with concen-nated energy rather than with flactio inat-tention, and that the dialogue rippled along at least twice as fast as what we heard in these agonizingly labored and silence-filled performances. They would have eliminated such concentration-killers as the lowering of the curtain merely to substitute a bench for a throne. the long empty minute for an actor to get to the back of the theater and mount his bicycle, and the interminable silences between scenes, in which one group of characters has left the stage, the next group has not yet arrived, and the set just sits there like a blood-drained corpse. One may put up with a lot in the amateur the ater, especially if the scripts are worthy and the actors have talent, but the mos generous audience in the world will turn stone if the director lacks a professional

The director of The Lesson, Caroline Gronvold, was a great deal more astute in this regard; indeed, this final offering of the evening leaped into theatricality an energy painfully lacking in the other two plays. The play itself is considerably more substantial than the other two. It shows us a professor tutoring a female student for her doctoral examination. At tirst the young woman is confident and the professor deferential. But as the tutorial session progresses, the power rela-tionship is reversed; the professor be-comes dictatorial, abusive, manic, while the student falls apart. Sure of herself in elementary addition, she cannot cope with "four minus three." Along the way, in this grotesque portrayal of what it re-ally feels like to educate and be educated. lonesco ferociously but hilariously traves-ties the style of professorial discourse: we are treated to lectures, continually more frenzied, on the "neo-Spanish" languages, a madman's version of roma philology. At the end, the professor kills the poor, stupid, distracted girl; we learn that she has been his fortieth victim of the day; and the next student is already at the door. The professor's disapproving maid sums up the play's absurd moral:

'Arithmetic leads to philology, and philology leads to crime.

The power of the script and the direc-tor's evident acumen are not enough to ex-plain the astonishing success of the SDSU French Theater's production of The Les son. The dominant character in the play is the professor: much of the second half of by him, with brief whimpering interied tions by the student about her (psychos matic?) toothache. The part is a tour de force, and one of the most demanding roles in the modern French theater. From somewhere, into this world of enthusiastic amateurs, there descended a young man named Michel Achard to remind the audience of the difference between elocution and acting. Mr. Achard is in fact an ama-teur himself, but he clearly has a natural talent of immense proportions as well as a great command of technique. His mastery of this virtuoso role was something aston-ishing: eloquence, passion, inspired mad-ness, a superb musicality of utterance, a breathtaking tempo, unshakable concen-tration, and an impeccable precision of style that made the character at once gripping, appalling, and ridiculous, utterly unreal yet irresistibly fascinating. Yet

never allowed to forget the curiously half baked, unfinished quality of the entire theatrical enterprise. While devoting months to learning lines and preparing the productions these otherwise praisewor thy bearers of the torch of amateur theater had apparently forgotten about the need tor a technical rehearsal. Mr. Achard's makeup, which was intended to make him look old but in fact made him resemble the Frankenstein monster or the victim o a disfiguring disease, began to peel off under the heat of the stage lights, and at times, in desperation, he would grasp a particularly irritating fragment of pendulous latex and rip it off his face. The audilous latex and rip it off instace. The audi-ence laughed at these unintended bits of business as much as they did at the pre-posterous analysis of the "neo-Spanish" languages. They may not have been part of the script, but happily they were not in disaccord with it. The fabulous talent en-cased in amateurishness, the peeling makeup revealing the actor beneath the makeup reveating the actor beneam the character, the visual image of disintegra-tion to match the fragments of the world's intellectual heritage — what could possibly be more absurd, more

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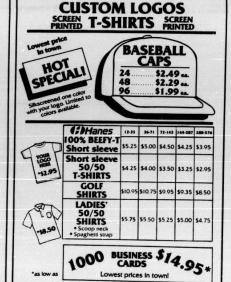
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# Texas Strangers



The impressive variety of Louis Malle's projects — the difficulty of discovering a pattern in his behavior and anticipating, like the police plotting the movements of a liquor-store heister, where on the map he will turn up next — would be still more impressive if he had left behind him a string of undoubted victories. Instead, his biggest overall victory is simply in evad-ing easy categorization, or even easy recognition, and his biggest individual victo-ries (The Fire Wukh), Atlantic City) seem somehow flucky, and perhaps attributable in overlarge proportion to Satie and Drieu La Rochelle, Lancaster and Guare, as the case may be. A waist-high level of "inter-estingness," sometimes subsiding to ankle depth (Black Moon, Crackers), is more

with the townspeople, remains of interest Gulf Coast fishing village benefits from the same sort of touristic rubbernecking that so benefitted Atlantic City: the ema while longer.

The central conflict, based on actual that so benefitted Atlantic City; the em-blematic statue of a "Texas shrimp" (i.e., big as a cow), the creatively spelled "Zanadew Lounge," the upcoming Sun-day sermon advertised on the local church's signboard: "Jesus Can Throw the Pass but Can You Catch It." The townspeople, their clothes and postures.

townspeople, their clother and postures, as well as aspects of their work, are well observed too, right down to the red-and-white polyester baseball cap (with the one-size-fits-all adjustable strap at the

one-size-fits-all adjustable strap at the back) and the blue-jean cutoffs that so appli-typify the two prolearian lovers (Ed Harris and Anny Madigan, husband and wife in real life) swept up in an almost Zola-esque extramarial passion.

The polyester cap is certainly no insurmountable barrier to sympathy, even with its "Best of Disie" inscription on the front, and the bank scene, with the clean-cut white-collar type putting on the screws about those overdue loan payments, taps the same pool of sympathy for the working man as in last year's trutal

the working man as in last year's rural trio, Country, The River, and Places in the Heart. But it is hard to sympathize with

Heart. But it is hard to sympathize with someone off whose tongue the word "gook" rolls so ersily and frequently. Limited intelligence, to be sure, can have its own sort of pathos, and there is a quite touching ambivalence about the hero's— I suppose I should say anti-hero's— illicit affair. his own wife doesn't seem to weigh much on his mind, but the object of his

much on his mind, but the object of his affections happens also to be the daughter and assistant of the shrimp merchant who rades with the Victananes: Immigrants, and the latter are threatening the hero's livelihood. Economics (since this is a movie more of social conditions than of character) soon win out, and the hero then stands shoulder to shoulder with the hooded klaument. The movie loose interhooded klaument. The movie loose interhood his account of the rejected lover, to whom economics mean a continued alliance with the Victnamese (fiendishly hard workers) at the expense of a lifelong relationship at the expense of a lifelong relationship

events pinned down in the printed pro-logue as between 1979 and 1981, is thick logue as between 1979 and 1981, is link with irony: the equation in the townspeople's minds of the "invading" Vietnamese with the Viet Cong, the seeming continuation and resettlement of the Vietnam War on American soil, the off-remarked will on American soil, the off-centrated with ingness of the U.S. government to help the foreign in preference to the native, and (the irrony getting a little thin, now) the posting of an implicit "No Trespassing" at the frontiers of the Land of Opportuat the frontiers of the Land of Opporu-nity. Well and good. But the irony, plainly, is piled up all on one side. Malle seems to know the Americans much bet-ter than he does the Vietnamese, knows ter than he does the Vietnamese, knows them as thoroughly as one knows a stereo-type. The Vietnamese, on the other hand, are known only as well as a symbol. Their chief, and almost sole, representative— an indomitable smiler—is little more than a poster boy.

It is of course reasonable, upon investi-

gation of the situation, to decide that this gation of the situation, to decide that inis is where the ultimate emphasis ought to be, that the division of sympathy should run pretty much along the lines of a stan-dard Western plot, with the modern-day Texans in the roles of the entrenched cattlemen and the Vietnamese as interloping sodbusters. (The Ed Harris character, sodbusters. (The Ed Harris Character, come to think of a, sounds curiously like "Shane," but is spelled out in the closing credits as "Shang," and is certainly no friend of the newcomer and the underdog.) But this would seem a harder and more courageous decision if it were made in consciousness of the full complexity of the case. Any self-empocring strist in. in consciousness of the full complexity of the case. Any self-respecting artist, in-deed, will crave such complexity. And if the actual situation contained no more of it than this (the mere humble journalist, it should be remembered, found plenty of the stuff), he would have been compelled to create some of it from scratch. Wher-ware there are needed involved there is all ever there are people involved, there is al-ways room for that. But that room here has been quickly boarded up. The

DUNCAN SHEPHERD the norm.

Alamo Bay, his latest cinematic anchor-

age, prolongs his American sojourn (he hasn't made a movie in his native France

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shootout that finally settles the business, and that puts the crowning touch to the Western-movie melodrama of the thing, is western-move mercoarama of the thing, is nonetheless a marvel of staging, of fitting the action into the setting. However starved the mind may be, the eye, there and elsewhere, will be well satisfied

and elsewhere, will be well satisfied.

This last point seems worth stressing when one has just seen Alamo Bay and Blood Simple back to back and — as was possible all last week at the Flowes Finit ripplex—side be side. And before going on, I ought to say that it is nice once in a while to see something like Blood Simple, something from outside the movie maintenance of the behavior of the behavior of the blood simple. Read Cove-Guild-Fine Arts carted (and so close on the beels of the Flower Hill's resentation of in the Namo of the Prombentation of In the Name of the People too). It is perhaps more odd than nice to realize that, with *The Gods Must Be* Crazy on their third screen, the Louis Malle film was actually the Flower Hill's most mainstream offering last week, and (equally odd) is the only one of the three

to do what, after today, it will do every-where else in town: vanish. Blood Simple, which has nothing else in

common with Alamo Bay except its Texas setting, is more apt than that other to win recognition for its direction, but only because it is the sort of movie which even cause it is the sort of movie which even the most unaware filimpoor, the one who thinks that movies just happen, or the one who thinks that deeper awareness ruins the experience, cannot fall to notice has indeed been directed — and to the teeth. The first feature of Minnesota-based in-dependent filimaker Jol Core (who co-dependent filimaker Jol Core (who co-lored) is the producer, and brother. Elsan just his producer, and brother his producer, and broth brother, Ethan), it has something of the old B-movie spirit at its most lofty: that groaning desire to find out how much can be achieved on how little, how mear to Francis Ford Coppola one can come on Roger Corman wherewithal. Coppola is not a random point of reference. The movie is full of his sort of nervous cut-aways, to unimportant details, and of his. aways to unimportant details, and of his sort of extravagant tracking shots to no-

where: behind a pair of Converse tennies, or behind the four paws of a German Shepherd, or — the instance that best resephere, or — the instance that best re-veals the level of stylistic seriousness — along a bar top toward a slumped-over drunk, then over the head of the latter in a neat little hop, then onward along the bar. There are two or three movies' worth of

The performances of the actors, with their voices variously hardened, sharp-ened, flattened, stretched out, or other-wise falsified, are mostly ham, with bits of fat around the edges, and are no less af-fected than the visual style. These, no doubt, must be attributed parily to direc-tion, although partly, too, perhaps, to the class of actor available at the price: only M. Emmet Walsh, by no means the least hammy, is a known name. Evidently the level of seriousness set in the visual style is contagious. Both cast and camera, of course, can hope to be exonerated on the grounds that the movie is a pastiche, and

is viewable as either an "appreciation" or a "send-up" (according to taste) of the hard-boiled thrillers of the Forties. Second-handedness creates a very flexible alibi. The burial-alive scene and the knife-through-the-hand scene (though un-believable and improbable, respectively) carry their gruesomeness fully to the realm of black comedy, and very near to the realm of real pleasure. And the dethe realm of real pleasure. And the de-vice, in the kinf-through-he-hand scene, of back-lit bullet holes illuminating a darkened room, is borrowed from a highly pleasurable Forties movie, Minis-try of Fear But, in the general spirit of ex-cess, it is worked to exhaustion. Not knowing when to quit, or when to move on, or when at least to speed up, seems the leading chyracteristic here. Blood. the leading characteristic here. Blood. once it begins to be let, spreads like an al-most science-fictional blight. And how many times can one man spit up in the course of a single movie? Four — three times on screen, once off — would seem to have a strong claim to the record.



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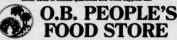
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ELEANOR WIDMER

The Restaurant: Ashoka The Location: 8008 Girard Avenue, La Type of Food: Indian
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p.m. During the fourteen Sundays that The During the fourteen Sundays that The Jewel in the Crown aired on PBS, I never missed a single episode of this series based on Paul Scott's novels about India, The Raj Quarrer. Nor was I alone in this

obsession. For a short period of time some of my acquaintances would feign sore throats or twenty-four-hour flu rather than admit that they wouldn't leave home because of a television series. But I adopted my own foolproof technique. If adopted my own foolproof technique. If my phone happened to ring during that sacred V-ar. I would pick it up and at-mand. "Who would possibly call me dur-ing The Jewel in the Crown?" I was so deeply caught up in the world of India prior to its emancipation from England has by the time the film A Passage to In-dia appeared, mobing would do but that I had to see it on its very first night.

Needless to say, I suffered a sense of defa vu during the movie. Some of the same actors appeared in both the film and the television series, and while I had taught A Passage to India for many years. I had to bring myself up sharply to remember its brilliant nuances rather than fall prey to the murkier philosophical overtones of The Jewel in the Crown. But as we left the theater, we heard the same phrase all around us: "If only we could go now and have a good Indian meal. . . ." That visual stimuli whet gastronomic appetites is scarcely a secret, but during this concentrated period of ex-posure to India, more people than ever-before were asking me about Indian res-taurants and saying, "I just long for a

Indian restaurants in San Diego are to be found in far-flung locations. The Curry Pot is in National City, Tandoori Oven is located in Rancho Bernardo, and Desmond's remains in Oceanside. As if I had some personal control over it, people had some personal control over it, people kept asking me with impatience, "When is Ashoka, the new Indian restaurant, going to open in La Jolla". At last it did, and I went there with a party of people who had lived in India and who continue

to visit there.

Ashoka restaurant is located at the corner of Girard Avenue and Prospect Street, right above Terada'Ai Japanese restaurant. You have to climb one and a half steep flights of stairs—the descent seems more perilous than the ascent—and then You enter a nicely appointed from some more perilous than the ascent — and then you enter a nicely appointed room, some of whose tables afford a glimpse of the ocean and others of which reveal the ne-oned bustle of Prospect Street. Our table in the corner gave us privacy and we were amazed to discover that on this Friday night every table was occupied. The crowd was lively and we all shared our sense of anticipation — many around us were even talking about the movie A Pas-

tween the people who operate it and what is brought to the table. The owners and waiters are kind and solicitous (the one waitress who had been unknowledgeable about the pronunciation and ingredients of the dishes happily was not present dur ing my second visit). Everyone associated with this enterprise is polite, kind, and even generous; the desire to have the din-ers enjoy themselves is palpable. There's only one major flaw which neither the charm of the room nor the kindness of the management can overcome: the food is uninteresting in preparation and bland to the point of tedium

the point of tedium.

It's not easy to make this pronounce-ment when the owners are trying so hard, but perhaps they have underestimated the sophistication of the diners and decided on some neutral stuff that's overcooked and almost never stimulates the palate You may have thought that I, lover of all that is gastronomically low-key and sub-tle, would have adored Ashoka, but I scarcely felt I was eating Indian food.

Since in our party of five two were veg-etarians, we began with vegetable samosa (deep-fried patties of potatoes and peas, \$2.50) and mixed packoras (vegetable frit-ters, \$3.00). Both of these were greasy rather than crisp and were so over-whelmed with oil that it was hard to discern the taste of the original ingredients. We had had such a fine experience with the appetizers at Khyber Pass, the Afghan restaurant on Convoy Street, that we could scarcely believe these failed so

badly. Nevertheless, we pressed on. The soup, a somewhat thin broth with lentils and greens, which comes with dinner, is good; the dressing on the salad is interest-ing (all entrées include both soup and salad). But ordinary head lettuce is used and is cut with a knife rather than pulled apart by hand, so it arrives in coarse chunks. If a more interesting lettuce such sage to India.

In discussing Ashoka restaurant it belia discussion and the pieces torm by hand, the salad would be quite a fine

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At last we were in the presence of the entrées. Two of our party ordered babra tarkari, or mixed vegetables in a mild sauce (\$8.95). This proved to be an adesauce (88-95). This proved to be an ade-mate medley of firsh waretables served in a bowl with spicy sauce. Zucchini seemed to predominate and though the portions were large, neither of my friends could finish because the taste grew tire-some. In many Indian restaurants dual (moong lentils cooked with spices) and (moong lentils cooked with spices) and natu (opgurt and cucumbers) are served as accompaniments to the dinner, but Ashoka charged \$1.25 and \$1.50 respec-tively for these side dishes. Only the gurt sance was palatable—the daal had virtually no taste and had the consistency of mash. The paparatum (fullam water-thin "breads have too \$1.50 be consumed." "breads have too \$1.50 be consumed." Less was been too \$1.50 be consumed.

Lest you become discouraged too soon, the stag gosht, or lamb smothered in spiced spinach (\$11.95), was the best enspiced spinach (\$11.95), was the best en-trée of the evening. Our waitress fore-warned us that it might be too spicy, but on the contrary, my friend had to ask for more spicy sauce. I had murghi korma chicken coaked in yogurt (\$9.95). This consisted of two pale, skinny chicken legs in a gray sauce. Dast the appearance of this dish was enough to dim my appetite, it was to weekspence, so pallid, so very, very gray. While I am a lover of ordinary

boiled chicken, I couldn't handle too much of these unplump legs in their taste-less sauce, so I just cleaned my plate of rice with peas. My friend, who had ordered the margin kasmuri, or chicken in hot curry sauce (\$9,95) found herself

bot curry successful distillarly, or checken in the curry successful (9)-055 (noul hereif confronting the identical, puny chicken with the confronting the identical, puny chicken What could be say to the owners who howered close by and who wanted so much to please us? My friends upon the gention of why the banquet dishes prepared with baumait rice required forty-eight hours' notice. "It takes very long to cook," came the reply, which made us reorganize our smiles because we all cook baumait rice in no time. Still smilting — and being careful as we walled those steps — we departed. My friends immediately wrote the place off. The appetizers had not been drained of oil, the side dishes should have been included in the meal without charge. been included in the meal without charge, and the entrées were lackluster, if not tasteless. We went to have some gelato on

Prospect Street and called it a night.

However, those so-called chef's banquets for two which required two days' notice began to nag at me. What if I were missing the best dishes in the house? I waited a few weeks, called in advance, and ordered the lamb gosht with basmati rice which, according to the menu, was

\$32.50 for two people. (This is number sixteen on the menu and is similar to lamb stew). Imagine our astonishment when af-ter the soup and lettuce salad, my companion and I were presented with whole panion and I were presented with whole leg of lamb that must have weighed at least six pounds! It was served on a huge platter and was surrounded with rice and carrots. The leg of lamb was large enough to feed a family of six. I kept asking, "Isn't this supposed to be a stew!" but the waiter assured us this is what I had or-dered two dws earlier. Later we realized. dered two days earlier. Later we realized that he had written down number nineunu ne nad written down number nine-teen, a whole leg of lamb, which was \$35.50 for two. We were in a bit of shock and our waiter gladly offered to reduce the price by three dollars, but we simply paid the \$35.50.

The leg of lamb had been marinated in yogurt and spices and cooked hours on end, until it was virtually dry. After the first large slice we couldn't eat more. We took the rest home, rice and all, but this dish points to the problems at Ashoka.

For one thing, it would be impossible for any two people to eat that much lamb at one nieal. The size of the leg was inappropriate for two, and yet we had to pay a great deal for it. For another, this was supposed to be a chef's banquet, yet we had the identical soup and salad as those served with ordinary entrées plus the daal and yogurt sauce at no charge. That's hardly a banquet. Moreover, having to call two days in advance led us to have expectations that were not fulfilled. Sliced leg of lamb with basmati rice should be on the menu on an ordinary basis. Just because we were served a huge joint of meat did not make it a banquet and it became so boring eating dry lamb and white rice. that we quit early on. At the same time our waiter could not have been more so-licitous and desirous of pleasing. We simply packed up our leftovers and smiling

we departed.

Would we ever return? Not unless some drastic changes were made in the cuisine.

We need the taste of India, not some pale, Americanized version at high prices. I must repeat again that this is a lovely family and perhaps they should think through their offerings as well as their prices.

When The Jewel in the Crown was over,

when The Jewel in the Crown was over, there was a postscript party in which the cast of actors explained how their parts had affected their lives. The man who played the villain, Timothy Piggot-Smith in real life, told how he had been accosted on a London street by a woman who ex-claimed, "If you had a restaurant, I'd never come to est there" I'd be very glad to eat at Ashoka again, but only if this kind family revamped its menu and its

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### **OUARTER NOTES**



### LA JOLLA CIVIC-UNIVERSITY **ORCHESTRA**

Last Christmastime, the La Jolla Civic/University Symphony and Chorus, under David Chase's direction, performed Bach's Mass in B Minor at Mandeville Auditorium. That perform was videotaped by the communications department of Palomar College, and recently the tape was telecast by KPBS-TV. There were moments of amateurishness in the camera work (close-ups of the wrong instruments, for example) tha might disappoint a television audience by this time used to the utmost professionalism in the televising of concerts. One might contrast the exquisite camera work in PBS's earlier broadcast of Andrew Lloyd Webber's vapid Requiem. But in any case the emphasis here in any case the emphasis here was on the greatness of the music and the high quality of the performance, and the really irritating ineptitudes in the visual images were not that frequent. This was, all in all, a noble performance, remarkably good for an

orchestra and chorus that mus be classified as amateur. The excellent soloists — Philip Larson, David Bates, Paula Chastain, Elizabeth Kimmery, and Pauline Tweed — were of course professionals, well known to San Diego audiences but there was little sense of

incongruity in their juxtaposition with the orchestra and chorus. In his interpretation of the music, Mr. Chase was confronted with something of a dilemma. He has been affected by the current understanding of by the current understanding of barroque performance practices, and consequently often favors fast tempos where an earlier generation of Bach performers would have taken things more slowly. Yet his orchestra and chorus are vast by barroque standards. The problem of reconciling these sometimes insoluble, so that the desired lightness and flectness of a speedy Bach choral movement was impaired. choral movement was impaired by the sheer number of performers. When this problem was moot, however, as in the more grandiose, dramatic, and lyrical sections, the performance was powerful and performance was powerful and sometimes majestic, with a

conviction that more than made up for any technical

### PETER DONAHOE & SYMPHONY

The San Diego Symphony began its four-week Tchaikovsky festival with a program featuring pianist Peter Donahoe in the Piano Concerto No. 3. In addition, the Atherton's direction. performed the Romeo and Juliet Overture-Fantasy, and the Suite from The Nuteracker Like several of the projected programs of the festival, this one mixed familiar and relatively unfamiliar works, s as to give us a broad sense of Tchaikovsky's musical imagination. One of the advantages of the familiar advantages of the familiar works was that the performances of the Romeo and Juliet and the Nuteracker Suite gave the audience a clear and simple opportunity to judge the orchestra's quality of playing. Everyone has heard these works so often, in concert halls and on recordings and halls and on recordings, and performed by the world's most eminent conductors and orchestras, that any new performance must inevitably be measured against a score of more or less brilliant memories. In this respect, the San Diego Symphony stood up extremely well. Maestro Atherton evidently thinks of the Romeo and Juliet, for sensitively scored, dramatic piece of music, aside from its heart-on-the-sleeve quality, and he demanded from his orchestra (and go!) a knife-sharp precision, pure intonation, rich and lucid sound, rhythmic intensity, and a beautiful singing line. As I listened to this performance, I could scarcely believe that this was the same orchestra I began was the same occlesion regard to review thirteen years ago, a weak, ragged, provincial, pickup group that was not even to be thought of in the company

of the great orchestras of the world. This Romeo and Juliet could stand comparison with performances by any orchestra anywhere. As to the music itself, it is a

late date in the history of the world to start criticizing Tchaikovsky, who nevertheless remains the worst of the world's great composers. He is great because of his gloriously expressive melodies and because of his uninhibited his structural weaknesses, his reliance on endless rising sequences, his sentimentality his bombast, and the unspeakable banality of so many of his ideas. At this stage, it would be quite impossible to do without him. Our heads are filled with his tunes and with the adolescent voluptuous anguishes they produced. This festival is a useful way of reminding us how indispensable Tchaikovsky is to everyone sense of the musical past. How could one imagine getting from Berlioz to Stravinsky without him? But he still can be simply awful, as the Third Piano Concerto shows. The first concerto shows. The first movement is a decent composition, with good melodies, a lively rhythmic drive, and some grand Lisztian writing for the piano. Balanchine thought highly enough of it to turn it into one of the most scintillating of the choreographer's abstract ballets, Allegro Brillante. Pianist Peter Donahoe Planist Peter Donahoe performed it with a broad romantic sweep and total conviction, as though it were a masterpiece rather than a competent late-romantic work for piano and orchestra deploying every clické of the penne with a bit of personal Tchaikovskian fervor. So good a performance, by pianist and orchestra, made this a treasurable musical orchestra, make this a treasurable musical experience, whatever the ordinariness of the score. But the other two movements were something else. They were orchestrated by Tchaikovsky's

former student Sergei Taneyev from a symphony the composer never completed (the first movement was a rewriting by Tchaikovsky himself of the first movement of that same abandoned symphony). The quality of invention descend rapidly from the adequate first movement to the wearily (whose only real interest is Tanevey's idea to score certain parts for violin, viola, and cello soloists), to the incredible stupidity of the finale, where the triumphant brass melody is just about the silliest you will find in the works of any major composer (there is one in Bruckner to equal it). No wonder Tchaikovsky abandoned this claptrap; it ought to have been left alone.

#### GLEN MONTGOMERY

Filling in at last week's miniconcert for the announced David Arden, young pianist Schumann, and Debussy in the foyer of Golden Hall. Mr. demanding program, which revealed many of his artistic strengths and some of his

Among the strengths we may count power, agility, and passion. A large resonant tone and a more than sufficient technical command were given technical command were given life by a strong emotional commitment to the music and a willingness to plunge into the heart of things. One could hear this in the rhapsodic Hispanicism of Albeniz's "Triana" from the second book of Iberia, in the mercurial alternations of dreaminess and vehemence in Schumann's Kreisleriana, in the grandiose

pictorial evocations of Debussy's "L'Isle Joyeuse," and even in the febrile energy of two sonatas by Domeni Scarlatti. It is interesting

extramusical associations 'Triana" suggests the vital, impassioned gypsy quarter of Seville from which it takes its name; Schumann's title derives from a story by E.T.A. Hoffman, whose artist hero gives the composer a chance to depict the contrary elements in his own romantic character: and the Debussy work translates into music the poetic suggestiveness of a famous painting by Watteau. To play this sort of music, the interpreter must have a vivid and generous imagination, the capacity to embody and conv life experiences that lie beyon the music yet can only be expressed through it. Mr. Montgomery showed that he has this capacity in large

measure, and his program was given depth and richness by it.

In purely musical matters, however, his playing exhibited certain characteristics I found less engaging. Whether these were a result of a failure to think the music through thoroughly, or whether they represented intentional interpretive choices according to a rigidly literalist aesthetic is something one could not judge. But what one heard wa a tendency to give the printed notes more relative weight than I think they deserve, and to discount or ignore all the music that lies between, above, and within the notes, the unprinte but no less real atmosphere which the music has its life. This was not an absolute This was not an absolute quality of Mr. Montgomery's playing. Often enough he would shape a phrase or a line out of his own understanding of the music's inner necessities; it is something he knows how to do, and for which he has a talent. But, from my point of view, there was not enough of it. Again and again the music failed to achieve its full vitality because changes in articulation, shadings of loud

and soft, and expressive

rhythmic rubato were not sufficiently added to the

printed notes to make them eak with a living voice. speak with a living voice.

I might cite one example among many. The opening theme of the second section Kreisleriana is a rising and falling pentatonic phrase that appears some thirteen times (even more in the first edition throughout the section. The Breitkopf and Härrel score regularly obrases these nine regularly phrases these nine notes with a rise and fall of loudness, an obvious way o making musical sense of them This is not at all the only way of doing so. Claudio Arrau, for example, reverses the swell and diminution of volume, and together with a rhythmic resilience gives the phrase different but equally vital shape. The point is that the phrase must be shaped, one way or another, if we are to way or another, it we are to hear it as a living statement, moving, growing, developing, communicating, rather than as a mere series of sounds, while Mr. Montgomery's playing of it was so bland and unincisive. it was so bland and unincisive particularly in dynamics, as to constitute no shaping at all. Furthermore, every time it reappeared it sounded exactly the same, a mechanical reproduction rather than an organic variation. A listener may not perceive each of these

the music, but they add up, and

strangely lifeless perform in spite of all the power and

Mr. Montgomery also showed a tendency to reveal his power and passion too soon, as in "L'Isle Joyeuse," where he reached his loudest and grandest too early and did not have more to give when the music's climax came. This is a large-scale replica of his way with that phrase of with that phrase of Schumann's, a lack of interest in achieving a meaningful shape by the just proportioning of elements, whether these elements are individual notes or lengthy sections. The blandness of shape and the blandness of shape and the mechanical repetition of phrases and sections were particularly damaging in the Scarlatti, where extramusica music must create its own autonomous world of discourse, without Seville, Watteau, Florestan, or Eusebius (Schumann's imaginary alter egos). Mr. Montgomery, in my opinior needs to cultivate his quite splendid talent by a comprehensive restudying of these scores and of his whole

#### **IURRAY PERAHIA** In a week rich with pir

the supreme moment was the appearance of Murray Perahia at Sherwood Auditorium in the series of the La Jolla Chamber Music Society. There is alway a great deal for a critic to say about defective, quirky, or misguided performances, but oftiness it is best to ration one's words; as Wittgenstein wisely observed (though not exactly in this way), "The bigger the mouth, the bigger the foot." Perahia seems to me the greatest pianist in the world today; he is our consolation for the loss of Artur Rubinstein. In fact, he is extraordinarily like Rubinstein, even resembling him physically. His playing hat to an astonishing degree those characteristics that made any performance by Rubinstein immediately identifiable: th determined, self-confident incisiveness of touch that somehow floats, sings, and blooms as though it were a human voice: the exact ripeness of the phrasing, with everything supple, shapely, and expressive, but without any exaggeration or eccentricity exaggeration or eccentricity, the power of realizing each passage's inner life to the full, whether it be intensely dramatic, warmly lyrical, joyously flamboyant, or profoundly meditative; the sense of creative spontaneity. so that it seems that the pianist's whole being is penetrated with an unexp nspiration and he is exploring this brave new world as though for the first time. This is in no sense an imitation of Rubinstein's style; it is the expression, mediated by a superb technique, of a musical sensibility as deep, rich, and faithful as Rubinstein's own. Perahia offered stunning performances of the Mendelssohn Fantasia, Op. 28, Beethoven's Appassionata, Bartók's Suite, Op. 14, the Chopin B Minor Sonata, ar (as encores) the E-flat and Aflat Impromptus from Schubert's Opus 90. It was a concert beyond all praise.



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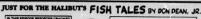
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mor," most of us think either of jokes that have ethnic groups as their subjects, or, in a broader sense, of ethnic comedians whose routines comprise clever and fre-quently self-deprecating observations on their respective minority groups. Last week comedian Joe Nipote demonstrated to a La Jolla audience an altogether differ ent kind of ethnic humor, one in which manifests itself in the perform-rather than in the material. Nipote's act was in many ways the essence of

"Italian," even though at no time did be mention his heritage or do "Italian" jokes. "I've explained this before and had it misinterpreted," said Nipote after the first night of a five-night stand at the Comedy Store. "When you as an Italian rivite someone over for dinner, it's a gesture of sharing in which you expect it's a greature of sharing in which you expect it goes and enjoy, not st and watch goes to extra denjoy, not st and watch you had been supported by the said of the sa te's invito a cena and ended up gorging

In general, there is nothing revolution-ary about participatory comedy, but there

is a certain novelty in Nipote's approach to it that is the natural yield of his own development as a comic and as a person. I first saw Nipote five years ago on a bill with four other comedians at a place in Encino called the Laff Stop. Although Nipote was one of only two comedians that night who actually made me laugh out loud, his routine was much less spontaneous than it is today. Then, Nipote's act largely consisted of rubber-faced por-tragals of a variety of goofy characters, and timely sociopolitical bits that included a hilarious impression of an Ira-nian in Los Angeles fearfully denying his nationality and desperately trying to disguise his accent (this was at the peak of nti-Iranian sentiment in the United anti-trainian sentiment in the United States). In the years since that show, Ni-pote has appeared on separate HBO specials with Carl Reiner and Rich Little, on Showtime's Laff-A-Thon, on such network television shows as Happy Days and Thicke of the Night, in films (Doin' Time. Strangers Kiss. Meatballs II, and the up-coming Radioactive Dreams), in Las Ve-gas, and in comedy clubs across the country. With experience and success, Nipote gained confidence in his ability to go one-on-one with his audience, to engage them in extemporaneous interaction in which

well on the sort of night that tests a comic's resourcefulness.

First of all, Nipote had to follow a series of uneven if frequently inventive performances by promising Japanese condeinen Enamyo Ostaki (whose references to Japanese-Americans fit snugly into the more traditional framework of ethnic humor); the rotund, unctuous Fred Asparagus; and the slightly off-killer Carl Le Bove, whose combination of theatrically cerebral and base obvisical humor was cerebral and base physical humor was imaginative but may have required a little too much thought on the part of the audi-ence. None of these performers had been able to nudge the audience past that invis-

he relies less on scripted silliness than on

ormer smart-alecky class clown in his ome town of Detroit. At the Comedy

Store, Nipote's assuredness served him well on the sort of night that tests a com-

his own personality and his instincts as a

ible barrier beyond which it waives its show-me skepticism and surrenders to the entertainer. That responsibility fell to Ni-pote on a night when the L.A.-based comic was less than gung-ho about the idea. "I didn't want to go on tonight," Ni-pote admitted after the show. "I don't know why. I just wasn't in the mood." All the more impressive, then, was the way Nipote turned over the energy level in the club and kept it at high idle for almost an

A lifelong athlete and former profes-A lifelong afficie and ormer protests sional racquetball player, Nipote took the stage wearing the sort of layered varm-up outfit you'd expect to see on a non-jogger in Beverly Hills: black sweatpants and matching jacket topped by new-wavish. brightly colored geometric shapes.

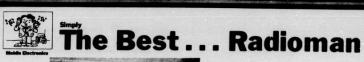
"You'll have to excuse the clothing — I've been dating Judy Jetson," he said in reference to the extraterrestrial cartoon family on an early Sixties television series. Removing the jacket to reveal a fire red, hooded sweat shirt, Nipote did a series of quick, physical impressions, including a giant match (the red hood drawn tightly closed to completely cover his head) and Karl Malden skiing in Switzerland (the hood aperture opened just enough to al-low Nipote's own considerable proboscis to protrude). Throughout the show, Nipote occasionally returned to physical pote occasionally returned to physical mugging — still one of his strong suits — in order to break up the pace and vary his presentation. One of his favorite impressions — that of a toothless, crescent-mouthed elderly man in a flap-eared cap — he'd had to omit from his act while performing in Law Means, and of deference in the present of the control forming in Las Vegas, out of deference to his audience. "Not long ago I finished a stretch in Vegas opening for Robert Goulet," he told the audience at the Comedy Store. "Has anyone here ever been to one of Goulet's shows? Let me just say it's a different audience. Mostly over ninety." Nipote described how after a performance some of the older folks would track him down in short, halting steps. "When I'd tell them that I write my own material, they'd say, 'You're such a good boy!' But you know something? I discovered that





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oldness can rub off on you. After a few days of opening for Goulet, I found myself wearing wild combinations of plaids and checks.

Nipote was easing into his routine, but already the chortles were beginning to overlap, except at a table off to one side of the stage at which sat six stony-faced, conservatively dressed men. Nipote's wise-guy periscope zeroed in on them.
"Hey, you guys look like you're h.ving
fun—ever consider posing for the side of
a mountain?" Two of the younger men a mountain?" Two of the younger men broke into grins, but the ox-ris remained expressionless. Probing, Nipote learned that the men were here from Washington, D.C., on official business. A middle-age man who appeared to be the oldest in the group wore the grimace of one experiencing severe gastrointestinal discomfort. Nipote isolated him from the pack. "Excuse me, sir, what's your name?

"Art," the man murmured.
"Art, what do you do for a living?" asked Nipote.

Art answered after what seemed an eternity. "I count traffic."

Unwittingly, the man had swallowed the

thost and Nipote wasted no time in setting it with a yank. "You count traffic?" the comedian responded with a smirk, the audience falling into line behind him. "Don't they have traffic in Washington

you could count?" Art, unsmiling. squinted back at Nipote like a myopic driver reading a distant street sign. "I mean, what the hell is that?" continued Nipote, "'I count traffic.' All right, I'm game — how many did you count today?"

By now Nipote's mouth was crinkled into the sort of lopsided sneer a street-corner sage in the Bronx would wear while telling you intrinse secrets about your sister.
"Tell me. Art, did you go to college for
his?" The audience was enjoying Art's
discomfort, but no more than the man's
som associates, who were convulsed at
the sight of Art's still-blank expression.
'Forgive me,' said Nipote, 'but I just
don't recall ever seeing an ad in the classiclassified of the still recommendation of the sight
of the still recommendation of the sight
of the still recommendation of the sight
count it." Art nodded a slow affirmative.
lipote was incredulous. "I don't believe sage in the Bronx would wear while tell

Nipote was incredulous." I don't believe this — this is a real job?" He turned to the other men at the table and said, "Okay, what do the rest of you guys do?" "We help him count," deadpanned a

tall, blond man.

Nipote, exasperated, returned to Art. 'Art, really, there must be another name for what you do. What would you put un-der 'job description' on a form of some

Art thought for a few moments. "Engi

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'Engineer! Now that's more like it. Why didn't you say that in the first place,' asked Nipote, his voice rising in anger. "You see, this is why we kids get screwed up. You ask your old man what he does up. You asky your off man what he does for a living and he gives you some bizarre description that you don't understand, and years later after countless hours of ther-apy you find out he's just an engineer!" Nipote paused for a couple of beats. "So

Nipote paused for a couple of beats. "So... do you have your own train?"

Before the laughter could subside, Nipote donned a pair of black, horn-rimmed glasses and prepared to do a sequence of familiar television commercials as he would imagine them done by certain unlikely celebrities. The first is actor Jack Nicholson doing a beer commercial. In a Nicholson doing a beer commercial. In a creditable reproduction of the psycho-pathic grin and enigmatic voice that Nich-olson immortalized in the film adaptation of Stephen King's *The Shining*, Nipote in-

ordiner King s the satisfies, Nipote in-toned, "You've axed your family to death you've fed the cat by stuffing it in the goldfish bowl ... now it's Miller time. ..." While the audience hooted its approval, Nipote gestured that he wants to borrow a pair of glasses from a young man seated near the stage. Nipote started to put on the wire-rimmed beauties, then realized that the lenses were as thick as the sawed-off bases of two Coke bottles.

He looked at them more closely. "Hey, what are you, a spot welder?" he asked what are you, a spot welder?" he asked the young man. "You know, you could sit outside on a summer day and burn ants with these things. At high noon you could barbecue weiners." Nipote offered fraternal advice to the man. "Listen, just so you won't go prematurely bald, don't wear these on top of your head on a sunny wear these on top of your head on a sunny day, okay? Nipote put on the glasses and immediately made a face. "Jesus, you could get high wearing these things," he exclaimed, and then in the voice of a zoned-out druggle pretended to offer the glasses to an imaginary stranger. "Hey go ahead, man, cop a buzz. The surgeon general doesn't know about these 'et'. Still holding the glasses, Nipote asked for a different pair from another member of the audience, but these turn out to be even thicker. "Holy shift." he said. "Hold these in front of these others and you could look at the stars." He held the two pairs of glasses aloft as though using them as a makeshift telescope. "Hey, there's a middle-age man up there counting space-indidle-age man up there counting space-

middle-age man up there counting space-ships." Art remained catatonic.

The comedian returned the first pair of glasses to their owner and couldn't resist commenting on the young man's skin-head haircut, "Great haircut," he said You're either a punker or in the mili-

(continued on page 34)





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continued from page 33)

tary." The man tells Nipote that he's in the Marine Corps. "What do you do in the Marines?" asked Nipote.

"Not much," replied the man.
"No, I mean — these really aren't very difficult questions to answer," said Nipote disgustedly. "What I meant was, what do u specialize in?"

Intelligence," said the man.

Nipote let the audience enjoy the irony of that answer, then with killer timing said, "You've really got your work cut out for you, don't you?

At that moment, a young woman deep in the club's shadows yelled something unintelligible at the entertainer. Nipote at-tempted to engage in a dialogue with the woman, who was sitting with a small group of Britons. But when Nipote ad-dressed the shadows, there was no re-sponse. When he turned back to the audience, the woman yelled again. This happened two or three times before Ni-pote finally pointed in the direction of the "See," he said to the audience, "that's what can happen when you let staph infection go unchecked." Changing pace, Nipote related a recent

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incident in which he was stopped for sus-picion of driving under the influence of alcohol. It so happens that he found the experience enlightening in more ways than one. "It occurred to me that there is a very simple, inexpensive, foolproof way to test a man's sobriety," said Nipote "You merely place a very ugly woman in the front seat of each patrol car next to the cop, and you make the suspect look at the voman." Nipote took the alternate roles of cop and drunk driver in enacting the

imagined scenario.
"Tell me, buddy, what do you think of

"Oh, she's not bad."

"Okay, get in the back of the car."
Nipote segued into more physical humor, including a bit in which he donned a plastic shower cap and nerdy glasses for a dual impression of a school cafeteria lunch lady and what he thinks Penn State football coach Joe Paterno's wife must look like. But soon he slipped back into an observational vein and began discussing air travel, specifically the way the airlines employ euphemisms to avoid mentioning unpleasant occurrences. It's a tack that Nipote finds especially ridicu-lous as it applies to the printed instructions on air-sickness bags, which are worded so that you'd think a passenger was doing nothing more distasteful than disposing of his chewing gum. "The last part of the instructions says, 'Close the top of the bag toward you and hand it to a stewardess," said Nipote. "Now this, of course, is really something the stewardess wants. 'Oh, and you filled it to the brim!'

"I remember one flight I was on," re-called Nipote, "where they had served chicken for dinner. I didn't finish mine, and I decided to take it home with me. So I put two pieces of chicken in a barf bag and closed the top. I get off the plane and two stewardesses see the bag in my hand and start chasing me down the ramp — 'Sir! Sir! We'll take care of that for you!' Not thinking, I said, 'That's okay, I'm go-ing to heat it up and eat it later.' 'Some of Nipote's off-stage humor is

some of rispoes off-stage numor is planned. "I like to go into a McDonald's and wait for one of those really young girls to ask for my order." Nipote swal-lowed hard and squeezed out a strange, cartoonish voice that sounds like a comcartoonish voice that sounds like a com-puterized version of Flipper. "I'd like a Big Mac, large fries, and a medium Coke." Naturally, the girl can't understand him and he repeats the order in that

same, weird voice. Flustered, the girl fetches her manager, who asks Nipote if he can help him. Feigning exasperation, Nipote then repeated the order in a per-fectly normal speaking voice. In keeping with his desire to involve the

audience in his act. Nipote closed with a question-and-answer session. The last question asked came from a man who asquestion asket cline from a liand who ap-pired to Nipote's level of sardonicism. "What do you do for a living?" queried the man, stifling a grin. Nipote resorted to Detroit schoolboy form. "I get dates for your mother," he snapped. Backstage for your mother," he snapped. Backstage after the show. Nipote pecked out into the misty La Jolla air before sitting down at a small table for a postperformance, miniature bottle of sparkling water. Despite his earlier reluctance to perform, the program had gone well and Nipote looked forward to the weekend shows, which would nobels be exertise: "Elsa finnes." would probably be crazier. "It's a funny thing," he said, "but I've played all the clubs across the country, Las Vegas. everywhere, and I can honestly say that everywhere, and I can honestly say that I've had the greatest nights of my career right here in this club." He looked up to watch a couple of stragglers exit the premises. "The best nights of my career. I den't know why that is."

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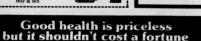


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begin here' San Diego

### City Lights

### Ripley's

(continued from page 4) times. Still another cartoon informed Ripley's fans of ar mmense checkerboard, housed at the International Checker Hall of Fame in Mississippi, that measures sixteen feet square. On the anniversary of his one

nundredth contribution. Higgins says, his pictorial appearance in the Ripiey's cartoon led to numerous newspaper interviews, thirty five radio interviews, and an appearance on WABC-TV's Eye on New York; since then, he has been accumulating ever more bits of trivia at a steady only temporarily by his move to San Diego. He's back at the top now. King Features spokeswoman Pam Ryer says that of the sixteen cartoons published so far this year, Higgins is responsible for nine including the current one that tells how America indirectly helped colonize Australia After the outbreak of the

Revolutionary War, it seems, the British could no longer continue their practice of sending convicts here, so they were forced to find a new were forced to find a new location: the land down under. Higgins plans to keep on sending in ideas, even though he receives no pay for them, other than an annual pass entitling him and his family free admission to the eight Ripley's museums open worldwide. "Eventually, I guess, I'd like to open up a trivia museum of my own, similar to the Ripley's ones he says. "But for now I'm happy doing this -for the heck of it."

Slipped Disco

(continued from page 4)
lot of violent acts that take
place during weekend concerts
at the Backdoor and the OpenAir Theater, but the only ones
you read about in the Daily
Aztec — and hear about from

-TKA

Attec — and hear about from campus police — are the ones that take place during the dances, "asp x W. Williams, head of the African Student Union and a member of the Alpha Phi Alpha fraternity, which staged the March 30 dance marked by the assault." Plus whenever a group of black kids are hanging around a campus that yierdominately white, white officers will adven the product of the product of

there's a reason why the problems at the dances didn't disappear when his company was booted out as promoter.

"The problems are not so much due to the crowd as to the way SDSU security handles way SDSU security handles that crowd," he says, "Most of the security force [inside the dance hall] consists of students who don't really care about their jobs in the first place, and they're not trained to handle they're not trained to handle any type of incident. And the campus police don't want anyone interfering with their duties, either. I offered to bring duties, either. I offered to bring in my own security on several occasions in the past years, but they always told me no, they can handle it. Well, they can't." Franklin says similar dances held at such places as San

Diego City College pose few, if any, problems because campus security there is more familiar with a minority crowd, and he maintains SDSU police aren't as concerned with controlling the problems as they may seem "because the bottom line is no one [in the administration] likes the dances because they attract mostly young minority nonstudents, and at San Diego

#### - T.K.A. Habitat?

(continued from page 5) neglect. "One day we met with them cut there, and their irrigation system was watering fifteen-year-old established trees, not their new transplants. trees, not their new transplants. They weren't doing the simplest things. Ilike turning the sprinkler heads where they'd do the most good." Fancher also says that periodic reports on the progress of the habitat, which were to be completed by consultants for LPH, haven't them accompleted. "They next the section of the control of the trees accompleted." been acceptable. "They sent us a bunch of field notes that were worthless," he complains. Fancher and representatives of the city planning department have met several times in the last three years with LPI executives, suggesting remedial measures and trying to get the company to live up to its commitment. Two weeks ago planning department biologist Tom Huffman spoke with Lee Mench of LPI about impending plantings of trees.
"But I thought we'd agreed on all that last November," says Huffman. "They've been

Huffman. "They' ebeen cooperative on the phone, but we don't see much action." Mench of LPI explains that the company speni \$75.000 on the project initially, only to have some of the plantings washed away in a flood in 1983. He contends that the agreement did not state that if flooding disrupted the project, LPI would be responsible for fixing it. Still, Mench says the wealid be responsible to rising it. Still, Mench says the company is in the process of buying fifty willows and cottonwoods in one gallen cottonwoods in one gallen cottonwoods in one gallen planted within the next two months. "We've had good faith extended to the corporate wallet: LPI was required to put up a \$50,000 surerly bond guaranteeing satisfactory completion of the project." It was our idea in the first place, "Mech continues." We've doubled the amount of habitat down there. ... We're the down there. We're the only developer in the city who has proposed and fulfilled this type of riparian plan." type of riparian plan."
According to biologists with
the federal and city
governments, the project is a
long way from being fulfilled,
and LPI could lose its \$50,000 bond if the habitat isn't planted properly. But ironically, since the city owns the land the road was built upon, it's the city tha would be prosecuted in 1987 if the feds aren't satisfied with the progress of the habitat.

> Paul Krueger Neal Matthews, and Thomas K. Arnoid



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### By Gilbert & By Sullivan

For your greatest listening pleasure, please sing the following to the tune of "The Model of a Modern Major

The waspish William Gilbert writer witty and ironical, Met charming Arthur Sullivan composer most symphonical. They hardly guessed their meeting would make operetta history.

Their odd collaboration would proceed antagonistically.

A dilettantish barrister who lost more cases than he won,
Will Gilbert much preferred to
satrize all things Victorian,
His specialties — burlesque and
farce and pointed, rather

clever prose.
While Arthur S. was knighted for his hymns and oratorios.

Chorus: The social-climbing Sullivan and litigating counterpart
Were profitably marketed by
showman Richard D'Oyly

Quite profitably packaged by the clever Richard D'Oyly Carte.

gems, Like Princess Ida, Trial by Jury. Sorcerer, and Ruddigore, And Pirates, Yeomen, Gondoliers — fourteen including Pinafore.

Their operetta Patience is a mock of fads aesthetical, Of silly Piccadilly fops, their

Of silly Piccadilly tops, their languorous, poetical Extremes, and lily-bearing versifiers posing childishly, The hero, Bunthorne, scripted very clearly Oscar Wildishly.

Chorus: Old opportunist D'Oyly Carte sen Oscar off a-lecturing. To amplify his ticket sales, was

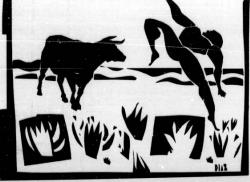
everyone's conjecturing.

Promoting Patience ticket sales was everyone's conjecturing.

besotted, trail behind in heartsick swoons Two velvet-coated aesthetician

Two velvet-coated aestheticians and the 35th Dragoons, Who all will be on stage at eight tomorrow night and Saturday, And three o'clock on Sun, for those who much prefer a

On the college stage at Palomar, San Marcos, is the venue, With the Palomar Chorale and Orchestra upon the menu. (continued on page 12, col.



Festival Days In Sunny Rosarito

At considerable risk of being tabbed the Burl Stiff of the Mexican Fiests circuit, I nonetheless must advise, once again, that discriminating grings beat feet to Rosarto Beach for the next few days. The second annual Rosartio Spring assuredly provide both good times for the fun-seeking eltre and atonement for me.

and atonement for me.

Here's where I publicly wipe
the egg from my face. Some of
you may recall my earlier
palavering about the
"wonderfully authentic" and "wonderfully authentic" and "extravagantly staged" Marki Gras festival held annually in Ensenada. Well, those who were gullible enough to still believe newspapers print the truth found themselves this year at a second-rate carnival. Where formerly the whole rown had given itself over to merrymaking and carefree carousing, this year the town sticks-in-the-mud prevailed, and the "Mardi Gras" was shuffled off to a dusty lot far away from the main business district. The delicious fun of whirling, dancing, mechanical

brone riding, and booring in the actual streets of Ensenada was laid to rest, the same way mad humor used to be burned in effigy at the start of the festivities. The only thing they burned in effigy this year was your humble correspondent's credibility. Ah, Mexico.

Mexico.

Bur Rosarito Beach, that little wildliower by the sea, is ready to resurrect this Yankee's norton of timeless Mexican jubilation.

Sure, Rosarito isn't the innocent village it used to be, but who or what o'wer the age of revelve is innocent anymore! What it is, is honest, and I can settle for that. The town bunghers honestly want your patronage and are want your patronage and are willing to go to some lengths (are you listening, Ensenada?) to

you listening, Ensenada? to get it.
Fitian, April 26 is International Friendship Day, in honor of which Rosarto is throwing a high shrbecue and square dance in Abelanda L. Rodrigues, arik. The next day. Satunday, the beach in front of the fourth annual Rosarton Beach, welleyball nournament, followed by welcoming ceremonies for by welcoming ceremonies for Rosarito's sister cities, and an-Rosartrós sister cittes, and an-evening dance in the park. Sunday there will be athletic contests, a band concert in the park, a dance contest, and then a Mexican rodeo in the nearby. La Ponderosa ring, starting at 3:00 p.m. At dusk a cowboy

dance will been in the rins Festivities run through the week, with a children's sand castle contest beginning at 10:00 a.m., Tuesday, April 30, nd a parade, a watters-and-bartenders race, and another rodeo on Wednerday, May L. On Friday there's an International Little League soccer tournament, a country tour and local food fair at nearby Rancho San lone compet San Jose, something called "Lobster Day" at Puerto Nuevo, a few miles down the coast, and beginning at 7:00 p.m., a formal dance contest in the Rosarito Beach Hotel.

The final weekend of the

festival opens with a finish: the Chula Vista to Rosarito Beach Chula Vista to Rosarito Beach Marathon on Saturday, May 4. Then there's more Little League soccet, more food fairs at the park, presentation of a Long Beach high school marching band, bullfights, folkloric dancing, and an informal evening dance in the park. Sunday, Cinco de Mayo, is the grand finale featuring parades, a surf rescue demonstration, a Mexican rodeo, closing dance. I'll stake the cinder of my reputation on the assertion that many of these activities will actually take place, and will be fun. For further information contact the major's office in Rosarito Beach. No kidding. — Neal Matth



### Freeform Function

What's in a name? For San Diego architect Kendrick Bangs Kellogg, his has at least two things in common with his architectural style: both are hard to miss and easy to get lost in.

Named for turn-of-the-century
humorist John Kendrick Bangs.
Kellogg has a moniker you hear once and never lose. How could anyone forget old Bangs Kellogg Kendrick (Or was it Kellogg Kendrick Bangs?) Likewise, his work is often both strikingly unusual and marked by a distortion of simple continuity distortion of simple convois-floor levels tise and fall impredictably, ground and structure merge and retreat like

nowhere to be found. Or at least well disguised. As you might guess, none of this is the result of accident (unless the accident of evolution), for despite Kellogg's evolution), for despite Kellogg's well-organized mathematical sensibility, his preferred geometries are not those of the rectilinear world of man, but rather of the ever-inventive, rough-and-tumble world of

Kellogg's freeform spirit received some of its earliest reinforcement in the late Thirties at the Theosophical Society's Lomaland commune on Point Loma, where his parents took him as they searched for an enlightened,



with, and emulation of the work of Frank Lloyd Wright of Frank Lloyd Wright, commissions for residential and commercial buildings from Horida to Hawaii, including a number in San Diego, a position on the California Housing and Community Development Community Development Commission during the Jerry Brown administration, and finally to the western slope of Palomar mountain, where he now lives. There he hopes to establish a community of architects and apprentices working together in pursuit of an "organic architecture," one that responds to the needs and the beauty of the natural environment. Throughout, he has been a champion of the clients and others to bee

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The waspish William Gilbert writer with and insmed, Mer charming Arthur Sullivan, composer most symphonical. They hadly guessed their meeting would make operetta

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Their old collaboration would proceed antagonistically.

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clever puse. While Arthur S. was knighted for his hymns and outories.

litigating counterpart Were profitably marketed by showman Richard D'Oyly Carte
Quite profitably packaged by the
clever Richard D Oxfo Carte

Now Gilbert penned libretti while Sir Artie yachted on the Thames.

Their operator Human is a mock of fish acotherical.

Osalit Preschildt from, their Human is a mock of fish acotherical.

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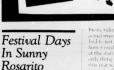
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On the college stage at Palomar, San Marcos, is the venue. With the Palomar Chorale and Orchestra upon the menu.



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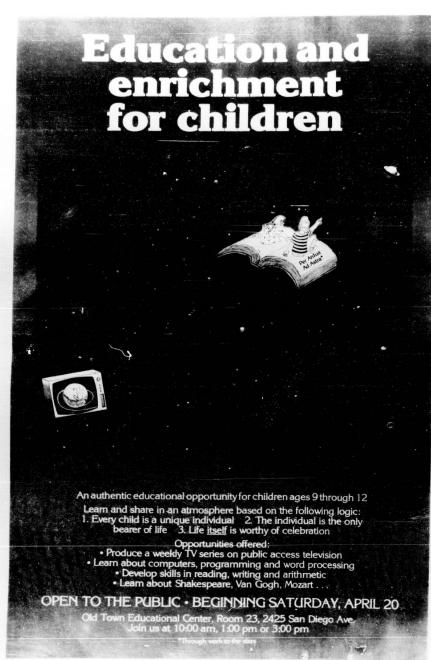
brone riding, and baseing in the actual streets of finemals used had to rest, the same way mal-himor used to be burned in effice at the start of the festivaties. The only thing they burned in effect this year way your humble correspondent's credibility. Ah, Mesico.

Mexico But Rosanto Beach, that lartic will flower by the sea, is reade to resurrect this Yankee's notion of timeless Mexican institution. Sure, Rosanto isn't the innocent village it used to be, but who or what over the age of twelve is innocent anymore? What it is, to bused to the formal of the property of the purpose of the property of the property of the purpose of the property of the property of the purpose of the property of the property of the property of the purpose of the property o



### Freeform Function





# READER'S GUIDE TO LOCAL EVENTS

nightly performances at 8 p.m. and a Sunday matinee at 2 p.m.; call the San Diego Arts Foundation for

specific program information and ticker information at 234-5855.

READER EVENTS EDITOR PO

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Scottish Country Dancing is held Fridays, 7:30 p.m., Sr. James Hall, 7776 Eads Avenue, La Joila, 454-5191. Modern Dance, Three's Company

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three revivals from the company repertoire, will be performed by lean Isaacs, Dianne Brace-Kennedy, Kate Harrison and other members of the company, Friday, April 26, 8 p.m., and Sarurday, April 27, 2 and 8 p.m., Mandeville Auditorium, UCSD,

"Rosie's Dream," the SDSU Chorcographers' Ensemble presents a Master's concert by

"Dance lam," create your own freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

solos and a "wacky" group dance, Friday, April 26 and Saturday, April 27, 8 p.m., Studio/Theatre, Women's Gym, SDSU, 265-6821.

International Folk Dancing is conducted each Friday, 8 p.m., in nown 210 of the Women's Gym at SDSU. No partners or experience is necessary. For information phone 265-6821 or 571-2730.

New England Contra Dancing, led by caller Joseph Taulane, will be held Saturday, April 27, 9 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030.

More Scottish Dancing takes fore Scottish Dancing takes lace every Monday, offered by the an Diego branch of the Royal country Dance Society, 7 p.m., som 202, Casa Del Prado, Balboa Park 276-7064 or 488-2617

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### **BLONDELL CUMMINGS**

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basic flammens, and post-modern dance concepts to create a
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### **RIKA OHARA**

LOB ANGELES
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"NETHER GARLIC NOR REANS"
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### **BETH LAPIDES**

"FARTORUM ACTION"

Mercos Kurpcz vas bor in Poland, but has sperit the last iffeen years in Mexico (Dy. Hs many activates include book offeen years in Mexico (Dy. Hs many activates include book offeen years with the polar offeen years with deal with final actions and contemporary art politics. "Fartorum Action in a visual elaboration of 3 and brinds innoverness is de entits created for the emovemed and registrar Actionum. Action in a visual elaboration of 3 and brinds in registrar Actionum. The politics is a second of the properties of the proper



### JUDITH REN-LAY

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Judih Ren Lay, the grandfadught interrogates the memory and voice of he grandfather. In Earle Has, who pioneered birth control methods in the '30s and inverted the product known as Tampas. This sensitive and moving piece uses spoken text (the and toped), acting, singling, styleed movement, and dance to trace Armerican social change in the movement.



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dancing is conducted weekly. Mondays, 7:15 p.m., 4070 lackday Street, Mission Hills, 295-9677.

Israeli Dancing is conducted every Minday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-3030.

Traditional Mexican Dances will be performed by La Estudantina d. Southwest High, next Thursday, May 2, at moon, in the East Plaza of Seaport Village, downtown, Free, 235-6569.

Music

Tehnikoski Fernial The pragram beturne Caprasi, Indian, Staterin Jun line, Art, and Tehnikoski Manjud Simphis m Peter mismese take place maght. Thurshis, April 23, pm. Hada, April 26, 23 pm. Chris Theatre, 220 C Street, downsom: A program is also scholable for Staterin Hada, Park Staterin Line (1998). The control of the program is also scholable for Staterin Hada, Park Christian, Park Staterin Line, 12, Staterin Line, 120 East Main Street, El Cann. For takes imbornation phone 1994-1200 or any TeleSeat orable.

"Improvisation Duo," electric guitarist Tem North and flurist (amplifred flures) John Forville will perform, toright. Thursdan, April 25, 8 p.m., Center for Muse Experiment, 488 Warren Cumpus, LCSD, Free, 452-3229 or 452

Jazz, the George Ketat Jazz Ensemble, with sax, bass, guitar, and pains, will perform. Friday,

Traditional Irish Airs and Dance Tunes will be performed by the Stames Gael Cell Band, Sstanday, April 27, 7 pm. Old Time Cate. 1464 North Highwa 101, Leucadia, 436-4030.

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Classical Guitarist Fred Benedetti performs works by Bach, Villa-Labas, Ponce, Sor, Bach, and South American composers, Sunday, April 28, 1 pm., La Jolla-Village Square, 8047 Villa La Jolla Drive, La Jolla, Free, 455-7111.

Organ Concert, organist George Butterfield will perform works of Bach and Handel, Sunday, April 28, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free

"Israel at Thirty-seven. . . A Celebration: Concert on the Green," the levesh Community Center Symphoty Orchestra, under the direction of David

Executive Drive, La Jolla. For information on the concert and related activities phone 583-3300, 457-3030, or 729-0921.

Symphone, the USD Symphone Orchestra, with conductor Henri Kolar and student pianist Mary Beth Cases, will perform Grieg's Peer Gynt State, Devolak's "Slavonic Dance No. 8", the first movement to the Symphony No. 1 of Shostakovitch, and the first movement to Mozart's Piano Canceron No. 2. Sonday, April 2, Sonday, April 260–4600, 442 no. Theatre, USD. 260–4600, 442 no. Symphony the USD Symphon

Spirituals, Contemporary Gospels, and Early Black Hymns Gospels, and Early Diack Hymns will be performed by the SDSU Gospel Chort, under the direction of Marvin Curris, Sunday, April 28, 7 p.m., Bayview Baptist Church, 6126 Benson Avenue, San Diego, 265-6531.

"Bach and His Friends," openier Robert Plimpton will perform compositions by J.S. Bach,



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Savor an unforgettable champagne Sunday Brunch with our most tantalizing entertainment package yet! Your taste tempting journey begins with a champagne limousine excursion to "Visions Restaurant," high atop the hill at La Jolla Village Inn. Indulge yourself in an array of California nouvelle cuisine. After one of "Visions" delectable desserts, you will enjoy a leisurely scenic tour back home. \$149 per couple or \$249 for 2 couples. Total event time: 2½ hours. For reservations call:

282-6166



# TO LOCAL EVENTS

Sunday, April 28, 7:30 p.m., First Presbyterian Church, 320 Date Street, downtown, 232-7513.

Band Concert, the Grossmont College Band will perform outdoors, Monday, April 29, 11 a.m., on the college's main quad, Grossmont College, 8800 Grossmont College Drive, El Cajon. Free. 465-1700.

ceyboard works by J.S. Bach. Scarlatti, Paradies, and Soler, Monday, April 29, noon and 12:30 p.m., in the Community Concourse, Civic Theatre, 202 C Street, downtown, Free, 459-5678 "Ellington Revisited." the curbi-

member ensemble, the Mellowtones, will present a special seniors' concert, featuring the music of Duke Ellington and such music of Duke Ellington and such memorable songs as "Sophisticated Lady," Mosed Indigo," and others, Tuesday, April 30, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Pospect Street, La Jolla, Free, 454-3541.

"Musical Adventure Series," omposer Merle Hogg will present a program of his own compositions, including Brass Quinter No. 1; Etude 1 for Tuba and Piano; Variations for Bassoon

and Piano; and Three Pieces for Eight Trombones and Percussion. Wednesday, May 1, 7 p.m., Smith Recital Hall, SDSU, 229-2427.

### Film

"Political Film Series," in the sometimes humanus film Sering Red, produced by Pacific Street Films, the investigation techniques employed by the New York City Delice Department's Bureau of Special Services are examined; the film screen Fridan, April 26, 7 pm., nown 107. Third Lecture Hall, UCSD, Free, 452-4550 or 452, 2016.

"Terms of Endearment," the relationships will be discussed by panelists after the screening of this film, the fourth in the "Reel to Real" film series, Friday, April 26, 7 p.m., room G-112, San Diego Mesa College, Free, 560-2797.

"Decoder," what is billed as an "underground subliminal film" b German producer Klaus Maeck German producer Klaus Maeck promises "pictures and colors vou seldom see." The filmmaker will be present for three screenings of his film, Saturday, April 27, or 7:07, 9:09, and 11:11 pm., at the Pink and Pearl Gallery, 711 Eighth Avenue, downtown, Free, 236-0284.

Museum Film, two unrelated animal films will screen. Took for Research Concition about Animal Rights and Prehistoric Animals; the clims will be shown Sattaday, April 27, and Sundoy, April 28, 1 and 250 p.m., Natural History, Museum, Balboa Park, 232-3821.

"Monday Night Film Series," the classics continues with three films: Laurel and Hardy's Big Business, a

Betty Boop classic, Rise to Farne, and a spoof on Star Wars, entitled Handucre Wirs, Monday, April 29, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"Mystery of the Anasazi," this "Mystery of the Anasari," this hour-long film examines the mysterious ruins that Navajo Indians discovered some three centuries ago, the film will be shown Wednesday, May 1, 1 p.m., in the Conference Rosin, National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

"The Films of Erich Von Stroheim," the La Jolla Museum's film series continues with the 1923 silent movie Merry Go-Round, a study of the dilemma faced by two members of Austrain nobility who are forced by their emperor into undesired martimons, the film will be shown Wednesday, May 1, 7:30 can Shown and Authorities. p.m., Sherwood Auditorium, La Jolla Museum of Contemporary

**MUSIC & POETRY** BY VIETNAM VETS

**TOBACCO ROAD JAZZ & BOOGIE** 

\$3.00 admission for each event 425 Market St., San Diego + 235-8092 Hours: Wed.-Sat. 12:00-4:00 pm, Thurs.-Sat. 7:00-11:00 pm

San Diego State University Rehabilitation Center

### "Understanding & Treatment of Headaches"

featuring
J.S. Ford, M.D., Neurologist
Michael B. Sullivan, Ph.D., Biofeedback Specialist

Travelodge, 3737 Sports Arena Blvd. Thursday, May 9

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

All San Diego artists are invited to

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

A Juried Exhibition Recent work by many of our area's most creative artists will be showcased. 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

Museumol Art: Flossie Cohen, Co-Owner, Gallery 8: Hugh Davies, Director, La Jolla Museum of Contemporary Art: Arthur Ollman, Director, Museum of Photographic Arts: Mark Quint, Director, Quint Gallery

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.

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 CITY FEST 85 T-Shirt for each artwork

Saturday May 11 and Sunday May 12 11 a.m. to 5 p.m DEADLINE FOR ENTRIES Final entries will be accepted on Saturday. April 27 between 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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"THE TWO TONES AND THE KATHY & MO SHOW"

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STARRING

Pegav Sove and Lori Corev of The Two Tones

Kathy Najimy and Mo Gaffney of The Karhy & Mo Show

The music and comedy event of the century!

OLD GLOBE THEATRE Friday, May 10th & Saturday, May 11th . 8:00 P.M.

Tickers \$13.00 and \$13.75 Available at all Ticketron locations



Lectures

Ticketmaster outlets. For more information phone 232-7931.

and gws — win Farrada. April 7-30 p.m., Murlands Junior Hi School Auditorium, 1065 Naus Street, La Jolla, For more information phone 459-0411. information phone 459-2411.

"Changing Perceptions of Saudi Arabia's Role in the Middle East, stirring professor Jacob Coldberg will lecture during the next open meeting of the World Afraise council of San Diego, rodae, Thursdae, April 25, 8 p.m., Viscount Horel, 1969 Harbo-Island Drive, Harbor Island, a dinner precedes the address, at 7 pm. For meeting the Council at FOLK CLUB FOLK - BLUES - BLUEGRASS 1464 North Highway 101, Leucadia 436-4030 teservations phone the Council at 231-0111. THE PARADISE STREET BAND

"The Iran-Iraq War and the Issue of Terrorism," John Stemple of the state department's bureau of Near Eastern and South Asian affairs will speak today. Thursday, April 25, 8 p.m., as part of the SDSU "World Affairs Lecture Series," in the Little Theater. Hepner Hall, SDSU, Free, 265-6244.

"Baja Backwoods by Mountain Bike," Bonnie Wong talks about her 1000K bike tout, Friday, April 26, 7 pm., Adventure 16, 4620 Alvarado Canvon Road, San Diego, Free, 283-2374.

"Textiles and Folk Traditions of

"Southern California Wetlands,"

"The Press, Libel, and American Freedom," featured speakers at this day-long symposium include CBS attorney David Boies, New York Tornes columnist Anthony Lewis, and law professors from around the and law professors from around the country, the conference (for which there are student discounts) will last from 9 a.m. to 4 p.m., on Saurdaw. April 27, at the San Diego Hilton Hotel, 1775 East Mission Bay Drive, Mission Bay. 235-4041 or 454-9544.

On the Rocks, three experts will On the Rocks, three experts will be giving presentations during the upcoming Gern and Mineral Show (see "Special"), Saturday, April 27, at the Scortish Rite Temple, 1895. Camino Del Rio South, Mission Valley, Local gemologist Lisbeth Mahan will ofter advice on purchasing rough gemstones for faceting at 2 /80 pm.; Bob Lee mounts as found done the film on faceting at 2.80 pm.; Bob Lee presents a feature length film on The Lust Dutchman Mine of the Gold Rush eng., at 3.45 pm.; and Fallbrook gem collector and author Heer Bancroft will present a slide-illustrated lecture on gem and crystal treasures on Sunday, April 28, 145 pm. For more information on these two days of presentations phone 276-5374.

"Isolation of Blacks in San Diego

Architect Kendrick Bargs Kelloge will present a side-illustrated lecture on local homes of his desien, Sunday, April 28, 11 a.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. A tour to three area homes follows the presentation at 1 p.m., although reservations are required for the tour and the group size is limited. For more details phone 234-1811, 459-6608, or 239-7888

"Liberty and Justice for All,"
UCSD's Earl Warren Symposium
opens with an address by former
attorney general Ramsey Clark,
who will speak on "Individual
Rights: Achievements and
Challenges," Monday, April 29,
2-30 p.m., nom 110, Peterson
Hall, UCSD, For additional

grving helpful hints to beginners and experienced arthletes alike in his informal seminar, Tuesday, April 30, 7:30 p.m., The Book Works, Flower Hill Mail, 2670 Via de la Valle, Del Mar. Free, 755-3735.

"Looking for the Light," Nancy Evans Bush, director of the International Association for Near-Death Studies, will present a talk on Wednesday, May 1, 7 p.m., Actice Center, SDSU, her address, will be repeated next Thursday, May 2, 7 p.m., in the third-lious auditorium, Sun Diego Public, Lander and Control of the Control Studies and the Control of the Control Both lectures are tree, \$718599.

"C.G. Jung: Dreams and Healing." Ursuola zu Seyn will speak on the Jungian perspectiv



RONNIE GILBERT
OF THE WEAVERS
WEDNESDAY, MAY 8, 1965 - 7:30 PM Le Painne Neuer (Fris A S Deven a Discrita Remarks family (19) Tours elonation & displace 100-1000 or any Costain Agency CHES CRAME SHETTLY REELS THE

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every Thursday

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Sunday, April 28 7:30 pm

First Presbyterian Church 4th and Date Streets, San Diego 232-7513 No admission charge Child care

# TO LOCAL EVENTS

dreams and health, Wednesday, May I, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard. La Jolla. Free. 456-1800.

"New Views of Women," the series continues with a slide show and lecture by Patricia Sandback of the physical education department of SDSU on "Isadora Duncan: A Feminist Protype of the Twentieth Century," Wednesday, May 1, 3 p.m., room 221, Hepner Hall, SDSU. Free. 265-6524.

Radio/TV

Baseball, after a great start the Padres return to California for

games one and two will air tronight. Thursday, April 25, and Friday, April 26, 7:30 p.m., and the third game is broadcast Sunday, April 28, 1 p.m. On Tuesday, April 30 the Padres fly back to Pittsburgh to play in two games, that afternoon and the next, Wednesday, May 1, both at

"Thoroughly Modern Millie," Julie Andrews and Carol Channing star in this musical about life in the Jazz Age, tonight, Thursday, April 25, 8 p.m., XETV, Channel 6.

President Reagan's weekly nationwide broadcasts will be now be heard locally each Saturday at 9:53 a.m., over KSDO-AM (1130).

Radiothon, it's fundraising time for the San Diego Symphony, and don't our forger it when the appeals start hitting the airwaves; the sounds of grown people begging begin Friday, April 26, noon, and continue Saturday, April 27 though Sanday, April 28, 8 a.m., over KFSD-FM (94.1).

theme of which is "Save the Hungry World," is for the benefit of Project Concern, a San Diego-based international health care organization; the radiothon begin Friday, April 26, 3 p.m., and

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**SPACE** Theater

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

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PARAMETERS

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Saturday, April 27, 8 PM

La Jolla Museum of Contemporary Art

700 Prospect Street, La Jolla, CA 92037 (619) 454-354

"Apocalypse Now," the bloody saga returns to network television Monday, April 29, 8 p.m., KGTV, Channel 10.

"Miss Hollwood 1985," where che but in that town would you have a beauty pageant that not only tried to ensure respectability by claiming to "Frieter the glammons sum of Hollwood's rich glammons sum of Hollwood's rich winninges law. "Instant statisch" by mems of a studio contract and \$50,000.00 for course, this sail after the swimstar and evening sear competition, mind you, where we competition, mind you, where we talent will be exposed. The two-board who are Michresdo, May 1, 9 p.m. over KGTV, Channel 10.

Horton Plaza Developer Ernest Hahn is interviewed this week by Glorta Penner during her half-hour show, Satunday, April 27, 5 p.m.; the program repeats Wednesday, May 1 at 11 p.m. and again next Thursday, May 2, 2:33 p.m., KPBS-TV, Channel 15.

"Three Musketeers," Oliver Reed and Raquel Welch star in the cinematic remake (of sorts) of the Dumas adventure; this bawdy romp will air Tuesday, April 30, 9 p.m., XETV, Channel 6.

In Person

Comedians Paul Provenza (he in the Vegas showrooms) and Kevin Pollack (who does impressions) rake the stage tonight, Thursday, April 25, 8:30 p.m., Friday, April 26 and Saturday, April 27, 8 and 10:30 p.m., and Sunday, April 28, 8:30 p.m., The Improv, 832 Garner

Avenue, Pacific Beach. 483-4521.

Three Comics, Louie Anderson, Carl Wolfson, and Argus Hamilton do noutries for the crowds tonight, Thurday, April 25, 9 pm., Friday, April 26 and Saturday, April 27, 8 and 10:30 pm., and Sunday, April 28, 9 pm. The Comedy Store, 916 Pearl Street, La Jolla, 454-9176.

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6 APRIL 25, 1960

Performance Art, Povesis Senerica (Guillermo Gomez-Pena, ara lo Berman, and Luke

Poet Rick Jones, recipient of the 1979 William Staffond Award, will read from his poetry and prose. Monday, April 29, 7,30 p.m., D.G. Wills Books, 7527 La Jolla

ISAIAH JACKSON Conducto NICHOLAS GRANT Violen

Marche Slave
valve Scherzo for Violin
Skepping Beauty
Surb Surb
Sumphany No. 2
Cox. Theatire
- Thursdam May 2, 2, 2 min
- Smrtudam May 2, 2, 2 min
- Surrudam May 4, 8 min
- Surrudam May 5, 2, 3 0 min
- Charles New Park
- Grund Eliner Grund Parken
- Clerated Eliner Grund Parken

Finals in the San Diee, Latt-Off are scheduled for Minday, April 29 and Tuesday, April 32, Sp. Jm., The Improx. 832 Garnet Avenue, Pacific Besch. 483-4521.

Comedy Night, three comics are featured every Tuesday evening, 8 p.m., in Monty's Den, SDSU, For

poets to receive the 1984 National Boets Series Award, will read from

"New Writing Series," poet Elaine Feinstein will read from r works Wednesdas, May 1, 4:40 p.m., Revelle Formal Lounge, UCSD, Free, 452-6706. TV series "Soup" comes to The luppers for a run that opens next Wednesday, May 1 through Sunday, May 5. Show times are at \$5.30 on weekinghts and Sundays, 8 and 16-30 pm. on Fradays and Saturdays. The Improv is located at \$32 Garner Avenue, Pacific Beach, for reservations phene 483, 4521.

CATHERINE COMET. Conductor IRINA TSEITLIN, Violin

Presenting
Capriccio Italien
Sousemi d'un lieu char
Sousemi d'un lieu char
(art Glazunov)
Manfred Symphony
Civic Theatre
• Thursday, April 25, 7 p.m.
• Friday, April 26, 8 p.m.
• Sunday, April 26, 8 p.m.
• Sunday, April 28, 2 30 p.m.
• East County Pretraming Arts C

 Saturday Performing Art
 Saturday April 27, 8 p.m Programs and artists subject to change....

SEASON

Hearing Visual Acuity

Glaucoma Skin/Oral Cancer

84/85

282 Seat

American Red Cross and Kaiser Permanente Hospital

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Saturday, April 27

10:00 a.m. to 3:00 p.m.

FREE You're invited to take advantage of

"Feelin' Good '85" (across from Clothestime)

HEALTH SCREENINGS INCLUDE:

Complete health fair at Clocktower plus a unique holistic approach to self defense with Jim Lacy 11:00 a.m.-12:00 p.m.

Aerobics from Fitness International 12:00 p.m.-1:30 p.m.

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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 offering two programs which will teach BSE and allay many common fears about lorest cancer. The programs are entitled: "We Conquer" One program is open to all women, another is designed specifically for michines and their daughters.

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

Advance registration requested Fee — \$10. For more information call Sharon Jacobs, RN M S N it Scripps Memorial Hospital Cancer Center — 457,6758.

Mothers and Daughters Thursdays — April 25 to May 16 7:30 p.m. to 9:30 p.m. La Jolla Village Inn Corporate Lounge



CancerCenter

Golden Hall

Golden Hall

Homeon Five Colors Hall Women's Prejudging VIP/\$30.00 Fri.. May 3, 6:30 p.m./\$10.00 Sat., May 4, 9:30 a.m./\$10.00 Reserved \$17º/\$12<sup>30</sup>/\$10<sup>30</sup>

Entry & Ticket Information: Bradehaw Physique Productions P.O. Box 566135, Octamide, CA 92056-0155/(619) 758-5241/(619) 758-5244 Full color posters and Tshirts are available for sale

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Tennis, the Virginia Slms
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continue through Sunday, April
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For ticker information phone the
St. Vincent de Paul Center or 233. For ticker information phone the St. Vincent de Paul Center at 233 7495 or TeleSeat outlets.

10:30 am-3:30 pm Saturday, May 4 3869-42nd St. (619) 280-7770

# TO LOCAL EVENTS

players are espected to participate in this benefit tournament for the Cancer HomeCare Program, sportosed by Serrips Memorial Hospital in La Jolla. The tourney, forturing local players at the A, B, and Clevels, will be held Satunday. April 27 and Sunday, April 28, at the Sun Duego Termis and Racipate Club, 4848 Ecoclote Road, Mission Bay, For information phone 457-6756.

Still More Tennis, San Diese Tennis Escondido, 3012 South Bear Valley Parkway, Escondido: the competition, open to players of all skills, is a benefit for the American Cancer Society, and is USTA-sunctioned. To register or to find out more phone 299-4200.

Races continue at Cajon Speedway this weekend, stock cars are featured, as well as a destruction derby, Sarunday, April 27, 7:30 pm. The speedway is located near Gillespie Airport, take the Bradley off-ramp For more information phone 448-8900.

Sing Thru With Spirit

Statue of Liberty; activities begin Sunday, April 28, 8 a.m., at South Crown Point in Mission Bay, For

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

information phone 452-9595

Redwood Street, Balbon Park, Free 298-0920.

Special

and a showroom full of high-tech metal will be on display at the regional expo, which opens today, Thursday, April 25, 10 a.m., and continues through Sunday, April 28, San Diego Convention and Street, downtown, Tickets are available at AT&T phone center stores and through Mostly Software.

Caveat Emptor, if you've ever felt such a label should have been affixed to something you bought

complaint to the consumer assistance clinic, sportsored Friday, April 26, from 11-30 a.m. to 1-30 p.m. More than botty consumer advocacy and law enforcement agencies will be on hand to offer agencies will be on hand to offer advice, complaint forms, and an ear for your righteous indignation. Look for the tables set up in Missian Valley Center, between the Walker Scott building and the May Company, 236-6007.

Annual Plant Sale, indoor plant

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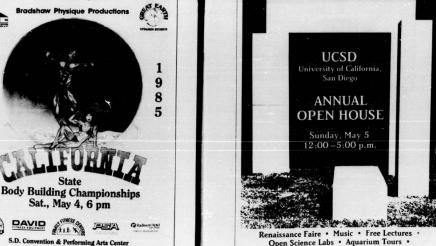
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April 26, 27\*, 30, May 3, 4, 10, 11 Curtain 8:00 pm April 28\* and May 12 Curtain 2:00 pm

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Parker Community Auditorius

Dirdwalks around Cabrillo National Monument continue with park volunteer Claude Edwards, Saturdaw, April 27, 9-30 a m, and 1-30 p.m., for information are child phone 293-5450.

Nature Walks through Presiden Park are offered Friday, April 26 and Saturday, April 27, 9:30 a.m.

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

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Pays the Commis Pezza
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such as a FREE enviring
of the Problem section of
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and coker of the Problem
944 87 Hurry Game
ends May 19

YOU WIN INSTANTLY. NO WAITING! NO PROBLEM! Game cards are available at participating Domino's Pizza locations. Game Rules are on the back of cards. No purchase

historic Gislamp Quarter are offered each Saturday, 12 a.m. and 1 p.m., for information call the Gaslamp Quarter Council office at 233-5227.

Bird Walks at Famos, Slough will be conducted by Friends of the Famoss Slough ever Saturday, 1-82 p.m. meet at the corner of Famoss Boulevard and Wort Point Long Boulevard, For more information phone 272-8622 after 3 p.m.

"Thyumpa," at's the Kumeyaay word for "gathering," and will take

19,000 at hem local in the San Pages area when Cabrille Janded here) celebrate their realitions and liters less with sings, fised, dinces, and a crafts show, Saranday, April 27, 2 pm., at Our Lady of Agril 27, 2 pm., at Our Lady of Agril Street, Golden Hill. For more information phone the Indian Ministry of San Diego at 232-2759.

Nature Tours through the Silvenword Wildlife Sancturar are intered by the San Dego Adulbon Society ever Sunday, the sonctiant's neget to the public mon 9 a.m. to 4 pm, and is located free and a half miles east of Lakeside or Wildert Canwon Road, for details or information or group tous call 443 5098.

"The Grape Escape VI," this "The Grape Escape VI? this ammual wine testing will gave attendees the opportunity to sip place? I the wines of more than this California and European vine ands, the theme is Grock as are the bors of secures and entertainment, sponsored as a benefit b Friends of Handicapped Children, Sunday, April 28, 2 pm., at the San Diego Hilton



CLASSES TAUGHT BY REV. **KEHN CHAPEL** 

TIBETAN NUMEROLOGY

May 4

May 15

SHAMANISM

June 13

24 locations in San Diego County. Check the yellow pages for the location nearest you.

3 OUT OF EVERY 4 CARDS ARE WINNERS!

10 minute pick-up service

"Art Alive: A Celebration of Flowers," every year the San Diego Museum of Art installs more than one hundred floral arrangements throughout its various galleries; this vent, on Thursday, May 2 and Frida, May 3, the displays are set up again. Oursel fecturers will under the control of the co

Opportunities Week kicks off an October, and before that happens, the San Diego Advisory Board on Women needs to pick a logo for the event; a contest, open to professionals and nooprofessionals will decide which logo design will permanent logo. For information on the competition, which ends May 31, phone 236-6330.

Lawn Program, the Queens Organization, comprising members

of the various national groups of the House of Pacific Relations, hosts a lawn program that will feature multinational musical and dance presentations, Sunday, April 28, 2 pm., in the cottage complex in Balboa Park. Free. 460-7654.

**WORKSHOPS** 

May 11, 1985

A CONTEMPORARY PERSPECT!
ON DRUG & ALCONOL PROBLEM
Social Psychologist
Richard Wilmont, Ph.D.
Saturday, 9:00 am-5:00 pm
(BRN Provider 905972
for 7 contact hours)

May 18, 1965 ART AS AN INVESTMENT

June 1, 1985

PMS—THE ROLLER COASTER Samuel Gladistone, MD, ABFP Saturday, 9:00 am-4:00 pm (BRN Provider #05672 for 6 contact hours)

Pre-registration required Call 452-7111 (800) 621-9852 ext. 534 La Jolle University for information and

# TO LOCAL EVENTS

April 28, 2 p.m.; for information on the moderate hike, which is free, phone 232-3821 x204.

For Kids Films, children's films will be shown Friday, April 26, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5069.

"Tide Pool Discovery," kids in the second and third grades will learn about such tidal creatures as sea urchins, anemones, sea stars, and crabs in this workshop, Satunday, April 27, 8-80 a.m., Sea World, 1720 South Shores Road, Mission Bay, For registration information phone 222-6363 x2452.

"Architecture for Animals,"

April 27, 10 a.m., The Children's Museum of San Diego, 8657 Villa La Jolla Drive, La Jolla, For registration information phone 450,0767.

Puppet Show, Don Ave presents The Tale of a Diagon, Saturday, April 27 and Sunday, April 28, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presidents Way, Ballsou Park. 466-7128.

"Kazoo's Kids," a mime, puppets, songs, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown. Free. 235-6569.

TV, Kenneth Gnahame's children's classic, The Wind in the Willows, will be presented in a two-hour animated special, Sunday, April 28, 7 p.m., KGTV, Channel 10.

Galleries "CYMBAL," an electronic, computerized sound installation by Liz Phillips is featured in the reception for the artist Fraiay, April 26, 7 p.m. The exhibit will continue through May 24.

"Siqueiros, paintings, drawings, photographs, and smaller studies of the immense murals of Mexican artist David Alfane Siqueiros go on view from Fridar, April 27 until June 9, San Diego Museum of Art, Balboa Park, 232-7931.

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

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

"Developing Time-Drawing Time," an exhibit of photographs and was disawings by German artist Jurgen Olbrich depicts scenes of downtown Sm Diego; it continues through Saturdar, April 27, Sushi Gallery, 852 Fifth Avenue, downtown, 235-8466.

Schafer, Ivan Schuette, and Ron Williams—are meliaded in a show, which runs until Satundas, April 27, sponsored by the Athenseum 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 Street, adjacent to the Athenseum, 454-5872.

An Exhibition of Contemporary Ceramics, featuring eight artists whose works emphasize color, continues through Sarurday, April 27, Gallery Eight, 7464 Girard

**SUN SPOTS** 

Includes airfare, hotel on the beach, taxes and more! 583-2533 Based on double occupancy

"A San Diego Exhibition: Fortework Emerging Artists," the exhibition, the first of its sooper and see in the core, features such as a consideration of the consideration of the Alexander, Glein Ginder, Emec Silva, and man, many more. The exhibition also include as a health of performance art presentations, video and film shows, fashion until Satunday, April 17, in all exhibition nomes of the La Jolla Maseum of Contemporar, Art., 700 Prospect Street, La Jolla, 454-3541. "A San Diego Exhibition: Forty-

> WORDS & MUSIC Sat. April 27 8 pm

GEORGE SVOBODA Classical quitar DEBORAH

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Jay Johnson · May 1-5

htloquist, best known as Chuck and Bob on ABC's "Soap". Also appearing: Arl Dane

San Diego Laff-Off Finals \$1,000 prize to be awarded

April 30

see: KØB-Fet 101 dir personalities
slaney April 29, Jeff Prescoti April 30
ettime: 800 pm Mon. à lues, \$330 cowe
succanical Butlet \$5:55 tom 6:30-800 pm

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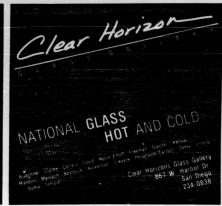
May 2-5, 9-12 (Preview May 1)

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Ron Tarre, Port Pareson, Harry Lum, and Irma Gronborg, are represented in the spring show, which continues through April 28,

"Parallel Directions," sculptura

The Palomar Chapter of the California Woodcarvers Guild will be exhibiting members' woodcarvengs through April 30, the library of Palomar Communi

"Places 1983-1985," black-an-Community College, San Mar 744-1150 or 727-7529 x2304.

"Innovations," recent batiks, "Innovations," recent britis, collages, and sculpted works by Olivia Walker Priller go on view Wednesday, Mw J. La Jolla Art Callery, 7917 Grand Avenue, La Jolla A reception for the artist is planned for Sunday, Mw 5, at the gallery, 459-3021.

"Second Annual International Humor in Art Exhibition," the ry is celebrated with a exhibit that continues through May 3, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town, 295

Mesoprints, Paintings, Sculpture mmedinger, are on view sugh May 4, Keller Ari Gallery, or Loma Nazarene College, C Lomaland Drive, Point Loma, 6474.

"Balancing Act," in the West Gallery as solo exhibition of instructional discreen prints by Mano Unber, in the East Collery is agroup show of gallery artists. Body shows continue through May 4. Mayle Gallery, 240 Kertiner Body and Cowntown, 234-2151.

Weapons against Emmi," See an glass by left Seely, and based on glass by left Seely, and based works by Thoush are on vir-the gla May 4, Thomas Mallory Gallery, 1408 Camino Del Mar, Del Mar 259/0422.

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

### & By Sullivan

med from page 1) David Chase conducts them in this caustic little harlequin, With silly book and tuneful airs by Gilbert and by Sullivan. Whole or ½ Brain?

#### Freeform

involved in the actual construction of their homes, an experience that Kellogg believes is not only important in educating clients as to where their money goes, but one that also instills in clients a greater appreciation for quality and workmanship. On Sunday, April 28, Kendrick Bangs Kellogg will

- Lydia McRae

deliver a slide lecture in the La Jolla Museum of Contemporary Art's Sherwood Auditorium. It will be followed with a tour of three Kelloge designed homes in San Diego - the Silva/Schrem house in Point Loma, Kellogg's noise in rount Loma, Keiloggs second commission, completed in 1959 when the architect was twenty-four years old; the Kellogg house in Mission Beach, Kellong house in Mission Beach, an extensive remodel the architect did for himself over a four year period in the late. States, and the Yen house in Lincoln, and the Yen house in Lincoln, and balconies, which clings to a cliristic above La Jolla. The Han-Lael foundation will sponsor the Iecture and four. The Iecture begins at 1100 a.m. The Jecture begins at 1100 a.m. for more information call. For more information call 459-6608.



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### READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary is by Jonathan Saville and Jeff Smith Information is accurate according to material given us, but it is always wise to phone the theater for any last minute changes and to major about ticket availability. Many theaters offer descounts to students, senior attrens, and the military, ask at the box office.

ANYTHING GOES

Sebastians/West Dinner Playhouse is staging the 1934 musical music and lyrics by Cole Porter, book by Guy Bolton and PG. Wodehouse (revised by Howard Lindsay and Russel Crouse) — about the adventures of Reno Sweeney and adventures of Reno Successey and literals abstract an occan line; Bill Raftery has directed the production, which includes used popular his as-'Anything Goes,' You're the log'. 'The Delovely,' and "Blow, Cabriel Blow.' Cast members are Joy Markees, Jeff Schichter, Lynn Dose, Mark Rydsynski, Re hand Reber Domas Berg, Lim Hennet, Scott Lynn, Mark Devlein, Down Stramer, Dana Vand Vere, Mark Devising, and Debber Golg. (Sm.) 140 Avenida Pico, San Cleme through May 18; Wednesday 6:30 p.m., curtain at 8:00 p.m., curtain at 7:00 p.m., data at 7:00 p.m., at 1:30 a.m., curtain at

The Alpha Omega Players present Peter Coke's cornedy, which later became the movie Make Mine Mink. Based on the "Robin Hood

THE BUTLER DID IT The Pine Hills Players present the cornerly thriller, a play within a play based on the intrique surrounding the jealousies created when a the pollorisies created when a younger injenie replaces a veterin actress. Scott Riviney, directs the production. Cost meruders are Jim-roshetion. Cost meruders are Jim-Ruson, Rhonda Recalavert, Jim-Pan Hills Codge, Brough June B, Friding and Salturday, demor et 7, 200 pm., cultural et B, Opm.

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BREATH OF SPRING

Hosed on the "Robin Hood Syndome." He piny in about a group of senior citizens who steel furs from the rich and give them to the poor ("You can't hate the poor dears for hat," says Henry A. Swanton, from time member of the company). Vaginia White directs the production. (Sm.) Alpha Omega Players. through May 18. Friday and Saturday at 8500 pm.

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everything..."
—Saville, THE READER

Ensemble of 10 including Ms. Jean Isaacs premiering in Nancy McCaleb's "Illuminata"

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attempted rape — and a turning of the tables — and its brutal sevens leave little to the imagination, either to fill in missing details or to conjur-up means of seaging from the concrete, undougetable images of toment and subdiston that occur on stage. It seep for some contineed all appears to the play is all momentum. It reheaves the myths, attitudes, and facts regarding rape, in so eterly and facts regarding rape, in so eterly and presents the San Diego première of Romulus Linney's drama about George Gordon, Lord Byron, one of George Gordon, Lord Byrron, one of the most controversial and fascinating figures of the Pfineteenth Century. The story is told by Ada, the Countess of Lovelace, who was Byrron's only legitimate daughter. Dying of cancer, Ada writes her will Dying of causer, Ash witter her sail and attempts to discover the real byton behind the legends that assumement behind the legends that summarised him. One Blakstone directs the production Members of the cost are John Gersala, Wendy Cheek, Fun Castle, Born Mitory, Ann Mixingth, Menj Landy, Born Toley, and Tolly Long, He est design is by Tan Legh, the lighting is by Sean Full Cost Deptition just by Sean (John Cost). Province Cost of Sean (John Cost), Province Cost of

have the power Extremite's does to soft the emotions and it is beyond, the districts ability to generate the districts ability to generate the rot something one enjoys, but the San Diego Repetitory Theatres should production to extend wheevening of respect. Sant Whoolkoute's directions of the production to extend wheevening of respect. Sant Whoolkoute's direction of the play's bensions startly, family, and, to this credit, minishly Like Anthony for Large No expert staging of the motor large is seen at the fifth of the Company's expert staging of the motor large is seen at the fifth of the Company's expert staging of the motor large is seen at the fifth of the Company's expert staging of the motor large is seen at the contraction. legs the production overall is so inalterningly realistic that one reser-notices the choicography beneath the moves. Of the cast, only Arry Herzberg misses the mark with an unclear effort, which detracts even more in contrast to the others. Barbara Murray has taken a skeleton.

THE DE ROTANTE BALL.

The South Coast Repertory, Theatre is shaping the world previously of the state of a best before the state of the

Coroles Phyllic Freich, Ann Heam, Permy Johnson, Josens Alles, Larry O'Dwyer, Diane Salinger, and Kurtwood Sauth, Mash Dominelyes the scene designer, Boheri and John Standa he laghting designer, 15m). South Court and Joseph Company (Septiment). South Court Repetitory Theatre, Main Stage, through May 12. Breeding through Standay at the Court of the Court of the Main Standay and Standay at 2.50 pm.

THE DEBUTANTE BALL

EXTREMITIES William Mastroamone's drama casts a savage spell. The play is about an

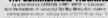
the end of the play, it is difficult to THE HOBBIT

Gandall the Weard. The choreogophy is by Sur Johnson and Vicio Machell. It. Decon Fish the scenic designer, Indif Devides the evolution designer, and Dan. Conser the lighting designer. Consider Mach Theathe. Balloon Park, Howayi May 5. Frishy at 7.30 pm. Suturday and Sonday matinees at 2.00 pm.

HOTFLASHES

For two exertings only the women's improvisional comindy props will present all new material, in preparation for their nammer season. The four correctenness shaping Gillerte, Sheri Gaize, Mo Caffrey, and Bobys Samuele—will heatine improvisation, seein, and vigorettes in the show. (Sin.)

### T.V. COMMERCIAL TRAINING



SAN DIEGO MESA COLLEGE

SAN DIEGOTO LITTLE THEATRE

### Theater Directory

LAWRENCE WELK VILLAGE THEATRE

LEMON GROVE PLAYERS LYRIC DINNER THEATRE
7578 L1 Capon flouleward. La Mer

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER

NORTH COUNTY COMMUNITY THEATRE

OLD GLORE THE ATRE

OLD TOWN OPERA HOUSE

SAN DIEGO CITY COLLEGE THE ATER

PALOMAR COLLEGE

SANTEE COMMUNITY THEATRE

SOUTH COAST REPERTORY THEATRE

THE SUSHI GALLERY

UNIVERSITY OF SANDIEGO

### READER'S GUIDE TO THE THEATER

#### 1 DO! 1 DO!

The Lan errore Week Village Theotre presents the popular musical. based on Jun de Hartags 7 The Fourposter. The Progression of the Hartags 7 The Fourposter. The Progression of the Hartags 7 Theory of Theory of the Hartags 7 Theory of Theory o 1940, have been supplied by the Theatre Company of Upland. (Sm.) Lawrence Welk Village Theatre, through June 16: Tuesday, and Thursday through Saturday at 8:00 pm. Matinee Tuesday through Thursday, and Sunday at 1:45 p.m.

#### ISN'T IT ROMANTIC

ISN'11 TROMANTIC
The Caslamp Quater Theatre presents the San Diego premier of the The Caslamp Quater Theatre presents the San Diego premier of the Caslamp Quater San Diego Perine Commail. Have the Commail. Have moved to Perine Son Ko, Cip, where have moved to Perine Son Ko, Cip, where have moved to Perine Son Ko, Cip, where careers, and independence. Will Sempson directs the productor. The Caslamp Diego Brist. Jean Diego B

Start Dancin' Now

THE LADY FROM THE SEA study of a woman tom between the contract of marriage and the demands of a relationship born in the sea. Bisen's theme: the attraction and terror of pure freedom. (Sm.) Experimental Theater. San Diego State Chriversity, Thursday, April 25 through Sunday. April 28 at 8:00 pm.

MARY, MARY
The Flesta Dinner Theatre is staging
the comeds, by Jean Kerr about the
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school o Sturday, dinner at 6:30 pm. curtain at 8:15 pm. Sunday, dinner at 5:30 pm., curtain at 7:15 pm. Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 pm.

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MASS APPEAL
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staging BBIC Davis's cornectly drama
about the conflict between a ferry
veryla seminaria Mass Dakens
veryla seminaria
ve

OCNOCENI
Is conjunction with the museum's "A
San Diego Exhibition: 42 Emerging
Arists. The La Jolis Museum of
Contemporary Art presents Proyes
Genetica's complex, multimedia
performance piece that depicts the
intricate processes u. cultural
disintegration and regeneration
experienced in Latin America since
Tures positioned in a contract of the
Tures position dem and Latin
American theater in a montage of images based on the poetry of Guillermo Gomez-Peña, in a bicultural collaboration with Sara Jo Berman and Luke Theodore Morrison. Poyesis Genetica's other members. There will be one performance only of this production. (Sm.) Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street La Jolla Saturday. April 27 at 8:00 p.m. For information call 454-3541

PATIENCE
The Palomar Chorale and Orchestra
presents the first Gilbert and Sullivan
operetta to be staged in the North
County. A satire directed against
social conventions, authority, and
strict Victorianism. Parience follows a sind Victoranien. Parience follows a group of vour poets in search of the real mensing of the C. Parrick Members of the case include Levily Tomson, George Karmoff, Paul Chrism. Bill Curis and Maris. Ferniana. Robert Eaton articles. Levily Tomson, George Karmoff, Paul Chrism. Bill Curis and Maris. Ferniana. Robert Eaton articles. Job Estathod is the musical director, and David Chaine is the conductor. 1989. Levil Chrism. Parrick Pricky. April 26 and Saturdas, April 27 at 8.00 p.m. Mines Sunday, April 28 at 3.00 p.m. For Information call 744 1150.

#### POLLYANNA

POLIVANNA
For its spring production, the
Christian Youth Theader of La Mesa
presents the musical platy by
Catherine Chrishelm Cushing, based
on the novel by Eleanor H. Porter
about the experiences of an orphin
gir who is throst into the hierane
musical platy the company
to th

done, everyone, including Pollyunna, discovers love. Christian Youth Theater, Parkway, Junier High School Audtorum. 9009 Park Para Div. 2004 May 5. Thursida, April 25, Friday, April 26, Saturday, April 27, Friday, May 3, and Saturday, May 4 at 7:30 p.m. Mattine Saturday, April 27, Saturday, May 4, and Sanday, May 5 at 2:00 p.m. For information call 588 0:206.

RUM AND COKE
The South Coast Repetrory Theatre
presents the world premiere of Keith
Reddin's new comedy. Jack and
Linda grew up in pre-Castlo Cuba.
Now he's a Yaler graduate and a
partition craftle personality, and she's
a reporter for Time, disping for dir.
on CIA modernment in Cuba. They
and the play intertwines the greatest
and the play intertwines the greatest. istorical moment of Cuba in 1960. nistorical moment of Cuba in 1960. David Ermines directs the production. Members of the cast are production. Members of the cast are for the control of the cast are for the cast of the cast for the cast of the cast for the cast peter Cermine. and Tony Plaras. (Sm.) South Coast Separatory. Theatire. South Coast Separatory. The cast South Separatory. The sout

### SEVEN KEYS TO BALDPATE The Patio Playhouse Community Theatre is staging George M. Cohan's mystery-farce about William

Magne, a novelist who tangles with murders. hiteves, ghosts, and your basic mayhem. Candace Cameron directs the production. Members of the cast include Michael Bell, Ray Tafejan, Catherine L. Bach, Bill Majk, Burf Fox, Bernard X. Kopsho, Debra Taylor, T.-J. Kennedy, Shelley Stoye, Joseph Kopsho, Doris Drake, and Don Tanner. The scenic designs are by Fred Weesoold, and and Don Tanner. The scenic design are by Fred Woegold, and the costumes are by Kathy Pasio Playhouse, Friday, April 26 through May 19: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Sunday of 200 pm.

SINTER ANALY CONTING

BISTER ANALY CONTING

THE GREAT ARREAM

CHEESE SANDWICH

THE GREAT ARREAM

CHEESE SANDWICH

THE ARREAM

CHEESE

THE ARREAM

T crises solved by an American che sandwich. Delightfully acted and

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Through May 26
How't Wedneaday
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Sunday, May 26 at
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The San Diego Alliance of Mental Health Providers

#### READER'S GUIDE TO THE THEATER

THAT CHAMPIONSHIP SEASON The North County Community Theatre is staging Jason Miller's award winning study of four former high school teases who meet for a reunion with their coach. John Douglas directs the production. Cast members are James Dielm. Dennis Turne Dennis Mehaffey, Rick Dobbins, and Frank Gill. The 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 offensive by some playgoes. (Sm.) North County Community Theater, through April 28; Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm. Matinee Sunday at 2:00 pm.

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

Sunday at 2:00 p.m.

the play to indicate that Kelly's thematic interest by elsewhere. The real thematic interest by elsewhere. The real thematic of *The Torch-Bearers* is not "the little theater movement" but marriage. Its point of view—unequivocally antagonistic to the independence of wives—makes it a subsequence. independence of wives — makes it a whement and sour static on the attitudes of such a play as A Dolf's House. What is wrong with The Torth-Beares is that Kelly has been unable to reconcile his contradictory aims as a dramatist, and his consequent compromises have made him votarius to his material. aims as a diamatics, and his concentrations as a diamatics, and his consequent compromises have made him untrue to his material. Which he writing an amorsian propulation has been a marrial propulation of the concentration of the contraction theme is pervasively brought out in action and dialogue. Yet for an Ibsenian — or anti-Ibsenian — play

about marriage, what he needed was rounded characters, with an inner life, a history, and an intrinsact word of the characters with an inner life, a history, and an intrinsact word social mileut. These qualities are not at all to be found for The Torch and the format of the properties of the properties of the properties of the control of the control

The Torch-Bearers is deeply flawe as a play, and any stage production of it is bound to reflect its equivocations. Confronted with a script that is part satirical farce and part a serious (if misguided) treatment of human relationships. director O'Brien has opted for farce. With a lively, personable cast, he has encouraged his actors to harn things

up, to play large, to underline eccentricity, and to govern their characterizations by the search for laughs. As a compendium of farcical laughs. As a compendour of farcial characterizations, the Globe production is delightful. Blue quiet compensate for what production is delightful. Blue quiet compensate for what may be the play's most damaging flow for beyond its guaceless misture of genree, its uncertainty of thematic focus, and its failure of truth. There focus, and its failure of truth. There for the focus is the production of the failure of truth the formation is relatively look, the author tends to repeat his effects, there are long stretches where the commit. stretches where the comic temperature drops receipitately, and instead of lightly glarining off a come temperature drops receipitately, and instead of lightly glarining off a come need one, in the skyle of all good writers of farce. Kefly works the incident over, extending it, is howing it, talking about it, exploring it, until it is neighboring, at many continuous control of the control of the company of the control of th the wit and slapstick than a farce has any right to exhibit. (Sa.) Old Globe Theatre, through May 5; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

#### TRIBUTE

THISINE
For its final production of the 1984
B5 season, the La Jolla Stagle
Company presents Bernard Stade
Company for the Stagle
Company
Co

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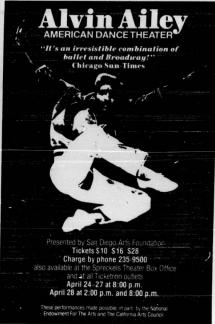
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— The Reader



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### READER'S GUIDE TO THE THEATER

TWO BY TWO Towering Peach. A musical in the

Noah's children don't believe him. Stephen Echard directs the production. The Lamplaghters, through May 19: Friday and Saturday (and Thursday, April 25 and Thursday, May 16) at 8.00 p.m. Matinee Sunday, May 5 and Sunday, May 19 at 2.00 p.m.

Although the real Vikings were a bunch of ill-mannered drunks wh were the stuff of which Kirk Dougla novies are made: grit-toothed earless titans beneath whose athinty for Metcaltes work. His direction of Vikings, in many ways a much more theatrically elaborate and difficult work than Scious is most impressive. Shook has tempered the play's eagerness to please, whenever possible. He has handled its complex. where three generations of Danish-American cappenters scrap, love, and fearn to adjust to loss. Like Metcale's Strange Sonuc, Wikings is a Strange Sonuc, Wikings is a process that begins with the shedding of old psychological cocoons. The play, Metcalle's first, tends toward wordiness and sestimentally, but it has the power sestimentally, but it has the power to the property of the property of the tab humble table of growth. And the Old Globe Theatre's production is possible. He has handled its comparative form—scenes, soliloquand multiple story-tellings—with skill. And he has crafted a tender, caring production. Shook's cast is splendid—especially Charles
Hallahan as Peter and Michael Hallahan as Peter and Michael McGuire as Yens — as is the technical work at the Cassius Carter. Stephen Metcalfe was at the opening-night performance of Vikings and he must have been struck by the Old Globe's struck by the Old Globe's thoughtfully detailed treatment of his play. No playwright could ask for a more sympathetic production. (Sm.) Cassius Carter Centre Stage, through May 12: Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Snow last spring, has an obvious



Matinee Saturday and Sunday at 2:00 p.m.

WELCOME TO ANDROMEDA and THE PLUMBER'S APPRENTICE

and THE PLOMBER'S APPRENTICE.

The resty formed San Diego Actors.

The resty formed San Diego Actors.

The resty formed San Diego Actors.

The rest of San

performs with assurance and charm, as do Jack Pritchard, as the crusty but ultimately kind journeyman plumber, and Jeffrey Okey, as the crusty and ultimately nihilistic invalid. Aside from some opening-night slipups, the technical work for the ups, the technical work for the productions was completed copociation was completed copociation was completed copociation was completed to the production of the production of

while gaps or understanding can be bridged between the generations, the playwright shows that gaps of gender remain for women attempting to learn a craft in a male-dominated profession. Like dominates processor, Like with a dominates and consider processor. Like the fictions between unlikely aculmates. But which adjustment is a two character play, rendering the fictions between unlikely aculmates. But with a specific set a very third with a sidegleharmer. An ununamed boy in having his tevently first bridge in the somber room where. For the capped as a quadrates of the capped as a quadrate in the warm of the capped as a quadrate in the warm of the capped as a quadrate is left with a capped as the capped as the capped as the process in the warming to performing the task. This play is as heavy as Apportune is light, and it as difficult — even though Okey as the capped and the c Apprentice, Welcome to Andromed theater workshop devoted to the development of an original script. Given 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 7: Wedneaday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

WOODY GUTHRIE
The San Diego Repertory Theatre
presents the one-man tribute to
America's great balladeer. Featuring
William Anton as Guthrie, the show William Antion as Guthrie, the show has been previously presented by the Rep at the Sushi Gallery in November. Developed by Tom Taylor, the show presents selection Taylor, the show presents selection poems, 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, P.O. Box 80803, San Diego 92138

Strange as it may sound, Jimi Hendrix's death in 1970 left a void in jazz as well as in rock music. Anyone who saw the guitarist perform live in the last year of his life, or who noticed the gradual shift in his recorded work away from bottom-heavy rock and toward an increasingly jazzlike, stream-of-conscious playing style, knows where the playing style, knows where the innovative plectrist and soundscaper was headed. Even John McLaughlin, with whom Hendrix jammed several times before his death, said later that Hendrix had been "onto something." Earlier in his short-lived career, Hendrix had pulled the rug out from beneath a complacent rock establishment complacent rock establishment by harnessing electronic feedback and guitar distortion and channeling them both to provide sonic depth and colorations to his quicksilver, blues-based improvisations. Had he lived even a couple of more years, say those who last worked with him, Hendrix might have proven just as influential on the next wave of young jazz guitarists. Hendrix's impact on guitarists. Heaters impact on contemporary music and specifically on guitar players was especially notable because he was a black musician playing an instrument that by the time he burst onto the pop scene in



1967, had become the talisman

1967, had become the talisman of white mckers everywhere. With Hendris gone, people looked in vain for another flashy black genius to pick up his unique banner. Now many jazz buffs, critics, and industry watchdogs are beginning to construct beginning t prudent governor of emotior all such matters, it is nevertheless true that the twenty-five-year-old Jordan

answers "yes to a number of prerequisites for a worthy successor to Hendrix's throne. He's young, he's black, he plays electric guitar, and he's already being hailed as a potentially major innovator even though he's only been in the public ear for two years. The cause of all the hubbub is Jordan's unusual technique, one in which he plays notes simultaneously with both hands, instead of picking the strings with one hand and articulating the notes with the other. It's a method of playing that makes it sound as though

there are two or more guitarists

is just Jordan playing as many as twice the number of notes and offects as one expects to hear coming from a single guitar at any one time.

Critics have been hasty to compare Jordan's oddball

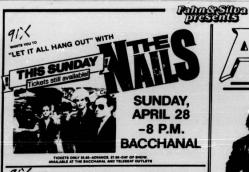
technique to the two-handed. hammer-on style of playing practiced by such rock guitarists as Adrian Belew and Eddie Van Halen. But when you listen to Jordan's playing, you hear the contrary motion and harmonics one would more accurately associate with the music Emmett Chapman makes on his invention, the "Stick." Like Chapman's instrument, Jordan's guitar is tuned to allow him access to a broader range of notes and chords within a smaller area on the guitar's neck than is normally possible. Also like Chapman, Jordan strikes the strings of his guitar more in the manner of a keyboardist than a gularist, an attack that produces an amazing array of sounds. In that respect, Jordan's revolutionary playing seems a compatible marriage of the septend the produces and another and plane literature and the rainbow-blues guitar style he picked up as an adolescent listening to Herbria albums. Where Jordam moves away from Chapman and toward Belew and Van Hafen is in his actiourding as a Coose Cossage featball on a bot day, and his solos are often so lightning-fast and and hot day, and his solos are often so lightning-fast and on a lightning-fast and one solightning-fast and solightning-fast sol than a guitarist, an attack that so lightning-fast and

trained ears swear until they've seen him perform live that his records are the result of studio gimmickry and/or indulgent amounts of overdubbing of extra

guitar parts.
Although to this point Annough to this point
Jordan's notoriety has remained
corralled in the world of jazz —
mainly because it was that world
in which Jordan first came to
light — it shouldn't be too long before the guitarist is the talk of all contemporary music, at least among those who wait and listen for new and exciting talents and developments. Two years from now this young phenom may command huge sums of mone and play in arenas. Right now he is the major buzz on the Eastern Seaboard that has become a well-kept secret on the West Coast. Not for long. Jordan and his band will sneak into town to play two shows this

sunday at Humphrey's.
Saxophonist David Sanborn
is one of the few active
musicians who can negotiate
that tightrope that is suspended
precariously between pop precariously between pop commerciality and jazz legitimacy. On one hand, he produces an upbeat, bittersweet sound not unlike that heard in those beer commercials aimed at middle America, wherein no matter how menial are the tasks matter how menial are the tasks being depicted, workers smile giddily and toss each other the thumbs-up sign all day long. It is a sound that has made Sanborn a staple both of jazz and easy-

A "METAL HEART" ATTACK





Company.

THURSDAY, MAY 9 . 8 P.M. **CALIFORNIA THEATER** TELESEAT STICKET OUTLITTE LOCATION FOR ONCE OF SO COUNTY CONTRACTOR

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listening radio playlists, and a istering radio playists, and a ubiquitous guest musician on any number of nationally televised programs (he was the sax man in the original Saturday Night Live band, the one directed by Paul Schaffer, who is now musical director of Late Night with David Letterman. It is also a sound that has made each of Sanborn's nine albums a best seller, an unusual feat for an nstrumentalist

But to his credit Sanborn commands more respect from jazz purists and other jazz musicians than do most of his pop-jazz peers. What the reedist lacks in imagination he more than compensates for in emotive fire, something frequently

missing in the work of more challenging jazzbos who, in their hurry to get "out there," have snapped the tendons that bind intellect to heart and soul. There is little argument that Sanborn has appreciable chops, as he has proven on such recent albums as Backstreet and the newer Straight to the Heart, and his assertive blowing certainly distances him from the control of the contro There is little argument that and forthright player whose skills and verve enable him to transcend the limitations and avoid the pitfalls of his chosen idiom.
One must, of course, be

careful with the superlatives when discussing Sanborn or any other pop-jazz artist. Pop-jazz, after all, is the musical equivalent of first-semester conversational French—it sounds like the real thing, and sounds like the real thing and will certainly impress aroone with a limited knowledge of the language, but in the final analysis its practitioners are saying nothing more profound than. Hello, my name is Skip. I am an American. I have a car and a pencil." Still, one needn't be able to read and comprehend Camus and Sartre in their native tongue in order to converse in French, Likewise, Sanbom's music is utilitation and elosured. music is utilitarian and eloquent and enjoyable on its own level, and is certainly no embarrassment either to jazz or

series of warm-weather shows

series of warm-weather show-being presented by promoter Marc Berman at the La Jolla Village Inn. In other concerts this week, San Diego State University will loud its Spring Festival 78 in three parts, with the first installment being presented tongist. Thursday, in the Astec Bowl and featuring N-E-1, Playground Shap, Laws of Playground Shap, Laws of Now Prings Bo "This-te-the-only-frythm-I-know" Diddley and Preston Smith and the Crocodiles to the Belly Up Baven. Priday brings the Tavern. Friday brings the Screamin' Sirens back to town to headline the second part of the SDSU Spring Festival '85 at



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to the also sax. Sanborn may in fact, serve a meritorious function, that of leading jazz neophytes across the bridge to

an appreciation of the sort of jazz that needs no modifying prefix. In the middle of that bridge, these initiates meet a horde of jazz fans coming the

constitute a formidable coalition, and are responsible for making Sanborn one of the most popular mainstream instrumentalists in music. The altoist should have no problem

drawing crowds to his two shows in La Jolla Tuesday night. The

concerts will inaugurate the

other way, escaping the other way, escaping the unpleasantness of much of what passes for avant-garde music these days. When they join forces, these two groups constitute a formidable

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New Marine S, base 11 the Stepps: the other Friday shows have tolksinger Eric Andersen at the Old Time Cafe renformances; and Max

for two performances; and Max Strom, So Reveal, Captured Hearts, and Millennium at the

Spirit.

On a very active Saturday, the On a very active Saturday, the Christian beavy-metal band. Stryper, will make its San Diego debut at the California Theater, downtown; while the Screamin' Sirens (again), Mojo Nixon Jagain, and Chords of Famo oc at the Spirot, and Christian Death, which is not a Christian heavened tal Sand, will be at the Rock Palace I doubt that the

Nails at the Bacchanal that same evening. In a perfect world, Jordan would get the majority of the Sunday night concert market, with the Nails

coming in second.

Rock Police I doubt that the same people who would want to hear Stanley Jordan at Humphrey's would feel the pull of Chicago playing at the Sports Arena on Sunday night; or the Nails at the Bacchanal that

Seremin' Sirens, the Rave-Ups.

Eric Anderson (Ad Time Cat Frid April 20, 7 and 9 p.m.) Nexts Highway 101, Leucadia, 436-400.

Max Strom, So Reveal, Captured Hearts, and Millennium: Spirit. Fridae, April 26, 9 p.m., 1130 Buenos, 276-3893. Spring Festival '85, Part III,

featuring Luna, the Eyes, and Devocean Dance Band: SDSU Actor Book, Saturday, April 27,

Saturday, April 27, call for time, 3465 El Cajon Boulevard, 563-1066. Chicago: Sports Arena, Sunday, April 28, 7:30 p.m. 224-4176.

5 p.m., San Diego State Universit campus, 265-4602

The Screamin' Sirens, Mojo Nixon, and Chords of Fame: Spirit, Saturday, April 27, 9 p.m., 1130 Buenos, 276-3993.

Christian Death: Rock Palace

CONCERTS

Spring Festival (87), Part I.

Festiman, N.E.-I., Playground Slat
Laws of Motion, He Neat, and
Moio Nixon: 8038. A Artection
tomalit. Planskin, septim. San

Bo Diddley and Preston Smith Bo Diddley and Preston Smith and the Crocodiless Belly Up Tavern, tonight, Thursday 9 p.m. 143 South Cedros Avenue, Solama Beach, 481,9022

San Diego State's Spring Fiesta presents the New Marines,





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**BIBLE BLACK** 







Stanley Jordan: Hamphacy's Sunday, April 28, 7 and 9 p.m., 2303 Styller Island Drive 232-0800.

The Nails: Bacchanal, Sunday, April 28, 8 p.m., 8022 Clairemont Mesa Boulevard, 483-6339.

David Sanborn: La Jolla Village Inn, Tuesday, April 30, 7 and 9:30 p.m., 1-5 and La Jolla Village Drive, La Jolla, 283-SEAT.

The Lords of the New Church: Spirit, Thursday, May 2, 8 p.m. 1130 Buenos, 276-3993.

Al DiMeola, Airto Moreira, and Phil Markowitz: La Jolla Village Inn. Thursday, May 2, 8:30 p.m., 1-5

SOLART'S May Festival '85



FRIDAY, MAY 3

1ST INTERSTATE PLAZA 401 B St. Free parking Tickets at:

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7:30 pm every Saturday

and La Jolla Village Drive, La Jolla 283-8EAT

Andreas Vollenweider: SDSUs Open-Air Theater, Friday May 3, 8 p.m., San Diego State University campus, 265-6947.

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

White Horse, O.D. Corral, and Rosic and the Screamers: Lakeside Rodeo Arena, Saturday, May 4, 2 p.m., Route 67 and Memberses (2):58 Workstown 56 U.K. Subs. Exploited, and Dr. Know: State Theater, Saturday May 11, 8 p.m., 4712 El Cajon Brudevant, 565-9047 Mapleview (12458 Mapleview), 561-4331, 565-9947, or 283-7328.

Leo Kottker Hampha vs. Sanda Mar A 7 and 9 pm. (2001 Shella Island Drive, 232-080). Ronnie Gilbert: La Falorra Theater, Wednesday, May 8, 7:30 p.m., First and D streets, Encintas, 436-4030.

International Dixieland Jazzaffair leaturing the Allotria Jazz Band, the Jazz Band Ball Orchestra, the Benko Dixieland Band, Jan Sutherland, Chicago Carl Burnett, Milcho Lieveu, and Bob Magnussen: First Interstate Plaza Building, Friday, May 10. 8 p.m., 401 B Street, downtown. 284-7012 or 280-0907. Band, Jan Sutherland, Chicago Six, Nighthlooming Jazzmen, and Mike Vax and the Great American Jazz Band: Del Mar Fairgrounds. Saturday and Sunday, May 11 and 12, call for times, 1-5 at Via de la Valle, Del Mar. 942-YMCA.

The Beach Boys: San Diego Stadium, Sunday, May 12, immediately following the San Diego Padres baseball game,

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

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

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

Alien Sex Fiend: Rock Palace





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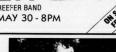
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G.B.H.: State Theater, Saturdar May 25, 8 p.m., 4712 El Caron

José José: Civic Theatre, Saturda May 25, 8 p.m., Community Concourse, downtown, 483-6639.

The Swept Wing Chicken Thieves Bluegrass Band: The Gazebo at Scaport Village, Saturday, May 25.

Bonnie Raitt and Band: Humphrey's, Sunday, May 26, 7 and 9 p.m., 2303 Shelter Island Drive.

America: Humphrey's, Friday, May 31, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

### CLUBS

lennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings

### **North County**

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

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Bo Diddly rock, and Preston Smith and the Cross-diles, rock and rhythm and blues. Thursday. Private Domain, rock, Priday and Saturday: Bird and McDonald. comedy and music Sunday the Sautus, rine and secondar, the comedy and music Sautus, the Rick Wells Band, vintage rock, Monday, the Robel Rockers, rock and reggia. Tuesday, the Reflectors, rock, Wednesday, Afternoon Concerts: Tobacco Road, vintage ues Sunday: Stones Thron

Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735: The George Kezas Jazz Ensemble, jazz, 8 p.m., Friday,

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

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Beat Club, rock, Thursday through Saturday; Miss D' Meanor, rock, Sunday and Tuesday: Automatics, rock, Wednesday

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

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

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido 480-0420; Friendship, orary. Tuesday through Gil Palacios and Linda

Henry's, 264 Elm Street, Carlsbad

Wednesday: the Rondeaus Brothers, contemporary, Friday and

Encinitas, 944-0233; Sean McVicker, Irish and contemporary rsday through Saturday with Paul Dunn, Friday and Saturda

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

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter,

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Hungry Hunter/Occanside, 1221

Vista Way, Oceanside, 433-2633; Steve Reynolds and the Unknown

Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400:

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Saturday, Evan Shulman, antiemporary, Wednesday.

Jolly Roger/Solana Beach, 937 sels. Wednesday through Saturday

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

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

Lu's, 1963 East Valley Parkway ndido. 746-7038; Ron Bell.

Muleaney's, 340 East Grand renue, Escondido, 741-0935; ceret Service, rock, Thursday mugh Saturday

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-1771: Sedonna, rock, Tuesday ugh Saturday: Outta Controll. ock, Sunday and Monday

Murray's TICKETS

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

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614: The Heaters, rock, Thursday through Saturday; the Five Careless Lovers, Sunday, the Pwe Careless Divers, blues and rhythm and blues. Sunday, Ella Ruth Piggee, jazz and blues. Monday and Tuesday. Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: The Paradise Street Band, Irish music, 7:30 p.m., Thursday, Eric Anderson, singer-songherite, 7 and 9 p.m., Friday; the Siamsa Gael Ceill Band, Irish music, 7 p.m. (concert), and 9 p.m. (dance), with Joseph Taulane, caller, Saturday; Deborah Ii vi Ghosson, singers, Old Time Cafe, 1464 North Deborah Liv Johnson, singer songwriter, 7:30 p.m., Sunday: Old Time Hoot Night, Tuesday: Kate O'Malley, folk, Wednesday: Sunday brunch concert: Catherine

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0880: Rockola, Beatles music and oldies. Thursday through Saturday. Delene, contempora 5:30-8 p.m., Monday through

Espinoza, Irish harp,

Pomerado Club, 12237 Pomerada Road, Powny, 748-1135. The Savers Brothers with Farlay the Fiddler. country. Wednesday through

2855: Live music, Thursday through Saturday, call club for

Saturday.

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

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

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: Live music, Tuesday through Saturday call club for information: Chaser. vintage rock, country rock, and country, Sunday and Monday

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

Rogue Stills, 9850 Carmel Mt.

JAZZ IN THE VALLEY

Road Perusountos 578-2143 Carmen and Carmen. Top 40 dance music, Tuesday through Saturday

Rudi's Hidden Acres, 3700 Carme Live music, Friday and Saturday, call club for information.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 738-3762: The Crescendes, big band dance muse, 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday, Bob Long, jazz piano, 7-11, Tuesday through Thursday.

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

Seller West of L5 on Via do la Valle Sylks, West of 1-5 on Via de la Vall-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 information

Tequila Flats, 3296 Mis Avenue, Oceanside, 757-7757; Freewill, rock, Thursday through Saturday: Clement Forrest, rock.

That Pizza Place, 2622 El Camin-Real, Carlsbad, 434-3171, Brass Tax, Jazz, Friday; Bluegrass Etc.

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

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

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

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

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club: Robyn Banx, rock, Thursday through Sunday, Derby Saturday, and Wednesday

June 2

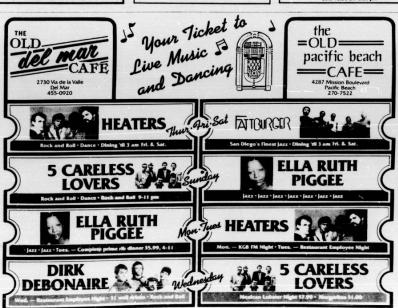


Julian Lennon (L.A.) Phil Collins (Irvine)

> PHIL COLLINS Bruce Springsteen • Prince • Chicago • U-2 Neil Diamond • Culture Club • Rolling Stones

Buy \* Sell \* Trade Stardust Hotel, Suite J-1, Hotel Circle 692-4133 \* Mon.-Sat. 9:30 am-6:00 pm Sun. 10:00 am-2:00 pm





Wooden Nickel, LLIO3 Power Road, Power 748-63001 from

Beaches

Atlantis, 2003 (ap. 1200 Stock) Mission (Lig. 2200 SSS) Kilordi Maharla and Spring Peyer contemporary, Taesday through

Bahia Hotel, 908 West Mission Bar

Beach Club, 1921 Garden Street

Carlos Murphy's, 43/0312 Joll.

Elario's, 2955 La Jolla Shores Deny La Jolla 450-0541, Stones

Haleyon, 12 S. W. at Point Lorina Hallyword: Lorina North 222-0-620. The Loridons rock, Friendscho through Satundas, the Reflectors rock, Saridan and Mondre Sive Lines Cp. rock, Huesday and Wednesday with Luna, rock, Jassele.

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

José Murphy's Nightclub & Pub



Thursday-Saturday Tuesday & Wednesday 4/30 & 5/1



### **JOSE'S 10TH ANNUAL CINCO DE MAYO BASH**

COME PARTY ON OUR NEW OUTDOOR DECK

No cover Thursdays

The Bar Everyone's Talking About Has Something Special For You!



OUR ENTERTAINMENT SCHEDULE During happy hour Monday:Friday. 4:30-7:30: JOE AZARELLO

Evenings: JOSE CARABA

JOE AZARELLO



Better than a 'Casablanca Night'

"Humphrey's Bogart Hour"

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to the sound of live entertainment in Humphrey's piano bar while you partake from a free menu that

changes every evening "Humphrey's Bogie Hour" Menu Mon. Carved Roast Beef Sandwiches TUES. PEEL YOUR OWN SHRIMP WED. HOMEMADE PIZZA THURS. TACO BAR WITH ALL THE FIXIN'S

It happens every weekday from 4:30-6:30 pm. Relax

Giant Margarita Raspberry Margarita (16 oz.) with a (16 oz.) with a

THE BOTTOMLESS CHILI BOWL Gold Shooter, \$2.00 Gold Shooter, \$2.50

JAZZ UP YOUR SUNDAYS! Humphrey's late night Sunday jazz oresents the best local entertainers for your enjoyment. Free hors dioeuvres and drink specials 6-8 pm Jazz from 8 pm-12 am. Sunday night jazz hosted by

HUMPHPEYS

LAWS OF MOTION THE CHARMS



THE SCREAMERS
The original line-up with guitarist LEE BARNES



CARLOS **GUITARLOS BAND** RICK GAZLAY'S BLUE ZOO REVIEW featuring

THE COKER BOYS

EPISODE XVI: "Bruce Takes Harvey to Spring Fiesta"

EVERETT KING'S MODERN RHYTHM at 5:30 pm SVEN-ERIK & THE "E" TICKET ROLLERS FREE BUFFET 6-8 pm

Monday, April 29
Tuesday, April 30
Wednesday, May 1
THE SHARDS
TEN YARDS

COMING UP: May 3—ELECTRIC SONS and CHORDS OF FAME

-ROCALIN REDELIS and THE RELATERS
"502 WAYS TO BENEFIT FRANK"

DFX2, SYNDICATE OF SOUL, JOEV HARRIS & THE SPEEDSTERS,
MOJO NIXON & SKID ROPER, THE SHARDS, CHORDS OF FAME,
CINDY LEE BERRYHILL, ELECTRIC SONS and SIDEWINDERS

Zolla guitar give-a-way and free rece -THE NEW FLY with special guests

-N-E-1 -BOBBY CHEVROLET and SVEN ERIK & THE "E" TICKET ROLLERS

WANDERERS FIVE CARELESS LOVERS

Islandia Hotel, Supper and Loungs, 1441 Quivera Road, Mission Bay, 224-3541; Peter Roads techt, plano variety, Tuesday Isotoph Thursday happy hours, the

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-1220 Ipso Facto, rock, Tuesday

La Valencia Hotel, 1132 Prosper Street, La John, Astrona I, Bada MacLeod, pratro and word astro-

Le Chalet, 5036 Neuport Acouse Ocean Beach. 222-5300. Born Crosseyed, music of the Gadetid Decal. Thursdar through Schredav Messenger, rock, Sunday and Monday, the Beat Chile, rock. Tuesday and Wednesday.

Mexican Village, 120 Orange Avenue, Coronado 435-1822, Live music, Friday and Saturday, call

Appearing through April 27

Merced as Lounge Tuesday-Saturday 9:00 pm-1:30 am

Cheatham's Jazz Quartet every Sunday, 6:00:10:30 pm Happy Hours Monday Saturday, 4:00:8:00 pm Sunday 4:00:600 pm, hot 6: cold hots of ceuvres Java 4:00:600 pm, all you can eat, includes one cockall 4: Adults 9:99, childre under 10:71:95

Mony Mony's, 1,945 Speaks Age

Mulvaney's, 1031 Orange Avenue, Bietler Sunday

Old Pacific Beach Cafe, 3287

Mission Honlevard, Pacin, Barah 270: 552. Hollo Gentry, and Eathburge, sazz. Hunsday through Saturde, Ella Roth Pagisse, Ezz and Blues, Sunday. The Siers Horbers, ruch, Monday and Bassada, the Five Careless Lovers, blues and shorthm and blues. Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711, Mel

The Salmon House, 1970 (2015)

Wind rose

Notice Notice



Sunday: Orange Crushes 75s Tuesday: Iced Teas \$1.25 Monday: Watermelons 75s Wednesday: Kamikazes 75s Thursday: Iced Teas \$1.25

SUNDAY CHAMPAGNE BUFFET BRUNCH

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

Bahia

Resort Hotel 998 West Mission Bay Drive, 488-0551

**FORWARD** MOTION

**DEBRA RAY & ARIA** 

No cover-No minimum

**SUNDAY BRUNCH** 

On our patio, overlooking the bay, 10:00 am-2:00 pm Omelettes, egg dishes prepared to order

Your choice of screwdriver, bloody Mary or glass of wine.

Many other sumptuous foods to choose from.

All you can eat \$8.95 per person.

KIFM 98 DESOUT JAZZ

HOLLIS GENTRY & FATTBURGER

No cover-No minimum

Final days Thursday-Saturday

MARK **MEADOWS BAND** 

Sunday & Monday only **BARKER&ORR** 

Coming April 30

Oh! Ridge







### **Every Sunday BAR & RESTAURANT EMPLOYEES' NIGHT**

If you work in a restaurant or bar just wear your s T-shirt or bring a pay stub with you NO COVER CHARGE \$1.25 beer, wine & well drinks all night This week, April 28:



REFLECTORS

Monday, April 29 REFLECTORS

Tuesday, April 30 & every Tuesday night 9/X -FM & THE HALCYON.

"The alternative to boredo

## **ORIGINAL MUSIC** SHOWCASE NIGHT

LUNA Sive lines up

Hosted by 1/X -FM's Bryan Jones of the Breakfast Club

9/ HAPPY HOUR FROM 6-9 PM GET HERE Hors d'oeuvres
91¢ Long Island iced teas, 91¢ Schnapps shooters
\$1.91 potato skins

The "BITCHEN TRIVIA CONTEST" conducted by Bryan Jones for prizes, trips, dinners, movie & concert passes Starts 7 pm.



### LITTLE KINGS 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

5ive lines up

**ALL NBA PLAYOFF GAMES ON GIANT SCREEN TV** 

\$3.95

"EARLY BIRD \$3.95 DINNER SPECIAL"

Monday-Thursday, 5-7 pm Fresh Red Snapper. Teriyaki or Hawaiian Chicken fooup or Salad. Vegetable. Baked Potato or Rice Pilaf THE BEST KEPT DINING SECRET IN TOWN arry & take advantage of this fabulous offer

Bring this coupon with you ----Tuesday-Saturday, May 7-11

ATTRACTION

Automation !

Texas Teahouse, 4970 Voltano Street, Ocean Beach, Tom "Cat" Courtney, blues, Thursday, Chuck Bolt, blues, ballads, and tock, Tuesday and Sunday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Luba Papova, classical, easy listening, and variety piano, Wednesday through Saturday, and Sunday

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630: Marley Days, "Panama Nights" with the Bob Campbell Tiro, Latin and contemporary jazz, Riceday through Saturday, Laura Springer, jazz and contemporary piano and vocals. Sunday and Monday.

Victor's, 1403 Roscerans Street, Point Loma. 226-1871. Upstairs: Paul Eastland, Top 40 variety. Friday and Saturday. Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday.

Windrose, 1935 Quivera Road, Marina Village, Mission Bay Park, 223-2335: Notice to Appear, rock, Thursday through Saturday; the Londons, rock, Wednesday.



CLAIREMONT CHULA VISTA

EL CAJON

## San Diego North

The Abilene Country Saloon The Abilene Country Saloon. Town and Country Hotel, 500 Hotel Cricle North, Mission Valley, 291-7131; Stampede, country, Russday through Saturday, Country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Flyweil, rock, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022:

King Pocurt Blues, blues and shythin and blues. Thursday through Saturday with the Scramblers, Sixties rock, 5-9 p.m., and Rick Gazlay's Blue Zoo Review, lues and rhythm and blues. Friday and Everett King's Modern Rhythm and Exercit Rings Modern reventibles and rhythm and blues. Saturday, the Nails, rock. Sunday; the Us Band, rock. New Fly, blues and rhythm and blues, and the Brother Young Band, rock. Tuesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033. Jim and Theresa Hinton, Irish music, Thursday through Saturday: Brian Connolly, Irish music, Wednesday.

MICHELOB CLASS ACTS PRESENTS CONCERT IN

APRIL 28 EL CORTEZ CONVENTION

5 PM & 8:30 PM CENTER

WITH

SPECIAL

**ANGELA** 

GUEST

Tickets \$15.00 Available at On Target Records and TeleSeat for Info call (619) 283 SEAT 720 BEECH ST.



April 25-Saturday, April 27 **Beat Club** 

Thursday is Dollar Night \$1 beer, wine, & wells all night long

Sunday & Tuesday, April 28 & 30

Miss D'Meanor

Sunday: Bar and Restaurant Employee Night Wear your bar or restaurant T-shirt or proof of employm for NO COVER CHARGE. Shooter specials all night. Tuesday: Iced Tea Night \$1.50 iced teas all night.

Automatics Vednesday is Ladies' Night \$1.00 margaritas all night

Coming May 2

Distillery 9th **Anniversary Party** 

NO COVER TH. 9 P.M.

cticl Mission Valley and Mission Valley 297 day, Scarlet, rock, Monday Boulevard, Mita Mesa, 578 Soori Relayer vintage rock, Thursdar through Saturday

Cafe in the Valley Restaurant, 9 Hunsday through Saturday, Fire Fester, classic digutar, early evening, Thursday, and Saturday through Thesday, John Laons, classical guitar, early evening Friday and Wednesday, Mike Zoumarass, classical guitar, Friday lunch, Inc

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

Le Chalet presents

Thursday, Friday & Saturday • April 25, 26 & 27

Performing the music of the Grateful Dead Don't miss this group . No cover charge

Tuesday & Wednesday • April 28 & 29

Rock away April with a wide range of Rock & Roll hits • Outstanding vocals • No cover charge

Le Chalet welcomes back

beat club

One of the hottest bands in town

Tuesday & Wednesday only • April 30 & May 1

No cover charge . Be there

T-BONES TEXAS BARBECUE

Serving from 3-11 daily

For club booking information

call Nelson Talent • 222-4320

5046 Newport Ave. • Ocean Beach • 222-5300

Islands Lounge, Hanale Hotel, 2270 Hotel Circle North Mission Valley 297 Hot Feelin, Top 40 date: music, Thesday through Saturday, Bogart, contemporary, Sunday and Monday

Holiday Inn/Mission Valley Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Heart and Soul, Top 40 dance music, Tuesday

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281: The Spud Thursday through Saturday: Mike Tuesday and Wednesday

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 298-2828: The Heroes, rock, Tuesday through Saturday, with Dirk Debonaire, rock, Friday and Saturday, Dirk Debonaire, rock, Southeast Company, 2008.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded music with Mr. Goodhye. Wednesday through Sunday; live music, Saturday through Monday; call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley 563-0060-Cycles, contemporary, Thursday through Saturday; Jack Costanzo through Saturday; Jack Costanzo and Gerrie Woo and the Bad Bears. Top 40 dance music, Sunday; Deborah Raye and Aria, contemporary, Monday; Forward Motion, Top 40 dance music, Tuesday and Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Phil Stumps, comedy and music. Wednesday through Saturday; the Rebecca Drake Review, variety music and stage show Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: 440 (Kenneth Rice, Richard Cedarberg, Brian Bannock, and Chris Matthews), Top 40 dance music; Tuesday through Saturday: Jimmy Nixon and Downhome, country. Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730; Red Alert, rock, seven nights.

Pal Joey's, 5147 Waring Road Pal Joeys, 5147 Waring Road, Allied Gardens. 286-7873. Fro Brigham's Preservation Band. Dixicland Jazz, swing, and oldies, Friday and Saturday.

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

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: The Dan Connor Band, country and originals. Thursday through Saturday: the Jimmy Corsaro Trio, jazz. Monday

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

The Speakeasy, 9379 Mira Messa Boulevard, Mira Mesa. 566-0970: The Jimmy Corsaro Trio, jazz. Friday, Saturday, and Wednesday.

Friday, Sahuday, and Wednesday Sgipiet, 1103 Hugono, Aurena, Ris Park, 276-5993. Deadline, rock. New Salem, rock, and Claude Coma and the IN, rock, Thursday: Theshe Edge, rock, Plangieumd Salay, rock, Duachy Salbyects, rock, Swell, Park, Salay, Sa Amaray, rock, and the Resistanc



BO

DIDDLEY

PRIVATE "



BIRD & Comedy & mus.
68 pm PALADINS
99 9 pm Mc DONALD

THE RICK WELLS BAND

Tuesday, April 30 9:30 prr



THE REFLECTORS



10 men on a mission
JACK MACK
5 THE HEART ATTACK
Certainly one of the
top party dance bands
of the 80s

BELLY UP MAILING LIST 81-8140, or send us your name and add Ask about the Belly Up Discount Card

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

Springfield Wagon Works, 325

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461 Jeff Williams, contemporars, Monday through Thursday, Expresso, contemporary, Friday

Tio Leo's Mission Gorge, 6333 Mission Corge Road, Mission Corge 28(1804). Ion Stewart, contemporary, Wednosday and Diursche, Costa A, contemporary, Friday and Saturday, Frank Dester, contemporary, Sunday through Thesday.

The Wellhouse, 10780 Tierrasanta Boulevard, Tierrasanta, 360-6677, Bay and Lainic Correa with Bert Miller on diums, soring, por, nostalgia, and contemporary dance music, Thursday through Saturday; Dan Cormor piano and guitar requests, and originals, Tuesdeay and Wednesday

San Diego South Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779; Stu Shames, jazz piano, 6-8 p.m., Monday through Friday; Kathy

Big Dick's, 3315 Fairmount

Hoyd, contemporary harp, Sunday through Wednesday

Anthony's Harborside, 1355

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

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

Avenue, 280-0269; Eckorech, blues and rock. Sunday.

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011. The Twotones, rock, Thursday through Saturday, Sally Saxton, contemporary, Sunday through Tuesday; the Spud Brothers, rock and comeds. Wednesday.

Bodies, 6149 University Avenue, East San Diego, 583-5700: Laws of Motion, rock, and the Charms, rock, Thursday, the Paladins, rockabilly and rhythm and blues, Rosic and the Screamers, rock, Friday; the Carlos Guitarlos Band, rock and rhythm and blues, Rick



SHINE IT ON

Harborside

Mony Mony's Tuesday-Saturday, April 23-27, 9:00 pm-1:30 am



Wednesday is

9// HAPPY HOUR

with BRIAN JONES, 25¢ draft become

**FANTASY FASHION AUCTION NIGHT** 

KGB NIGHT with PAT MARTIN, drink specials & surprises

Live music 7 nights a week! 3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena



The Return of the "GREAT AMERICAN LIP-SYNC CONTEST"... The demand has been dealening. It's been outrageous frou're begred us to mine the demand has been dealening. It's been outrageous frou're begred us to mine consecutive weeks (beginning Thursday, May 9th). \$175 in prize money will be given away to the telement "Sync"es.

Then on july 18th. the Grand Final well be held and \$500 in prize money will be given away to the telement "Sync"es.

The one purpose the second of telement of telemen

**Atlantis Lounge** Tuesday through Saturday featuring Gloria Michaels 3 **Spring Fever** through May 18 California Transfer May 21 through June 1

Liv's Blue Zoo Review, blues and and to Hine Zoo Recroe blues and inchim and blues, the Coker Boys, is k and blues, and Hobby Chavrolet, rock and blues, Sanday Everett Bings Modern ideathm, blues and rhythm and blues, 5:30 pp., and Swen Erik and to, F. Tecket Rollers, rock, Sunday, Contazz, Country swing, Monday, the Shards, rock, Tuesday, Ten-stands.

Club Cult/The Whistle Stop, 2236 Fern Street, Golden Hill, 284-2845; Blackstone, punk funk, Friday.

Yards, rock, Wednesday.

The Con-Con Club, 4383 The Coo-Coo Crain, 43-8213: Inversity Avenue. 283-8213: Ionathon the Texas Flash, honoring Saturday, J.R. Robles, honoring variety requests, 3-9 p.m., Sund-

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 23,2572. Mark Meadows, 1822, Thursday through Saturday, Barker and Orr, comedy and music. Sunday and Monday, Olf Ridge, comedy and music, Tuesday and Wednesday.

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

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Sam Hinton, folk, Thursday; the

Paradise Street Band, Irish music. Friday, Paco Sevilla and Rodrigo. concert flamenco guitar in solo and ducts, and gypsy singing by Fuentes, Sunday, Old Time Hoot Night, Monday; Kevin Kelly and

Curtis, folk, Wednesday The Escape Lounge, 421 University Avenue, Hillerest, 295-5282: Judy Dopke and Deborah Rider, jazz, Thursday, Bobacco Boad, vintage jazz and bongie-woogie, Friday, Windermere, contemporary blues and jazz, Saturday, the Jimmy Corsaro Tito with Susan Mosher, jazz, 5-9 p.m.,

club for information. Barbara Casler, contemporary, Tuesday and Wednesday

Fat City/China Camp, 2137 Pacific Highway, downtown: 232-0686: The Most Valuable Players, jazz, Friday and Saturday

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown: 232-3861: Coral Thuet and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Biggs), jazz, Tuesday through Saturday.

contemporary, Friday, five music, call club for information. Saturday

Hotel San Diego, 339 West Broadway, downtown, 234-0221. Harrys Bar, John Engren, contemporary Thursday through Saturday, Joe Azarello and Poems, jazz, Sanday, Joe Azarello, jazz, contemporary, Monday through Wednesday, Joe Azarello, jazz, Manday, theouth, Englas Jones, Monday through Friday happy

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525; Wayne Juré, sizz, Taesday through Saturday, with the Imperial House Opera Singers, Wednesday, Wayne Juré and Hank Young, jazz,



Wednesday MIDORI MELON BALLS 2 tor 1

BEER. WINE: WELL DRINKS, SCHNAPPS \$1

3093 CLAIREMONT DRIVE • SAN DIEGO • 276-0301 • 276-2240 • 276-3437 Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D

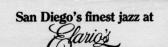


SHOWTIMES

Wednesday, Thursday & Sunday 9 pm with \$5.00 cover charge
Friday & Saturday 8 pm & 10:30 pm with \$7.00 cover charge
Tuesday night — Pollutok — No cover charge
Must be 21, 2 drink minimum every evening

Preliminary auditions May 7 & May 14 Frand prize: An appearance at Emmy Awards Presentat televised live on KUSI Channel 51

For further information, call 454-9176 · 916 Pearl St., La Jolla CLOSED ON MONDAY



Stone's Throw

COMING SOON Mike Garson Quartet **Featuring Shelby Flint** and Peter Sprague

Starting May 16, Thursday through Saturday

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

Summer House Inn

Thursday, April 25

KGB-FN 101 2 FOR 1 THURSDAYS
with guest V.J. Mike Berger \* 2 for 1 admissions
itas \* Nachos \* With student I.D. card or KGB-FM card \*

Lehr's Greenhouse welcomes the THURSDAY NIGHT CLUB 5:30-8:30 Cocktalls® Hors d'oeuvres® Dancing

Thursday, Friday & Saturday Every weekend is a three-day week



DEBONAIRE

Two bands
Two dance floors
Three bars
Three video big screens
with music videos mixed by Lehr's VJs

Sunday, April 28 SPRING FEVER NIGHT

\$1.00 drafts 'til 10 pm DIRK • \$1.95 potato skins DEBONAIRE

Tuesday & Wednesday, April 30 & May 1

51.25 maggarias of 50 so 60 so 50 so 60 so

**CABARET DRINK SPECIALS** rs-2 for 1 margaritas • Sundays-\$1.25 ka Tuesdays & Wednesdays-60 minutes Dress code & picture I.D. strictly enforced Friday and Saturday, Benei Cail, piano and vocals, Friday happy

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

Mandolin Wind, 308 Universit Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. The Paladins, rockabilly and rhythm and blues, Thursday: the Five Careless Lovers, blues and rhythm and blues, Friday: Ella Ruth Piggee, jazz and blues. Saturday: Dago from Diego. Top 40 and rhythm and blues, luesday: Full Circle, Latin, rhythm

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and fackie and guests, Italian song

The Rock Palace, 3465 El Caion

Boulevard, 563-1066: The Reckless rock, In Colour, rock, and Nimbus

Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900 pop standards, and opera. Saturdas Devocean. Top 40 dance must O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Ron Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday. Biesday through Saturday, the Jets intage rock. Friday happy hour

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island. 291-6400: Michael Pritchard, classical piano, Sunday through Wednesday

guitar, 2-6 p.m. Sunday

Sheraton Harbor Island,

Obi, rock, Thursday; live rock, Saturday, call club for information Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666; Robin Henkel, blues and jazz Tuesday through Saturday

Trojan Horse, 6179 Universit Avenue, East San Diego, 582-1070; Fastlane, rock, Thursday through Saturday.

Live music, Friday through Sunday, call club for information. Tuba Man's No. 2, 7149 El Caior

Tom Ham's Lighthouse, 215 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700, Piano Bar, Bob Corwin, Tuesday through Saturday, Palm Tuba Man's, 2551 University Avenue, North Park, 295-9426 Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday,

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

Epstart Crow and Company, 835

West Harbor Drive, Scaport Village, 232-4855: The Siamsa Gael Ceili

Band, Irish music, 2:30 p.m.,

Saturday.

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Antonio's Hacienda, 700 North Johnson El Cajon, 442-9827; John Hutson and Dusty Best, John University Friday and Saturday

Blarney Stone Too, 7059 El Cajon micrard. College area. 463-2263 we hish music. Tuesday through make, call club for information.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: 1. Rescher contemp day through Saturday; Bruce Robburs, contemporary, Sunday and Monday, Dale Pearson, contemporary. Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Char Wednesday through Saturday

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Morin, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee, 448-4242; Colin and Karen, contemporary,

Casa Don Diego, 8547 Cuyamaca, Santee, 448-792w Gary Raymor, Top 40, blues, and country, Friday and Saturday.

Circle D Corral, 1013 Broadway El Caion. 444-7443: Country Casanova, country, Thessday through Saturday: Live country music, Sunday, call club for information, clogging lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside

Fearson, piano variety, Friday and Saturday

Dock's Landing, 1185 East Mam Street, El Cajon, 442 0258. Jerry Burchard, piano variety. Wednesdar through Saturday, Carol Crawford. contemporary, Sunday through Tuesday.

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

Don's West, 5286 Baltimore Drive La Mesa. 462-0533: Southern Comfort, country, Tuesday through

Saturday, Dig Sice country, Sunday and Moralay

El Amigo Plaza, 1310 Broadway El Cason, 442 0537, Linda Rae and the Gravel Canyon Band, country, Sunday through Wednesday.

Flinn Springs Inn, 15505 Highway 80 El Cajon, 443-9568 Haywire, country, Wednesday through Sunday

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Stephen Coc. contemporary, Friday and Saturday.





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Legends, 2754 Alpine Boulevard. Alpine, 445-5545; Live country music, Friday and Saturday, call club for information.

Live Oak Springs, Old Highway St Boulevard, Jacumba, 766-4288 Live country music. Saturday, call club for information

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: In Colour, rock, Friday and Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Rocks 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.

The Outpost, 652 Grand Avenue,

Spring Valley, 464-9007; John Ross, itry. Thursday and Wednesday

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

Park Place, 1280 Fletcher Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Circles, rock, Thursday through Saturday, the Force, rock, Sunday and Monday: Prophet, 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: Shadow Mountain. bluegrass, Saturday,

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Three-Ds, rock, Tuesday through Saturday. on Winkle's 10055 Mission

Gorge Road, Santee, 449-0060: Crossfire, contemporary and

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330; Live rock, Wednesday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; Gail Lee and Go for Broke, country Wednesday through Saturday; the Ducktail Revue, vintage rock, Sunday and Monday.

Dance Machine, 1862 Palm Dance Machine, 1862 Falm Avenue, Imperial Beach, 429-1161: Toys, rock, Thursday through Saturday: Thrillsecker, rock, Sunday and Monday; France, rock,

South Bay

call club for information. China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday.

Win Cody's Saloon, 240 West Main Da Vinci's, 626 E Street, Chula Street, El Caion, 440-9247, Forced Entry, Top 40 dance music, Friday

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.

Tuesday and Wednesday

ista. 427-8880: Tito and

Hutch's, 1463 Palm Avenu Hutch's, 1463 Faim Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday: free country dance lessons, 7 p.m., Saturday.

Joey's 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary oldies, Monday and Tuesday.

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

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

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Live music Friday and Saturday, call club for information.

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

Marisol, 1680 Broadway (at Main Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño), Thursday; Musaco, Latin and Top 40 dance music, Sunday, with Los Lupes, such a spirit Sunday (at 1997). early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crow, country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Comedy with Steve Gates,



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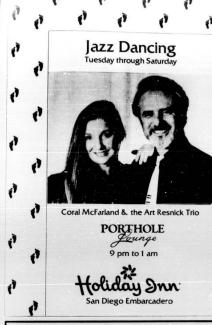




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### **PERFORMERS**

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

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Rock & Roll

Circles: Plack Place Claude Coma and the IVs: Spiri Clement Forrest: Tegnila Flats The Coker Boys: Peches Deadline: Spirit Bo Diddly: Belly Up Tavern Dirk Debonaire: Lehr

The Belair Boys: Valley Fort Blackstone: Club Cult/The Whistle

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France: Whiskey Flats, Dance

The Ducktail Revue: Country

Bampkin Electric Sons: Spirit Fastlane: Trojan Horse Sive Lines Up: Haleyon Flyweil: Alamo The Force: Park Place

Chaser: Red Counte Inc. Chords of Fame: Spirit

Palace, Magnolia Maleraneg's Ipso Facto, Jose Marrhy's, The Jets: Jose Marrhy's, Balma Holel, Sherman Harrbor Island Laws of Motton Bodies The Londons: Halegon, Windrose Luna: Halegon, Windrose Luna: Halegon, Windrose Willenium: Facto, Club, Le Chalet Milenium: Fall Moorn Miss D'Meanor: Distillery Wohle John

Nightclub
The Nails: Bacchanal
The New Marines: SDSU
New Men (Ron Bolton and Bruce Dallas): Carlos Murphy's New Salem: Spirit Nimbus Obi: Spirit Notice to Appear: Whiskey Flats.

Notice to Appear: Whiskey Fla Windrose
Outa Controll: Normandy
Cocktail Lounge
The Paladins: Beilty Up Tavern.
Bodies, Mandolin Wind
Planet: Whiskey Flats

Private Domain: Old Del Mar Car Playground Slap: Spirit The Rave-Ups: SDSU The Rebel Rockers: Belly Up

The Reflectors: Fireside Loung Belly Up Tavern Relayer: Bunbury's

The Resistance: Spirit The Road Runners: McCabe's, Robyn Banx: Vista Entertainment

RPM: Bahia Hotel Sass: Taha Man's No.2 Scarlet: Bogey's The Scramblers: Bacchana Screamin' Sirens: SDSU Spiri Secret Service:

Midvaney's Escondido Sedonna: Normandy Cocktail Sergeant Slaughter: Nite Owl East

The Shards: Hodics
The Spud Brothers: La Hacienda
Cantina, Boat House
M. Stone: Jolly Hoger/Solana

Rench Swen Erik and the E Ticket Rollers: Spirit, Bodies Symmetry: Spirit Ten Yards: Spirit, Bodies Three-Ds: Theytuoise Lounge Three Speed: Happy Days Car

Three Simple Words: Spirit Thrillseeker: Demce Machine Touchy Subjects: Spirit Toys: Mony Mony's, Dance Machine The Two Tones: Boat House The Us Band: Bacchanal Voyeur: Beach Club The Rick Wells Band: Belly Up Taxem, Happy Days Car Hop

Contemporary/ Top 40

Ambition: El Comul Judy Ames: Hemy's Andy and Donna: Ox Bow Inn Back Beat: McCabe's Baja Strings: Nite Owl East Barker and Orr: Monterey Bay Canners, Doc Masters, Jolly

Randy Beecher: Boondocks Black Market: McP's Bogart: Islands Lounge Jerry Burchard: Dock's Landing Jose Caraba: Hotel San Diego Carmen and Carmen: Hogue Stills Chain Reaction: Hall and Bear Chapter Eleven: Rusty Pelicon Inex Chess Mer my and Kristina Clark: Hotel

Norman Clifford and Frankie Ferlin: Victor's Stephen Coe: George Joe's Colin and Karen: Carlton Oaks

Country Club
The Convertibles: McP's Ray and Lainie Correa with Bert Miller: The Hellhouse Jack Costanzo and Gerrie Wood

Costa V: Tio Leo's/Mission Gorge Donna Cote: Tom Ham's

Lighthouse
Carolrott: Dock's Landing
Alan Curtis: Sonugaler's Inn
Cycles: Monk's
Dago from Diego: Mandolin Wind
Marley Days wild the Bob
Campbell Trio: Vaccation Village
Hotel

Delene: Parnacle Bill's, Pea Soup Inderson's Devocean: Sheraton Harbor Island Frank Dexter: Tio Leo's/Mission

Inn/Mission Valley
Lonnie Hutson and Dusty Best:
Antonio's Hacienda
The Invaders: "The Invader
Tony Irvine: Hangry
Hunter/Rancho Bernardo Double Trouble: Hotel Escondido Dusty and Melissa: Tom Ham's Doc James, Mr. C. and Company Lighthouse
East Coast La Maze
Paul Eastland: Victor's
The Elements: Hotel del Coronad
Ed Ellis and Tapestry: Sandtrap Jerard's Jarrett: Blue Bayou Lounge, Mr. Bill's Backroom Salorn

Peter Jay: Carriage House J.C. and Company: Joey's Kitty Kieffer: Mulvancy's/Com Mike Lamy: Aimee's Live Oak: Hungry Hunter/Imperia ohn Engren: Hotel San Diege sa: Tio Leo's/Mira Mesa

celin': Islands Lounge arced Entry: Win Cody's Saloon ortune: Mathen E. Lee's Louie and Loose Change: Jocy's Main Street: "Bahia Belle" Gloria Michaels and Spring Goria Michaels and Spring Fewer: Atlantis Midnight Delight: Borrelli's Back Room MGM: Loma Portal Musaico: Marisol Gil Palacios and Linda Parra: Forward Motion: Catamaran

Gilbey's Cocktail Lounge Papillion: Reuben's/Carlsbaa

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P.M.: Patrick's II Deborah Raye and Aria: Mons Catamaran Hotel

1440 (Kenneth Rice, Richard Cedarberg, Brian Bannock, and Chris Matthews):

Friendship: Gilbey's Cocktail Jim Gates and Sound Investment:

Revin Green: Hotel Escondido Diane Hall: Mileaney's Pacific

Beart and Soul: Holiday

Gary Raynor: Casa Don Diego's Rick Rivas: El Comal Peter Robberecht: Islandia Hotel Bruce Robbins: Boondocks Astsaurant, La Maze Juan Robles: China Fire

Restaurant
The Rondeaux Brothers: Hungry
HunterRancho Bernardo
The Sacramento Trio:
Sternwheeler Showboat
Sally Saxton: The Sulmon House,
Boot Hoot

Boat House Shine It On: Anthony's Harborsia Chuck Showalter: Jolly RogenOceanside Evan Shulman: Jolly Rogen/Scapon

Tony Soraci and Company:

Henry's Bob Sortillion and Key Largo: Our Favorite Place Southwind: Pavillion Loung

Spanky White Face: McPs Laura Springer: Vacation Villag

Brian Stevens:

Gorge Don Tennison: The Flying Bridge Tito and Augustine: Da Vinci's Bert Torres: Standard Hotel

Triple Play: Hilton Hotel David Watson and the Gathering: Rancho Bernardo Inn Ron Wheeler: O'Hungry's/Old

Jeff Williams: Tio Leo's/Mira Mesa

### Country/ **Country Rock**

Alaska: Whiskey Creek Alton and the Ox Bow Country Lads: Ox Bow Inn Jerry Baze and a Touch of Country: La Posada del Sol/La

Ron Bell: Lu's Big Sky: Don's Don's West Chaser: Red Coach Inn/Escondido Triple S Steak House/Vista.

Valley Center Inn Saloon Dan Connor Band: Peter D

County Line: The Outpost Cow Jazz: Hodies Crossfire: Van Winkle's

Dakota: Them 1-mes Jesse Daniels Band: Leo's Little Bit of Country Tony Dockum and Red Eye:

Whiskey Creek
Dusty West: Oakvale Lodge
Firecreek: Stage Coach Inn
Four Star Country: Landmark

Grand Central Station: Hutch's Haywire: Flinn Springs linn Rocky Kreutzer and the Big Oak Ranch Band: Mama's Mini Gail Lee and Go for Broke:

Lone Star Country: The Country Ron Morin: Calypso Loung Wooden Nickel

Jimmy Nixon and Downhom The Blue Bayou Lounge.

Linda Rae and the Gravel Canyon John Ross: The Outpost The Savery Brothers with Farlay

Shadow Riders: Lakeside Hotel The Smith Brothers: Horseste



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Los Lupes: Marisol Louie and Loose Change: Joey's

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Review: Bacchanal, Bodies Robin Henkel: Rosic O'Grady's King Biscuit Blues: Bacchanal Everett King's Modern Rhythm: Bodies, Bacchanai New Fly: Bacchanal

Mojo Nixon: Spirit The Paladins: Belly Up Tavem. Bodies, Mandolin Wind Ella Ruth Piggee: Old Pacific Beach Cafe, Old Del Mar Cafe

The Rebel Rockers: Belly Un

Preston Smith and the Crocodiles: Belly Up Tavern Windermere: Escape Lounge

Jazz

Marley Days with the Bob Campbell Trio: Vacation

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Joe Azarello: Hotel San Diego Joe Azarello and Poems: Hotel San Diego Clarence Bell: Our Place at Mikeson's

Mikisanis Brass Taxi Ti.at Pizza Place Pro Brighamis Preservation Band: Pal Josey S. Lovenzos, Patrick's II. Cheatham's Jazz Quartet: Bahia Hotel Jimmy Corsaro Trio: The Speakagan, Peter DS, Escape

Speakeasy, Peter D's, Escape Louinge Cow Jazz: Bodies Judy Dopke and Deborah Rider: Ed Ellis and Tanestry: Sandtran

Dean Davidson and Bob Morss:

Orchestra: Sylk s Full Circle: Mandolin Wind Hollis Gentry and Fattburger: Ole

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**HUMPHREY'S CONCERTS BY THE BAY** LEO KOTTKE PIECES OF A DREAM CHUCK MANGE May 5 June 14 August 21, 2 DAVID BRENNER SHABOWFAX RAY CHARLES June 1 July 24 August 27

MIKHAIL BARYSHNIKOV LUCIANO PAVAROTTI NEIL DIAMOND KENNY LOGGINS.

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Old Time Cale.
Philip Beeber: classical guidas. 926
Bird and McDonalde evensely and
massic kills in Faveri.
Chuck Bolt: classic hollads, and
mask. Exist Koltonese.
""" and guidar.

Ray and Lainie Correa with Bert Miller: swing, pop, nostalgia, and contemporary dance music, the Wellhouse Bob Corwin: piano bar, Viscount

The Crescendos: bia band dance

The Rebecca Drake Review Monterey Whaling Company Gary Duncan: banjo and guitar. Plaza lestamanti Ma Torn Dusty and Gary: country and oldies. Mr. Bill's Backrown

Ed Ellis and Tapestry: jazz

Catherine Espinoza: Irish harp. Remedios Flores and Mary Sol

the Valley less and and group vocals. Standard Hotel Frank Gragaro: according music

Cate Vienna Diana Gilman: country, blues, and variety piano, Dock's Cocktails Patti Glenn: piano bar, Dooktes

Paul Gregg: piano bar Dooktes Guy and Jackie with Gil Warner: Lynn Hall: Latin-American harp, the

Eynn Hall: Latin/American harp, the Chocolate Affaire Cournet Restaurant. Le Maison The King's Men: big band ballroom Roland Klotz: zither music, Cafe

Vienna Lee and Jack: country and oldies. The Dick Lopez Trio: swing

Kathy Lloyd: contemporary hars Pavillion Lounge, Viscount Hotel, Abbey Restaurant Bob MacLeod: piano and vocal

variety, Bahia Hotel, La Valencia Hotel

Valencia Holed
Kevan Melton: piamo variety, Gold
Coast Lourge: Doe Masters
Mimettee Celtic barps folk, and
guitar. Chocodate Affaire
Goormet Restaurant
Miles Moynier: classical guitar, Le
Master

Mike Murphy: comedy and music La Hacienda Cantina Joel Nash: piano show times, Mille

Fleurs
Norel: traditional harpist, the
Chocolate Attaire Gournet

Choconan Restaurant Luba Papova: classical, custi heteming, and variety pianes. Rigof the Cove

Oh! Ridge: comedy and music. Doc

David and Francesca Savage: light

Paco Sevilla and Rodrigo: classica 15e Starmakers: video and musi

a edicine participation pres mation, Carlos Murphy's Phil Stumpo: comedy and music, Monterey Whaling Company Joseph Taulane: caller Old Time

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Jo Treanor: mano bez Springfiela

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July 7 Lakente Broten. Beach Boys/

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'Around the World in a Day' Lou's Records

Amadeus — Through the overlush of it is five and to put down protests about how much of it isn't. The rivalry between the traditionalist court composer Antonio Saleri and the free lance innovator Mozart — a one-sided

rivalry, really, with Salieri driven by ency of talent, and revulsion at personal temperament, into the most melodramatic sort of chicanery — has melodramatic sort of chicanery — has almost as universal an application as author Peter Shaffer means it to have mediocrity is everywhere and its best hope to escape detection is to stamp out anything better. But the particulars of this case tend, as particulars will, to obscure the application; and though most people by definition should have an easier time identifying with Salien, the dramatic sympathy piles up all the other way. "Chastity, industry, and

humiley — the bartering terms Salleri s-ready to offer to God in exchange for musical immortatility — do not sound anywhere near as much fun as the bouts of partygoing that seem to take up the bulk of Mozart's time, in between jotting down those master paces that come of "prenies" as huly formed. The notion of "genius" as some sort of genetic littler prize (rather than as that no-fun definition of Carlyles' the transcendent capacity for taking paris) will help to make Mozart a hero for our time. If only to provide a handy excuse for packing it up whenever work bogg down. (Nothing pushes the conflict furner toward oversimplification than the Santee Village 8. University Towne Centre)

 Young wholesome clean-cut
 American couple competes with old
 deprayed whiskered Britisher for the
 Scientific Find Of The Century, a Scientific Find Of The Century. a prortosaurus ramily (page, mama, and title bably) in Darkest Africa. The creatures—as light on their feet as marionettes. but as lubberly in movement at it they all stept wrong and had stiff necks—are not good enough technically for us to regret that they arent made more use of There is perhaps just one moment of regret for what might have been, when the tranquilizer daris every few minutes, is finally untrussed to go in pursuit of her kidnapped baby. "Sick em!" William Katt. Sean Young, and Patrick McGoohan, directed by B.W.L.

Norton 1985 • (Cinema Plaza 5: Parkway: Plaza Bonta: Plaza Twin, from 4/26: Stran from 4/26)

Benefit Make the motive state of the consuming ambibotion of the motive strategy and an ambibotion of the ambibotion of

audience, and the message sent out is genurally opositist, maybe even is sobother. But it would be a missible sub-tionation of the sent of the sent of the analysis of the sent of sent

Blood Simple — Reviewed this issue. With John Getz, Dan Hedaya, Frances McDormand, and M. Emmet Walsh. o-written and directed by Joel Coen (Flower Hill Cinemas)

me dase of hat sympathetic Melivoxod orand of the emblered work, but if the Melivoxod orand of the emblered work, but if the Melivoxod orand of the emblered work, but if the Melivoxod orand orange work, but if the Melivoxod orange work or the Melivoxod orange work or the Melivoxod orange work orange work orange work orange work orange work or the Melivoxod orange work orange work orange work or the Melivoxod orange work orange work or the Melivoxod orange work or the Melivoxod orange work or the Melivoxod orange work or work or w

"The Bestorism" — Any of-lear over the body action of inflammatic women is made of action and a form of the body action of action and a following action of action and a following action of action and a following action of action of action of body action of action of action of properties of action of action of properties and the gives time each; the cache - the door he earls. The sales are presented at of circle) to make any presented at the control to action action of the action of the cache - the door he earls. The sales are presented at the door the assets and exclusion is early almost (but then the original rowel is not the control of the action of drawn in sufficient of the drawn in sufficient of the drawn in sufficient of drawn in sufficient of the doubt of the three sold of the present action of action of the doubt of action of present action of action of prepared to the doubt of prepared to prepared to prepared to the doubt of prepared to prepared to prepared to the doubt of prepared to prepared prepared to prepared

The Breakfast Club — Improbably heterogeneous group of high-school students at an improbable all-day (Saturday) detention hail, improbably unsupervised. A detention hail, without all the improbablises, would not seem to have much chance at

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serious, even quite bookish — suggest, however, that literary is outweigh visual. The production outherigh vasual. The production — seeks props, columns mechanical models, and all — is a true lessal, models, and all — is a true lessal, models, and all — is a true lessal, models and unwined a shade of brown, such that the seweral courses in the lessal and unwined a shade of brown, such that the seweral courses in the lessal and unwined a shade of brown, such that the several production in the lessal and And the story, are narrathly unminolying. With Stamin Patterson, Angela. With Stamin Patterson, Angela. ("Lasen, from 426, Chearma, Fronter Chris In from 426, Chearma, Fronter Chris In from 426, Sweetwaler 6).

**CURRENT MOVIES** 

Conan the Destroyer — Also describable as CONAN THE MODGST in companison with his first screen adventure — and none the worse for it Grose durine, she of the worse for it Grose durine, she of the worse for it Grose durine, she of the same should be should with same sort in THE VIKINGS (and with the aid, incidentally, of the same fine photographer Jack Cardiff). Arnold Schwarzenegger, Tracey Walter, Will Chamberlain, and Mako. 1984.

(Biou: Santee Drive In: South Bay

Desperately Seeking Busan — We are asked to swallow several horse-pills of improbability. A yupper Madame Boxany (Rosanna Arquette), who reads the Personals however with the most destinated the seek of the country of the properation of the pills of the her possession a pair of purloined Egyptian artifacts — Neferthi's earrings, no less — and is being pursued by a blond-haired, black-

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dressed assessor. Complications follow in rapid order. The move written by Lora Barrish and directed by Susan Sedderman, a overprofiled as written by Lora Barrish and directed by Susan Sedderman, a overprofiled as the second sedderman s

Eraserhead — Equipped with a too sooty black and white image and a sadietically overamplified soundtrack.

David Lynch's nightmare visions belong somewhere in the area of "fantastic art." but have found a consideration of the control of the termly embedded in a believable background and a lucid. Educatione The shock value of it is moves various images of expressiones, emptions, diseases, decapitations, and so forth, largely numbed by its thorough submersion in a delinious, deliquisoper world where anything goes but nothing ever comes of it. Still, this peatifierous lette move, produced the peatifierous lette move, produced.

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Theater 5: Police Academy 2: Their First Assignment and Gins Just Want to Ha Fun Theater 6: Freternity Vecation, from 4/26 Aztec, 665 5m (239-9239) Call theater for program information

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Cinema 21, 1140 Hotel Circle North (291-2121) Lost in America Guild, 3827 5th, Hillcrest (295-2000) Stop Making Sense BEACHES

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Feshion Velley 4, 110 Fashion Valley (291-4604)
Theater 1 Police Academy 2: Their First
Assignment
Theater 2: Stock from 4/26
Theater 2: Desperancy Seering Susan: The
Care Bean Movie, 4/26 and 27 matrines

Pine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crazy Valley Circle, Missi (297-3931) Mask

the Gods Must Be Crazy
Frontier Drive In, 3601 Midway Dr. (222-6996)
Theater 1 Just One of the Guys and The Man
Who Locif Women, from 428
Theater 2 Creature and The Company of
Wohee, from 426
Theater 3 Treatmenty Viscotion and Meking the
Grade, from 426 STATE UNIVERSITY Century Twin, 54th and El Cajon Bivd. (582-7690) Theater 1: The Last Dragon Theater 2: The Purple Rose of Cairo, from 4/26 Loma, 3150 Rosecrans (224-3344) Cinerams, 5889 University Avn. (583-6201) The Company of Wolves

college, 803 E Cajon Blvd (286-1455) Thesier 1 Stick, from 4/28 Thesier 2 Stick Condemy 2: Their First Assignment Theater 3 Creature, from 4/26 Theater 4 Bowely Hills Cop.

Theater 4: Bewelly Hills Cop.

A. Joke of Destry, Imough 4/27
Psycholand Atems. 4/28
Des Bool and Merry Christmas. Mr. Lewrence
A. Streetier Hamed Desire and Last Tango in
Paris. 4/20
Euroka, 5/1 Thibugh 9 Lat Disgon, from 428

UA Dissabouse 3, 1915 Sports Aren, Divid
(2/3-348)
Theater 1 Mixing Violations
Theater 2 The Benatisa Club and The Sure
Theater 2 The Benatisa Club and The Sure
Theater 3 The Benatis Violation from 426
Theater 4 New Deaths of the kings from 426
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State, 4712 E' Cajon Blvd. (264-1428) Chinese movies EL CAJON-LA MESA

Ace Drive In, 8000 Broadway, Lemon Grove (469-5326) Nine Deaths of the Ninja and Killpoint, from 4/26 Aero Drive In, 3rd and Broadway, El Cajon (444-5500) Just One of the Guys and Risky, Business from 4/26

Grossmont, 5:500 Grossmont Center Dr. La Mesa (465-700) Ladyhawse Ladyhawse
Grossmont Mall Theatres, Grossmont Shapping
Center La Mesa (465-5040)
Theater 1 Desperatory Seeking Susan
Theater 2 Just One of the Guys from 4/26
Theater 3 Witness

Chairmont, 143 Clarimont Mess (274-0001)
Theater 1 The Last Dragon and The Breakfar
Club
Theater 2 The Last Dragon and The Breakfar
Club
Theater 3 The His Cop and Pading Places
Labelet 7 Report His Cop and Pading Places
Labelet 7 Report Theaters, 1875 Villa Label Drive
Theater 5 Mess from 476
Theater 4 More 17 Theater 5 The Purple Riste of Caro
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Theater 5 The Purple Riste of Caro
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Theater 5 The Purple Riste of Caro
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Theater 6 Theater 3. Witness
Parkway Theaters, 1296 Fletcher Parkway
(449-750)
Theater 1 - bloce Academy 2: Their First
Assignment
Thaster 2: Baby Secret of the Lost Legenc
Thaster 3: Oceanum from 426

Treater 3. CHEATUR YOR 426 Santee Drive in, 10990 Woodsde Ave. Santee (446-1462). Theater 1. Stick and Committee Destroyed from 426 Theater 2. Cheature and Nine Deaths of the Nine, from 426

Theater & Mask \*

Was Mees Cinemes, 8119 first Mess Blind
(568-1912) - Centers and Dord Gor me Woods.
Treater & Antion of the Jeed and The Last
Disagon.
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Theater & Develop with Cop and Taiding Places
The Stagont from 40%. Ainya, from 4/26 Santee Village 8, 9625 Mission Gorge Road (582-290) Theater 1, Beverly Mills Cop Theater 2, Girls Jud Went to Have Fun Theater 3, Just One of the Gays, from 4/26 Theater 4, The Binastian Club Theater 5, Amadeus

Theater 6: Stick, from 4/26 Theater 7: Frateristy Vacation, from 4/26 Theater 8: Mass: The Care Bears Movie, 4/26 and 27 matrices and 27 matrices

Spring Valley, 1057 Electon Blvd. Spring Valley
[466-653]

Nine Deaths of the Ninja and Kilipoint.
from 4/26

UA Cinemas, hiterstate 8 at Magnotia, El Cajon (440-006). Theater 1 Moving Violations Theater 2, Nine Deaths of the Ninys, from 4/26. Theater 3: Fretering Vacation, from 4/26.

SOUTH BAY

Flesta Twin, 475 5th. Chula Vista (422-5287) Call theater for program information Harbor Drive In. 32nd and D. National City (477-1392) Nine Deaths of the Ninya and Killpoint. from 4/26

Final 420 Final and Killpoor.

Final 8 India 2016 Freeway at the South Bay
Freeway (17 6 2006)
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Theater 2 Creations from 4/26
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Theater 4 Log/plane
Theater 5 Accidence of the Guys tom 4/26
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Assignment
South Bay Drive in, 2170 Coronado, Imperial
Basch (422-2727)
Thaster 1. Stock and Conen the Destroyer
from 426
Thaster 2. Moving Violations and Bachelor
Party, from 426
Theater 3. Beverly Hills Cop and Mask

Treater 3: Beverly Hills Cop and Mask Studio 2 Cinemas, 827 Palm Rivervoir, Impensal Beach (429-1002) the 13th: A New Beginning and a second leature, from 4256 Theater 2: Bearly Hills Cop and Perly's Revenge Theater 3: The Breakfast Club and The List Dragon

Chagos Diregios de June Red I Principal Diregios Diregios de Sendendais Place, interesta e Treatines - 1920 Seventuais Place, interesta - 1 Adonig Vicianose Treates 2. Return of the June And and a socond Treates 2. The Company of Moties Treates 4. The Breathast Cub and a second Treates 4. The Breathast Cub and a second Treates 4. Seventuais Principal Diregios D

UA Chule Visite 5, 920 Srd Mr. Chule Visite 4, 920 Srd Mr. Chule Visite 4425-7800)
Theater 1 Fratering Vacaston, from 4/26
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Theater 4. Nino Destino of the Ministrom 4/26
Theater 5. Stock from 4/26
Theater 6. Stock from 4/26
Theater 6. Missi

Village, 820 Orange Ave. Coronado (435-616) Police Academy 2: Their First Assignment second feature from 4/26

Vogue, 226 3rd, Chula Vista (425-1436) Call theater for program information NORTH COUNTY

Bijou, 509 East Grand Ave. Escondido (747-6635) Spanish movies

Spanish movies
Gamino Chieme 4, 2253 El Camino Real
Oceaniste (433-914)
Theater 1: The Gode Must Be Crazy
Theater 2: Creature, from 4/26
Theater 3: The Devakson Culu and The Sure
Things
Theater 4: Stock, from 4/26 Carousel Cinema 6, 1858 East Valley F Escondido (480-4856)

Theater 1. Ladyhawle and Moving Violations Theater 2. Nine Deates of the Ninya, from 4/26 Theater 3. Stok, from 4/26 Theater 4. Creature, from 4/26 Theater 5. Severly Hills Cog Theater 6. Just One of the Guys, from 4/26

Chealer G. Just Che of the Guyst, from 42th
Chemen Plaza Thaster B. 2569 E. Carmino Real.
Carlsbad (729-7147).
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Theater

Crest, 102 N. Freeman, Oceanside (722-6561) Spanish movies Escondido Drive In, 722 W Mission, Escondido (745-2331) Closed for the winter

Closed for the winter
Plower Hill Cinemas, 2630 Via de la Valle, Del Mar
(756-5511)
Theater 1 Just One of the Guys, from 4/26
Theater 2: Blood Simple
Theater 3: The Gods Must Be Crazy Le Palome, 471 1st St., Encinities (436 7469) Desperatoly Seeking Susan, from 4/26

Desprately Seeling Susan, from 4/26
New Valley Drives, in ,349 Unission Ave, Occarside (15:15056)
Theater: I Police Academy 2: Their First Assignment and Tading Places Theater: 2: Pheneling Visication and a second Theater: 3. Just One of the Guys and Risky Business; from 4/26
Theater: 4: Creature and a second feature. from 4/26

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Just Went to Have Fun

Plaza Teira, JAS N. Escondido Bive . Escondido (MS-5087)

156-5087)

Theater 1. Return of the Jack and Baby .
Secret of the Lost Legend, from A/20.

Theater 2. Philose Academy 2. Thee First .

Assignment and Girls, Just Want to Have Fun.

Powey Theater, 12845 Powey Rd. Powey (748-7110) Rancho Bernardo 5, 11740 Bernardo Place Court (485-6541)

(455-664)
Theaser 1 Ladyheevis
Theaser 2 Moving Vidiatoris and Police
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Grant Addition 1 Moving Scalar and
Theaser 3 Stick Nor Addition
Theaser 6 Moving Theaser 1 Moving Theaser 6 Moving Towne, 217 N. Hill, Oceanside (722-2155) Call theater for program information

V-neyer Twic Clience, 1529-22 East Valley Parkey, Escondol (723-122) Theater 1 Wirness Theater 2 The Care Bears Movie (matinees) Mask (evenings)

Mask (evenings)
Wiegand Plaza 6, 220 North El Camino Real.
Escondas (9-25544)
Siscaro 1 Mask
Theater 2 Lidythaske
Theater 3 Moving Violances
Theater 4 The Purple Note Came
Theater 5 Stock from 429
Theater 6 Fastering Violances
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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 find, doing moral battle with a knife-welding troll. All three are written by Stophen King, and all three suffer from his sophomoric and self-serving. **VIDEO** FREE

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drama. But with all the improbabilities takes not have much chance at Abbe esque group therapy, either. And in point of fact writer-director John Hughes (SIXTEEN CANDLES) is

well content for the most part to go after the cheap laugh; and on that uses the apport the most part to go after the cheap laugh; and on that uses the apports the most quickly uses the apport the most quickly to the cheap laugh; and so on the cheap laugh; and so on the cheap laugh laugh the cheap laugh lau

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sense of humor a CUJO "sque frothing St. Bernard. THE DEAD ZONE on television ("I don't know who writes this crast"). St. Stephens show the street of the stephens of the forth. The like I a particy of anti-smoking aversion therapy, suffers the worst. The seconds as it exist an adequate fectioncal exercy. I show James Woods Ropert Hally, and Candy Clark: directed by Lewis Teague 1985.

Teaque 1985 \* (Oceanside 8: UA Chula Vista 6)

—Gene Siskel,

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in co-operation with the American Film Institute, leavies you with the feeling in the pt of your stomach that you are agit to have after steeping accidentally on a snat. 1977. "(UA Classhouse 6, 4/26 and 27 midriight)

Eureka — Treasure hunt with Gene Hackman, Rutger Hauer, and There Russell, directed by Nicolas Roeg (Ken, 5/1 through 3)

The Gods Must Be Crazy — A

modest charmer from South Arrica, written, produced, directed, "filmed" (photographed?), and edited by Jamii Uys. A Coca-Cola bottle, chucked out of a passing airplane, fands in the midst of some Kalahan Bushmen, causing unprecedented possessiveness and dissension. The tribal leader resolves to walk to the

through polation techniques or elbow in the ribs music or knowlt-all narration, but amaleurishness puts to brakes on pushiness. With Manus Weyers, Sandra Pinistoo, and an authentic Bushman named Nixau. 1980.
" (Camino Cinema 4, Fine Arts: Flower Hill Cinemas)

The Killing Fields - The corretors written, produced derected. "filmed priprioting-priedly" an erleicht grund priprioting-priedly" and erleicht grund of a passen geräheit lands in frei mit der sich erkstämmt. Bullmenn Lausang un pripriodierleid wir der sich er sich

YEAR OF LIVING DAYGEROUSY. That the stop here is based on the actual experiences in Camboda of the New Nor. Here is 5 years of School that the New Nor. Here is 5 years of School that the New Nor. Here is 5 years of School that the Camboda of the Nor. Here is 5 years of School that the credibility of the thing But concluding that the control to the war yet her norming but the writtes of this kind of years of the North Camboda of the North Camboda

cracis to feel that what they are covering is every that is serious as — but only because exactly the same as — but only because exactly the same as — but only because exactly the same as — they are covering the same as th

and the Authorities — 50 and and from having once taked there say out of the clutches of the Norme Rouge that a Chatches of the Norme Rouge that Schached excess once subtle pressure to seep from it has country. And consequently when Schached has a fair grotten on through the Chatched has a fair grotten on through the Chatched has a fair grotten of the March And consequently when Schached has a fair grotten of the March 1 and a fair grotten of purvaistic ethics. The freedfilm a grids is a bit flogger. With Sam Weetston, John Mallowch, and Dil haring Si ligar, unecelot by Roland Mr. (Sports Arena 6)

Ladyhawke — The basic premise has some real Medieval romance about it a pair of hexed lovers — a man by day and wolf by night, a woman by might and lisaw by day — doorned never to come together flesh to flesh. (They

medicament — 'A night without day, a day without night? What is had supposed to mean?" — becomes a bit over chowat before early sell to it. And a supposed to mean the properties of the propert

The Last Tango in Paris - Bernardo

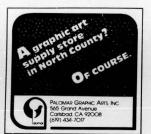


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## **CURRENT MOVIES**

nucci's juicy romantic style, his cable bursts of camera nert, gushes of music, rich perfects. In the acting ment, Marlon Brando's mulledneuvers are effectively paranced by Maria

ost in America — Something seem ost in America — Something see:

De missing here, as compared wit

ye earlier Albert Brooks movies,

EAL LIFE and MODERN

OMANCE. Not laughs, surely; at

Ken 4/30)

least not in significant numbers. And the basic idea — of a young Establishment couple who, with the dim pre Established memory of EASY RIDER as inspiration, rendunce the rat race, liquidate their assets, and set of to live out their lives as nomads in a

with tables and at the same time street of the couple is sharp stated. Here as before its great controlled in the other is before its present controlled in the other. It is not before its present of the couple in the creation and the deal stage. And to can real that the proper same street in the proper same street in the couple in a mouth to specify and the couple in the couple in a mouth to specify and the couple in the couple in a mouth to specify and the couple in the couple in a mouth to specify and the couple in the couple

The Man Who Loved Women - Bu





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TERRESTRIAL, for people who need a
life more grounding in really in order
to start the tears to flow and who
harbor no hopes that their hero will
rise up of this deathbed and dry up
the tears posthaste. The factual basis
of the story concerning a California
teenager afficied with a deformity
known colloquality as "florific or the

Rancho Bernardo 6. Santee Village 8. South Bay Drive In: UA Chula Vista 6. Valley Circle: Vineyard Twin: Wiegand Plaza 6)

Merry Christmas, Mr. Lawrence

in as familiar and worn-old a conflex, as a familiar and worn-old a conflex, as in e POV care? The day hypore of most part, if have of philosophical colorings and one-commands among the most part, if have of philosophical colorings and one-commands among the philosophical colorings and colorings and colorings and the capters. But have been seen to coloring the philosophical colorings and the capters department the Colorings and the capters department to the philosophical colorings and the capters and colorings and the pages and the place.

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## **CURRENT MOVIES**

frei esalét hough — clean solid, ober is minetroal compositions, and a end of amorting light — are always ameting and a great doel of interest angs on the appearance of each successed image. With Tom Conti and lack Trompson, written by Nagisa Dehma and Paul Mayersburg. second by Ostrina. 1983.

Pink Floyd, the Wall — A sort of k Floyd, the Wall — A sort of the Jukebox "selection, but on a yarge and very lavish scale, even warge to the vast amount of lootage through more than once Blood, upon telephone receivers, pig-ed masts, more blood, vomitous material sequences, frenzied evaluate, and cutting, more blood, sort on are meant to constructionate. of anguish of a spaced out A Ghisshouse 6, 4/26 and 27

Psycho — The barrenness of the free son-risky production and black-and ander maje works rather need in the early science of beak urban the early science of beak urban but the control reash who was but the cost seems to be pushing and reading like on in devided this from a nonly rightway patrofinan, a smy, used car selection of suiffed hause Arthony Perfix, Vera Mise, John Gann and Martin Balsam. 1900.



Bergman? — can be answered as tollows: Fellini, specifically THE WHITE SHEIK, the one about the provincial honeymooner who gets to meet in real like her hero from the fumeth proto novels. But more obviously, the big moment here is a reversal of the moment in SHERLOCK JR, where Buster Keaton descends from the projection booth and enters the increase.

screen, as if through that Window on the World we have always heard so much about. Here rather an incongruously shalked and eith helmeted character in a bluck and-whe 1935 RKO programmer steps down from the screen. Heleved and in full color and flees out the exit with a move-maid nash-house wareless who is seeing the movie for the lifth time.

And even further unlike the Keaton, it is no mere dream. With a familasy level overy 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 AIR is open to inspeciously only the property of the care enough into be picked to the care enough into be picked to

concet. And in sharp contrast to ZELIG, where the pike wore out long before movers end, here it doesn't. You might only want to squarm while wasting for it first to arrive. After that, the movie changes direction often enough to keep things fresh, if perhaps too often to pursue its ideas at any length. And the ending, given what comes before is both logical and touching. Ma Farrow, Jeff Danels. 1885.

"" (Century Twin, from 4/26; La Jolla Village; Wiegand Plaza 6)

Return of the Jedi - Another semmanes and creatures and contragence — gain in the same line as those had came before. The bill as those had came before a fire bill as those had came before a fire bill as the bill as the seminary of the same seminar

Risky Business — A when the cat's away youth comed, buy meets callight and furnish relainly horse after and furnish relainly horse after schoolmakes. Less valgar that most youth comedes but valgar it salt applicable and attraught a decert belief is gait of against embaushusty in high school boys really as starved for sex, and as flush in the pocket, as coakboys at the end of a that or river? Are there no gifts in right school? Inside could be a coakboy at the end of a that or river? Are there no gifts in right school? Inside could be a coakboy at the end of a that or river? Are there no gifts in right school? Inside coakboy and the end of a that or river? Are there no gifts in right school? Inside coakboy and the end of a that or river? Are there no gifts in right school?



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" (Ken. 4/30)

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er cel by focussing on a group so poussy and prifully in decline ymetal fans will be able to sure themselves that the good badness of the music, and roadness of much of the humor, eccessary to the parody. Heavy

metal non tans on the other hand, or fans of parody in general, will feel quite justfably that no such precautions were needed. It is easy anough for the latter, of course, to 

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· (Foo-Tahn) noun

· Derivation—Japanese for bedding



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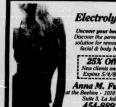
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DATSUN 8710 HAICHBACK, 1976 84K original minin new Califf, good loads, drives good Needs no 70k miles Good gas meaze Muja set going short loads of the Cool of gas meaze Muja set going short casterts, 1200 (size 1200) (size AUDI FOX 1977, griat condition, surricol. AMRM, recently rebuilt engine, extremely clean. 51995 or best offer 231-1571 evenings and weekends.

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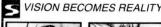
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DODGE 1/7 TON SANY 6-275, 1 speed, 2nd
1972 FORD PRIOR BRANDEUT 4 speed, 2 liter engrie nam fine, 1450 Paul 561-201. 1977 FORD MAVERICK 4 doors, excellent condi-tion, an conditioning, power steering, new tres, brakes, low-mileage, \$2750, 582-3160 or 697-6710.

1974 OLDS CURLASS, sharp, new paint, original owner, power brakes & steering, air, AMIFM, excel-lent condition, 11150, 466-4006. yes, restaure, read Paul Str. 2012.

1973 CHEVROLET IMPALA, power steering & brake, air, iiii, escellers mechanical condition & appearance, new tree, high mineage, but currillary drives, well maintained. Original owner, \$1195-755-8666.

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FEMALE ONLY over 30, to share with same Two FEMALE ROOMMATES TO SHARE LARGE SAN CARLOS HOME near Jackson and Lake Murray convenients to Grossmort and buses. References. Auxiliatie 5/15. Ray 464-2255.

FEMALE ROOMMATE WANTED - Convenient area \$200 month and supervise older child some eve-rings in exchange for room, meals, and utilities. \$24-8346 or 483-8562

FEMALE ROOMMATE TO SHARE 2 bedroom. I bath apartment with termis, laundry, jacuzzi in Solana Brach. Non-smoker, professional and responsible. Aw for Jan. 481 830 1 322. Solmporth.

FEMALE ROOMMATE STUDENT preferred. Share apartment with retired male, straight, platonic. No archool, cigarettes, drugs. East San Diego. Box 5110, San Diego. Cald 92105-0180.

FEMALE TO WENT the master bedroom of a large La Mesa apartment for \$250, plus utilities. Carport, laundry and storage. Clean and quiet. Lon 461-23/8, 460-3222.

FEMALE ROOMMATE over 25 years, 1220 plus 1/2 utilities Pool 6 january El Cajon 579-2116

ROOMMATE NEFDETI, Mission townhouse, pool, jacuzzi Norsi creferred, 1345, Rich 574-6230 PROFESSIONAL WOMAN looking for sai

PACIFIC BEACH 2 bedroom, 1-1/2 bith Female lought, Must be next, mitture, responsible 8 emission 1300 plus 1/2 utilities 270-2920.

MALE ROOMMATE wanted to share 3 befroom use with 2 others in Pacific Beach beginning May 1208 to month: 27D 2152 between 3 & 6pm

**AUTO INTERIORS** 

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The Italian Sportscar Specialist! Service & Repair

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BEAUTERU KEARNY MESA home to share with fe-nale; 25 to 35 age group. Pool, partizi, freplacing 126 monthly plus 1300 depose 8:114 utilites: Pat 200/0782 or intersage. **ERNIE POOK'S COMEEK** 

ROCIMMATE, PACIFIC BEACH. Share house with pool, freplace, washer, dryer, within walking distance to beach. Looking for open-minded, career-oriented individual. \$295 • 1/3 utilities. Pat. 488-4008.

HILLCREST SHARE spacious 2 bedroom house Large master bedroom for zent. Benk reduction in exchange for homemaker dubes. Convenient to downtown, walk to Babbas Park. Details 2914-4414 HOUSE FOR RENT. Begant 13 room Spanish in ex-clusive neighborhood surrounded by Balboa Park. to share with 2 straight nonsmokers. \$400. Greg 692-3731.

ROOMMATE NEEDED, 20-25, nonsmoker, in Mira Mesa, 1265 month + 1/2 ubities, 578-1124 after nished home, ward, garage & taundry. Prefer near monstroker 1250 monthly & share upites. Man-409-4110. Del Carro.

WANT QUIET, MATURE gentieman, over 35, non-smoker, to share very large beautiful home nea 909U Indoor pool. Owner often gone, 1500 in cludes home & utilizes 1587-3311.

FINANCIALLY RESPONSIBLE female roomniste wanted, 25-40, 2 bedroom townhouse. Pool, ja-cupit, sturin, sennis San Carlos. \$325, 1st & last. Move in May 1st Bobb 462-3073. Scious, nonsmoking, spiritual, growth oriented Spacious property, private rooms, 1240, 5360, 5490 Alfonso 755-8573.

ROOMMATE TO SHARE beautiful Pacific Beach condo. Must be clean, responsible and friendly ROOMMATE WANTED: Over 25, professional per-son to share 3 bedroom home, large yand, garage 1250 month plus uplities. References. 266-0932.

### For Rent

CAR RENTALS 55 . day

RELIABLE WHEELS

BRAGO

"L" Adore you HIS FUNKY MIND WAS FILLED WITH THOUGHTS OF HER.

0

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Ö.

COULD HE WORK IT SO SHE EVER THOUGHT OF HIM? HE TRIED AND

TRIED A LONG TIME AND THEN

AFTERWARDS, HIS MIND SUD-DENLY FELT CLEAR AND FREE

YOU'DE RIGHT DARLING

UH-OH NOT HERS THOUGH

SUDDENLY HE REALIZED HIS

EELINGS FOR THIS GIRL WAS LOVE

10

(m)

OH NO, BECAUSE SHE WAS

HAPPILY MARRIED.

LOUIS THIS IS MY WONDERFUL PERFECT HUSBAND IVAN. THIS IS THAN GUY LOUIS

BACK UP THE TRAIN! BUT

HE SAID BABY, DON'T BE"

(a)

THE TRAIN WAS IN MOTION.

SHE SAID DARLING I'M SCARED

100 0 0 0

I ADORE YOU

By Lynda J. Barry © 1984

MEETING ROOMS for sent. The Old flown Educa-tion Center is cereolity located, has free parking reasonable price and beautiful landscaping. Call Russ 296-4472 for information.

FOR RENT OR SALE Approximately 5,000 square feet commercial downsown. All or part, 1018 Bin Avenue, San Diego, 1-714-499-9020

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5450 PACIFIC BEACH. Large 1 bedroom, 110 bath, new carpet, close to Mission Bay and golf course Call Tim at 483-9352.

ONE BEDROOM, basement of home. One quiet person only! \$375/morth ubities paid:\$300 if yard worked. Near 25th and Market. Storage, parking Mchael. 214-5297.

RANCHO SAN DEGO, quiet, lovely 3 bedroom, 2 story gan heat, water, all applicances, children, pet OK, pool, tehnis privileges, \$800 month available now 296-278-81049.

ROOM - CONDO IN SAN CARLOS, non-smoker, fe-male, \$225 + 1/2 utilibes. \$82-2526

SAN CARLOS 4 BEDROOM 2 BATH HOUSE, 1895, immaculate. Like new inside and out, central arconditioning. No pets, water paid Beautiful and 275-1564.

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TOWNHOUSE NEAR SDSU 2 bedroom, 1-1/2 butni, washer/dryer, parking, esc. 5625 morethly or 5600 moreth lease Call,222 7393 or 239 2942

PARO DOUBLE O

UNIVERSITY CITY HOUSE. I bedrooms. 1600 square feet, large yard. Jacuzzi, deck with siew. Autobio now. 6157. Syracuse. Way. \$1080. per month.

LEASE OPTION: Rent for two years and 1/2 of the house is yours. Call 944-7065.

LUXURY CONDO 1780 . 2 bestroom, 2 bash + loft, freplace, diring, security, pool and spa. Claremont More 672-1058 (message)

N VILLAGE \$700 3 bec

NEAR SDSU, famadge arra, all brand new one bed-room: 1425/month, 2 bedroom upstairs, 1 bath 1525/month; 2 bedroom townhouse, 1-1/2 bath, 1550/month; 286-9139 NEW 3 BEDROOM HOUSE, 2 BATH, garage, piece, fireplace, microwine. Nice neighborhood. Awalable now, only \$700 plus depose. No pets. 479-8607 BRAND NEW NORTH PARK 2 bedroom: Bright and cheese, 2 parking spaces, 1475 per month, 5250 de-post, Available May 1, 560-9124

NICE TOWNHOUSE FOR RENT UNFURNISHED 2 bedroom 2 buth deluse kitchen with stove, refrigerator, dishwasher. Laundry room \$500, close to El-Cason Blad and Farmouri, 459-7457. CARDIFF - ROOM TO BENT Large 4 bedroom house, prefer responsible person, working nights 1750 1st/lass/depose 942-2758

NORTH PARK HOUSE, 3 bedroom, seed bathroom, brand new kitchen, diaper, refrigerator, carpet, tenned yard with storage shed, small dog ringstile bir. Available: May, \$775month, Evenings, only, 206-8891. CLAIREMONT, TOWNHOUSE, Fox Run, 1915, 2 bed-room 2 bath, refrigerator, washer, dryer, fireplace, double garage, pool, spa, end unit. Everning/werkendi, 279-2120. OCEAN BEACH, 2 bedroom, 2 bath apartment Lo-cated 2 blocks to the beach. Large unit with wark-in closet and dishwasher: 3625, 294-2684.

PACIFIC BEACH newer 2 bedroom 1 bath towntome 5775, new Sai Bay Fireplace, incrowave, appliances, cathedral ceilings. No pets 1946 Harries, 286-1503.

PARADISE HILLS/BONITA LUXURY detached townshome. 3 bedrooms 2 baths, huge rooms se cluded pation Double garage openies. Applicances. Gum, pool; sauna; picuzz: No pets 5775-565-1272. CONDO NEAR BALBOA PARK, 2 bedroom, 2 bath, large balcony with beautiful view, air conditioned, fireplace, garage. No pers. 5650, 697-6769.

GARDEN CONDO IN BONTA area \$700. 3 bed-room, 2 baths, 2 car garage, lovely private patio fool and weight room. Carge kitchen with every-thing 435-8846.

HILLCREST 2 BEDROOM 1 BATH APARTMENT Quet location, hardwood floors, laundry and stor-age livo or three persons, no pets. Available now 1600 2794-2755, 47-9bt. PACIFIC BEACH 2 bedroom house 5775. Near Bay Crown front. Firepiace, formal dining, double ga-rage, Jaygr yard. (Also for sale). No pets. 3848 Sharta 488-1000.

PACIFIC BEACH CONDO 7 befroom, I bath, bal-tony, appliances, covered paking. No pets. 3625 First, last, deposit. #750 Noyes Street. 587-1621. 2 9pm Australia May.

PACIFIC BEACH newer 2 bedroom 2 bith tri-level sowinhame, 5775, near Sai Bay, fireplace, carport, microwine, appliances, cathedral critings, balcony No pets 3940 Haines 272-1558

HOUSE 1775, SAN CARLOS area, 3 bedroom, 2 bath, built-ins, refrigerator, fireplace, 2 car garage, no pets 463-7204

HOUSE - FANTASTIC SUNSET VIEW—Del Cerro, 3 custom bedroom, 2 bath, family room, freplace, 2 car garage, gardener, no pets, appruntes, view, mear freeway, walk to park and stop. Pater responsible adults, \$100, Available, 460-2935.

HOUSE—SPRING WALLEY 3 bedrooms, 2 baths, den, freplace, covered large patio. All amenties in magnificant condition. 1825, 479-3999. After dom and weekends.

ingle discrete voils received view. Accordance of the control of t

I BEDROOM, I BATH house, 2 car garage, Mira Mesa area, available May 1, 3750 month, 458-1806, Iran message

ATHLETIC YOUNG professional locking for a clean, quiet living arrangement near the coast. Clean life-style, enjoys sports & the outdoors. Doug 283:4457. GARAGE. LONG TERM storage only 47th Street, Sin Diego. \$35 month. 942-2221. CONDO FOR RENT 1 bedroom, 1 bath condo in Mission Valley [Mission Verde]. Good location, in-cludes refrigerator, stove, dishwasher, \$495 a month; 281-989.

OFFICE/APARIMENT, 3 rooms, full kitchen, 2 baths for business & reudence in professional building on El Cajon Blvd. 1000 sq. ft. \$490. 582-6967.

NONSMOKING FEMALE roommate preferred for 2 bedroom. 2 bath, beauchulty decorated condo foot, accuzo, fireplace, washer, dryer, dishwasher 1325 per month plus 1/2 ublities. Meg. 586-1210, leave message.

WANTED 1 BEDROOM apartment for responsible woman & her quiet dog by May 1st. Suzanne 232-8765. 232-9689. NESTOR 3 BEDROOM, 2 bath condo. Master bed-room is loft, includes wisher, dryer, microwave, re-frigerator, communal pool, jacuzzi, carport. \$750, available May 11. Chris 239-3388.

 PROFESSIONAL WOMEN seeking 2 bedroom,
 1-1/2/2 bach apartment/home in Kensington, North
Mission Hills. Lib to 5625. Elizabeth 696-4286 day. SPACE AVAILABLE in retail store for cut flowers. Ex-cellent location, below traffic, 563-5483 HOUSE FOR RENT. New 3 bedroom, 2 bath house, fireplace, micro. Nice area South Bay 1735 plus de-

CONDO NEAR UCSD: 3 bedroom, 2-1/2 baths, re-frigerator, stove, dishwasher, pool. Quiet location. 1850 month. Evenings 297-1955 or 481-0455.

INCREAS—HOUSE 3 bedoom 1 bet 1 Close to CARAGE FOR RENT double car also loft, minutes bear. Available sure 1 1900 month 1 year teles. 2 morests, storage only 1500 also par 157, reps 1501, 1445 To exemplate pool, air continuous part series. 2 morests, storage only 1500 also par 157, reps 1501, 1445 Moncriera Road, no pers 562 4095, 1542-159.

Lube, oil & filter \$9.95

Free oil change with tune-up \$39.95

Smog Check \$9.95

ARCO CALL for appointment \* 277-4961
2696 Mission Wilage Drive (1/2 mile north of the stadium)

## THE READER PUZZLE #351 Space Shots

Ry Don Rubin Here are four fanciful views of the earth, from the space

Using landmarks and other direction - north, south, east. or west — of the horizon in each of the scenes.

Rules of the Game Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific

OFURO HOT TUBS

OFURO HOT TUBS in Paci Beach or Reader T-shire. 2. All entries in the Reader Puzzle contest must be received the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. sday, six days following the

sue date.
3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL)

their immediate families are not cligible.

5. In the event of disputes or test, decisions of the judges will be test, decisions of the judges will be 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 or rips to our office.

7. One entry per person.

TILDROOM, I BATH duplex. 2nd floor, 4084 Char source, 1550, 583-8801

ALL NEW OURET carryon upper 2 bedroom apart ment, balcony, stove, refrigerator, & air conditioned East San Diego, adults preferred: \$495, \$63,094



Winners of and Answers to

corkscrew, a can opener, a nutcracker, a pair of tweezers, a safety pin, a steak knife, a tility knife, a pair of scissors an X-acto knife, a compass, a jackknife (two blades), a beer can opener, a pencil, a dart, a screwdriver, a felt tip marker, a standard pen, and a technical

There's no way that the corkscrew was part of the iackknife.



101 people took a stab at the uzzle, eighty-seven got the The T-shirt winners are

Val Lipman, La Jolla Ben Linton, City Heights Jo Olson, San Diego Sharon Bailey, San Diego

Real Estate

BEDROOM, 2 BATH Mission Village condo-wisheridryer stove, dishwasher, 2 carports, pool-jacuzzi Near stores, schools, freeways, May 1, 1700 562-6284, 449-5633.

2 BEDROOM APARTMENT 1425, LARGE YARD, freshly painted, new drapes, parking, garages 150, Manager #11, 5744 Bites St., off 58th & Universey, No pets 255-2704

SUMMER RENTAL 1-1/2 blocks to beach near Sur Cliffs. Large two bedroom house, new carpet a paint. Fireplace, patios, parking. Very space SRSQimport, 440-228.

window, new refrigerator, back patio. Refere Before 7. JOam or leave message. 239-2278

1450, 2 BEDROOM, 2 BATH, apartment. Fireplace Convenient location, available May 10, 3853 Mari-borough, 594-8614

2 BEDROOM HOUSE on carryon in Normal Heights. 1600 Country living. No kids or dogs. 283-2853

1395 COZY ONE REDROOM upstars

1350, LARGE STUDIO, Golden Hill. Close to down-town, park & City College. Back yard, pets consid-red, 213,5000 or 636-0095.

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n. Muridry, appearces, converse triy 5455 282-4345, 239-9920

SUBJECT A NICE 2 bedroom apartment near 5 for the summer Rent 1550 month + electric roommates allowed. Angel 265-0134 after Spin

CHARLES TO SERVICE

POINT LOMA SEA COLONY condo. 2 bedroom. 2-1/2 bath. 2 car garage, fireplace, pool. jacuzzi. ex-tras. Available 6/1/85, 5775 month. 224-7260

AGONTEREY APARTMENTS, Point Loma. 2551 Wor-den Street. 2 bedroom, carpets, drapes, stove, refrig-erator, sauna, pool, laundry, gym. 1555, 1300 secu-rey depost. 224-9548, Pam-4pm.

GARAGE FOR RENT, North Park, Utah Street, 155 monthly Evenings 223-2040

HOUSE FOR RENT. 2 bedroom. 1 both, single ga-rage, fenced yard, sharp looking, near SDSU. No per, 1480, 566-2099 or 282-1223

PACIFIC BEACH, commercial building, 1100 sq. ft., work area & showroom, high traffic, 3 blocks to beach Available now Mr. Fuller 275-3032.

GARAGES, 10x20, single, storage only, new roof, East San Diego, 150, 274-8889

1450 MONTH, I BEDROOM stylish Bowith vault ceilings, skylight, fireplace, air conditioning, balcony, storage, cover pool, jacuszi, available May 1, 678-3679.

DOUBLE-WIDE MOBILE HOME, family park, 1 plock from elemencary school 2 bedroom, large living room, we have 560 agreed, support. 80 plock from elemencary school 2 bedroom, large living room, we have 564 802 evenings & weekends

PROCREMENT DEALERS From J. J. story und. View of bay Custom decording from J. 2 story und. View of bay Custom decording from J. 1/2 but in retweed dex sus. 1962 in complex Owner motivated, make an offer, priced below marker as \$170.700. Century 21 Pacific Reaty 273-2121

\$170.00 Century 2 index wanty 2.5 across PACHIC BEACH - deluxe unit - 2 bedroom -2-1/2 buth fantatios view of ocean 5 bay 2 hiepluces Upgraded carpet Butten shelving Alaem rystem Mini blinds Dicupie car garage. Only 1161:500 Century 21 Pacific Reaty 273-2121.

PRICES BEACH you I love the master bedroom with ocean view 6.4 s own fireplace 2 Dectroom, to beach name 3 blocks to the beach. Extensively re-recolled without with Jermians range. Massive stone freezakes in Island soom. \$108,000. Cersury 21 Facils Realty 273-2127.

Pacific REACH - enjoy the lovely bay & ocean view from this bewaldurily mandamed 3 bedroom. 2 bath home: Quiet List describes the president in a president in this area. Carhedian central, Replace. Lists of storage. 5224 Son. Century 21 Pacific Revity 273-223.

LA JOLCA - BEAUTIFUL 2 bernnom: 2-1/2 bath con-ligation un traversorie with essensible 10% file trust deed insplane, 2-cat garage, et amenties. Ovarier aniscust Mare an offer - samily days 1/24 (ICC Cen-tury 21 Poofs (Instity 27) 2-721.

2 FEDROOM 2 BATHER TO MISS ENWIRONS 17900 ASSUMED 1178% CONVENIENT IDEA. WE MANAGED A CONTROL OF THE TOTAL TO THE TOTAL TO

15,000 DOWN - luxury condo: 12.5% FHA or zero down VA. 2 bedroom. 2 bath, formal dining, break-fast bit, great pitto on caryon: (pgraded paper, Parkly flooring, 566-4947 Agent. "LAREMON" AREA - 2 bennoom: 2 ben conce with yard plus page. Bright corner unit Accounty safety and accounty. Take over that with no qual-land Call Mary MCQuin Century 21 Northus

PACIFIC BEACH: I goal bedooms with 1300 square feet, hardwood foots, Live treat beach this sumher possible with Targe 11%, assumable. No agents 222,5524 Broker.

ZERO DOWN FOR VETS: Super 4 bedroom, 2 biet-frome. Nick: Hinted gald, churstry kitchen, printe area near schools and churches. Closing costs only 271-8400. Agent.

HAUE CASH Worst five & cour und 324-5541 HANDHEWN RIDWOOD cape in startein Called the Community of the Community of

HOME FOR SALE by owere mineralized. I find a AUCONA 700 SQUARE FOOT HOME, amended, a recommendation of the control of the cont

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SWAP MEET 226-0650
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I ENTER OUR DRAWING

WIN A COLOR TV Bring entry blank to KOBEY'S SWAP MEET ticket booth

TELEPHONE\_

Drawing held May 31

ASSU DARI ARROANIÇÃO DOUG Lee rigits, se district specific entre 2 participation for part circit, specific districtes des butterns de part circit, specification de consistence de part circit, specification de consistence de part circit, specification de consistence de part circit, specification de la consistence de part circit, specification de la consistence de part circit, specification de

ADMISSION

FOR SHOPPERS WITH THIS COUPON

UNIVERSITY CITY 3 bedroom, 2 bith house for use Mint condition, professionally decorated & up-graded throughout \$154,900 297,5100 or \$55,5099

CLORUSY UNITS for sale, 1/2 block from beach, 3 years old View, parking \$320,000 459 3805. BARGAIN, SACRETICE Cultionia Pries 1 Acre los in Southern California. I in the pares, 1 by the like 14000 wash or both for \$7500, 267-6474

SAN CARLOS CONDO I bedroom, I bath, upstans Lipguaded, includes slow, refrigeratio, pool joinutal. Inc. cereier 559,000, John owner, 286-1981. SALEDAT, TRODE FAST righ performance crusing statements of the control of the con

WANTED: HOUSE or lot in San Diego city, partly trading with crimical carpets 231-2682

CONDO, MISSION VALLEY, I bestroom, Rancho Mis-sion Villas, Pool, spir, tennis, parking, upstairs and by owner \$51,500. form Eyens 287-4198. BELDW MARKET 194 deluse 2048 2 begroom 1.34 bigh. 4-yes warranty transferable Exceller El Cajon location. Adult, pet. low sent park 133,995, 446,7928, 592,4024

LEUCADRA MOBILE HOMIL Price of ownership: 2 blocks to beach, 960 sq. ft. 1. beaution, den, lang-stichen, yard, private, clubhouse & pool. \$25,000. Days \$10.5945, even, up. \$15,046. TRED OF BENT INCREASES? No. 124 deductions Beauthal Moles condominum at 4050 Huerfand No. 205. 1054, down, no qualifying Total payment 15:28 month. Sacrice, 345,500. 457-1827

ESTATE INVESTORS Jack of all trades will for ient. Richard 436-7478, leave name &

BY OWNER MIRA MESA, CUSTOM HOUSE, new carpets, diapes and letchen, 3 bedrooms, 1-3/4 both, family room, fineplace, 1780 sq.ft., CARC \$120,000 271-6-381

BY CWNER 2 bedroom house in Kensington area. large lot, cute small house 174,500 4581 42nd from it interested please call 582-3062.

BY CWNER PARADISE HILLS/BONITA luxury de-torned townhome. 3 bedrooms. 2 bishs, tecluded pago. Double garage openers, appliances, spa. 319 000 assumabileschange commercial property. CALIFORNIA PINES LAKE lot, two blocks to motor lodge, landing strip, near Aburas, best hunting. Shatta view. Assume 8%, will carry second or trade 425-80%.

COLORADO. Over 35 choice acres on beautiful un spoled Mesa. Writin horses! Ski areas! National For est nearby Highway frontage. By owner, \$35,000 flexible. Jerry 296-6078. DO ESCONDIDO 2 bedroom, 1-1/2 beth free patking poolinecreation room. Assume town OWC 2nd, 10% down \$60,000.

beautiful his freplace, formal deleng room, coulyant, clouble, garage, \$120,000, assumable loss 286-3745, and pook 5 accurs

CONDICIONAL LARGE BEDROOM IN MIKA WESA all amendes, 157,500 (29-157).

ENSENADA, MEXICO Ocean front furnished nome fantasis view, great for income, 2nd nome at do retirement. Biness forces sale 132,500 cash, trust deeds on 27270-786.

FACING FORECLOSURE? WANT OUT? I will buy your property for what you owe. Call now. 272-1260.

FOUR ACRE DESCANSO HOMESTE: Fantank view, 45 minutes from sowntown: Huge oaks, paved road, well influen county approved blueprints for custom home 55K 445-5778.

GOLDEN TRANSIE, TOWNHOME 2 BEDDOOM, 2-1/2 bath, garage, balcopy, 1375 sq.R.; leundry room, washed ceinings upgrades, emnaculate, questiernis, racquethall, spa. \$120,000, motivated, 259-0500.

HAWAII, Koru. 1040 sq ft. luxury secluded, occur view, beach Lorido. 2 bath, nicely furnished, al amendes. \$135,500. Also, one acre utilities, desir-able. \$185,000 ferms. \$485,525.

HELF AVAILABLE. I'll help you buy your new home by co-signing if you can't qualify by yourself. Call me. 223-5566 X 953, 488-5082. DEAL LOCATION for singles and couples in Mission Valley 2 bedroom 1 bath, "sun" balcony with view New FHA financing from 11%, 12200 down 1450-2449 weekdays, 799-0281 even posswerpers. DYLLWILD VACATION CABIN, one large bedroom fully equipped, privacy on 1/2 acre, lovely 584-1068, leave message.

12MON GROW 1/2 acre lot, can be spit into two lots 160,000 Located on west side of 8247 Adams Aleman 606,740 (1999)

LITUCADIA BY CIA/TSER, neur teach: 1 bedroom, 2 hair, 1730 squire feet, 1/4 acre, availados, fregioin, 1131,000 cosh. Preste no agents' Sendy 753-2195 or 443-793.

LIGHT, VIEW TOWNSHOUSE IN GOLDEN TRANSICAL, INVO tednoom plus den, garage, pool, assume 9.7%, \$127,500 By planner; \$574,004 MRA MESA, BLAUTEUR, 3 pedroom, 2 parh with pilot, insume \$80,000 at \$8160-orth. Owner will sarry second 222,1240 or \$78,2079. MISSION HILLS - BY CNAYGE 4 bedrooms, 210 betts. Spanish Craffurian style, bandwood floors, large 10-1/2% Assumable. Interesting available, 2359,000 for appointment 514-710. MOBILE HOME DOUBLE WIDE with view 2 bed soom, 2 bath, new carpet and drapes throughout Beautiful abut park in Livroide 128,900 Spl 4160

## OFF THE CUFF Explain baseball to me



-IDDEC! Joseph Ryan

Age 6 Future Baseball Player I love the game. You've got about nineteen men on each team. You've got a pitcher and you've got a batter and you've got three bases and the fourth base is home. The pitcher tries to throw the ball so the batter can't hit it. Every pitcher has a fireball. That's where he throws it so fast it turns into fire — not the whole thing, like maybe one flame comes out. You can't see it on TV, you have to be there sitting between first and home plate to see the flame. I've seen it. If the ball flies over the pitcher the third baseman tries to catch it. The batter drops the bat and tries to run around the bases before the ball arrives. If you get home you make a point. For every sixty points you make they pay you sixteen dollars. Steve Garvey makes a lot that way. I can hit a ball out of my back



Annie Turner Age 51/2

**Future Teacher** First you have to practice and be good and be about twenty-nine years old and they mail you out papers and say you're on the team. The game starts about five o'clock. They say the names of each player and as they go out, people cheer. There's about twenty on each team. The coach decides who's gonna bat. It helps to be on the gonna bat. It helps to be on the team that's the best. You have one team not so good and one team that's gooder — they can hit it better and catch it better and run really fast and don't slide very much. If you hit the ball and get all the way around before the catcher has the ball. before the catcher has the ball, you get a home run. It's over about nine o'clock. You look on the big board and it says who got the most runs and it tells you who won 'cause you don't know unless you've been counting.



Jon Oxidine
Age 6
Future Scientist
Each team has seven players
and about ten batters. Most of
them are in the dugout where
they hang their jackets and
there's a divising fourtier. they hang their jackets and there's a drinking fountain. The pitcher hides the ball behind his back so the batter doesn't know what he's going to throw. The batter gets three chances to hit the ball or else he's out. The catcher and the batter are on one team and the pitcher and the rest of the guys out there are on the other team. The umpire tells you if you have a strike or a ball. He doesn't get paid or anything, he doesn t get paid or anything, he does it cause he loves the game. You get nine innings. Each one is about fifty minutes with a longer one at half time. Whoever gets the most points wins and the score hardly ever goes over ten. Like, it's impossible to get a hundred points 'cause you don't have enough hitters.



Age 61/2 Future Doctor

Future Doctor

Each side has thirteen
people. The players take turns
betting and try to hit the ball. If
you hit the ball, you put down
the bat and run. One team bats
and the other team is in the
field and they try not to let the
ball go nast them. You try not ball go past them. You try not to make an out. Each team has an umpire who's boss of the team. He stands behind the plate while his team is in the outfield and tells the man batting if he made an out or if he walks, which is what happens if the pitcher throws it over his head. Whoever gets the most home runs wins and a home run is when you get to home base which is fourth base. The game goes on as long as the referee wants it to go on, usually until he thinks the people are tired of watching or if he thinks the Padres are pooped, then he says the game



Geoffrey Baird

Age 6 Future Paleontologis You've got Tony Gwynn then Nettles, then Garvey, I think I'm probably right on the order, and mostly it starts when one of them thinks, "I'm gonna slam the ball out of here." They use chewing tobacco 'cause they' re nervous, because you can't really do two things at once, so they have their minds on the chewing tobacco and or the ball and they forget about being nervous. There are two ways to get a run: one, hit it over the fence and two, hit it and if you can get home, you've got yourself a run. What an out got yourself a run. What an out is, is you get three pitches and if you're out you're out of there, you're just out, you just earn keeps hitting until there are three out allogether. There are nine innings and the team that gets more hits than the other team, with other team, wins.

\_ Lin lakar

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