SAN DIEGO STATE UNIVERSITY Micrographics Center

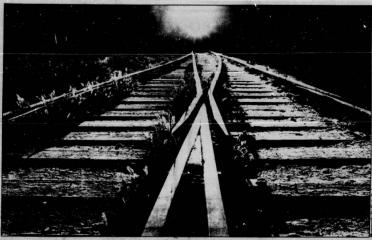


# 2 April 1986 Vol. 15,# 13-16

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REEL # 89

SEADER VOLUME 15 NO. 19 APPIL 3. 1988 SAN DIEGO'S WEEKLY



### LITTLE TRAIN ONABIG TRACK

For a short line outfit like the San Diego & Imperial Valley Railroad, the route to profitability could be a long haul.

By Neal Matthews



It is just past 9:30 on a cool Thursday night when locomotive engineer Jim Seudella radios for clearance from the San Diego Trolley controller to move out across the trolley tracks at Thirteenth and Imperial in Logan Heights. In the cab of the San Diego & Imperial Valley (SD&IV) Railroad locomotive, Seudella signals his intentions on the horn: two long blasts, one short, and another long. With the locomotive's bell ringing and brakeman Fred Byle rinding "point" on the front of the blue and yellow, 1200-horse-power engine, the train and its one car — a hopper filled with ninety tons of grain — chug slowly up Commercial Street for its first delivery of the exemine.

evening.

The destination is Vitagold, a manufacturer of animal feeds.



A Question Of Normalcy

Your March 27 article "Playing folleyball with the Mexicans" volleyball with the Mexicans ("City Lights") was very irritating, to say the least! In this day and age, I don't expect to see such blatant displays of bigory! Voor article stated that the "random" complaints at Brengle Terrace Paris in Vista were Hispanic. It was the property of the state of the state

alarming if the volleyball plapers were white and English speaking. I hope there is more to the seven white and English speaking. I hope there is more to the seven with an english speaking. I hope the seven was a seven as a seven a

warfare.

I could go on and on and on.

Your article was so shocking to see in print that I had to write.

Leslie Giersch
San Diego

### **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 telephone number. Letters may be edited for length and clarity.

### Iceberg Letter Paul Krueger's article about the San Diego Housing Commission

san Diego Housing Commission executive director's junkets, ematled "Let's All Go" ("City Lights," March 27), raises some interesting questions. First of all, why is Mr. Montijo smiling? Is it why is Mr. Montijo stilling? Is it because he has gotten away with his obscene extravagance to date without anyone raising any serious questions? What was the reason questions? What was the reason Mr. Montijo stayed for two additional days? This was neither explained nor questioned. The article was accompanied by a document signed by Ms. O'Neill. This could well have been the actual loan document which was vipend by her, instead of by the executive director. One may wonder shy the signature of a legal), when the executive director is present. Or was he? And if he was, why was the presence of the secretary needed?

I was also impressed with the atement by Ms. Welsh that the presence of Ms. O'Neill was "an oversight," and that the commission would make efforts in the future to hold down future the future to hold down future travel costs associated with loan closings. Though I have heard of oversights forgetting to include someone, I have never heard of one to the contrary! The attempt at holding down future travel costs apparently does not include costs other than those connected with loan closings, though these too are excessive. Also, should all the past extravagance be swept under the rug, simply because of the ise to try to be more frugal in

The trip mentioned is just the tip of the iceberg! While the housing authority of the county spent about

\$2100 during 1985, the city housing commission, according to its own records, spent \$36,000 for travel during the same period! (And who knows how much more

(And who knows how much more is hidden in other parts of the budget.) is hidden in other parts of the budget. According to housing commission records. Five person participated in a conference in other control of the conference in nearly locations are only attended by one or two persons. Heave the to the reader's imagination to figure out the reason. On that particular trip, exact, 120, while commissioner Locansh's was \$103.4. an attempt \$100.00 and \$100.00 are consistent with the commissioner Locansh's was \$103.4. an attempt \$100.00 are consistent with the commissioner Locansh's was \$103.4. an attempt \$100.00 are consistent with the commissioner Locansh's was \$103.4. an attempt \$100.00 are consistent with the commissioner Locansh's was \$103.4. an attempt \$100.00 are consistent with the commissioner Locansh's was \$103.4. an attempt \$100.00 are consistent with the commissioner Locansh's was \$100.4. an attempt \$100.00 are consistent with the commissioner Locansh's was \$100

reason. On that particular trip. Montifol's recorded expense was Montifol's recorded expense was Montifol's recorded expense was Montifol's recorded expense was to settler export of the foot bill so far has been met by stonewalling and lame excuses. On the foot bill so far has been met by stonewalling and lame excuses. Sister a settler was seen that the discrepancies? These are just two examples of Montifol's extreosygance, which appear to make U video's and Strucksman. It is seems reasonable to ask if such spending, obviously in violation of commission guidelines, should be permissible for an official in the seems of the people he is supposed to asked it be on San Diego's streets?

In a companies to spend about 1s in acceptable to spend about 1s i

commissioners, or for that matter any members of the housing authority (the city council) have asked for any kind of investigation to date. This places a large share of the responsibility for this outrageous waste of public funds on them. Due to considerable

on them. Due to considerable media coverage, they can hardly claim ignorance of the facts.

Mr. Grissom and some of the other commissioners have not only participated in many of the actions of the executive director, they have defended his actions at every turn, which makes them equally accountable.

to bring these abuses to light. The housing authority appears to have abdicated its role as a supervising authority of the housing ommission completely. No conder that San Diego's reputat flourish. Hans Jovishoff

#### On Becoming More Disgusted

After reading so many articles dealing with the questionable conduct and expenditures of some of our city officials, including the San Diego Housing Commission ("City Lights," March 27). I find myself becoming more disgusted all the time. Since the very beginning of the "development redevelopment" of "development" of "development/redevelopment" of San Diego, it has become apparent that the people who run this city should be thoroughly investigated and then closely scrutinized at all times thereafter. It appears that some of these people are more concerned with spending the axpayers' hard-earned do than they are with the welfare of

Little Train on a Big Track The SD&IV Railroad is the Letters City Lights More than just junk, a dim view of certain shades, Cardiff may can some beer drinkers, a downtown day-care dilemnia, and the Jelly Bean distress Straight from the Hip Up in smoke and down under your floor. By Matthew Alice The Inside Story Fast bucks in the Golden Triangle, and the Union-Tribune hires some hardball attorneys. By Paul Krueger The Tax Paradox To cheat or not to cheat.

By Howard Covina Theater A company of Kyogen players performs Samuel Beckett's Act Without Words I. By Jonathan Saville 22 More Theater Jeff Smith explores the depths of irony in William Mastrosimone's Cat's-Paw 24 Restaurants Kudos for the calzone at Basil St Cafe in Music John D'Agostino writes on the return of Leon Russell . Movies Duncan Shepherd reviews something about women, something about teen-agers, and something about a house.

Highlights of Upcoming Events Ling Po comes to La Jolla, a local warhead watch, and an exhibition entitled "Photographers of the Weimar Republic" at the San Diego Museum of Art Events Listings Dance, film, music, lectures, radio/television sports, special, for kids, galleries Guide to the Theater. Music Scene Upcoming concerts, clubs, and performers. Current Movies Capsule reviews and complete directory

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Quarter Notes The American Ballet Theatre's performance of Giselle. By Jonathan Saville



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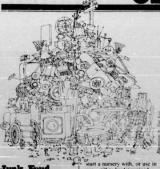
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VERIFIED

City Lights



### Junk Feud

Some people would look at Woodrow Jeffcoat's yard and say it was the yard of a man who is more than just frugal. Among the items that Jeffcoat saves are hundreds of plastic buckets, mountains of wood pallets, armies of clay pots, and approximately fifty aluminum lawn chairs that have been stripped of their ribbing. When county zoning enforcer Jim Vyhnal was sen to Jeffcoat's El Cajon property to investigate a neighbor's complaint, he found the two-acre lot filled to the one-andthree-quarter mark with items that Jeffcoat plans to recycle,

ways still to be determined. He couldn't see where Jeffcoat's house was on the

property.

Two years and seven court appearances later, Jeffcoat was sentenced to six months in jail (in lieu of a fine, which he said he couldn't pay) for refusing to comply with the county's junk regulations. On his first day out of jail, the nis first day out of airt, the sixty-eight-year-old man picked up a load of junk and took it home. You can still see Jeffcoat's collection sitting on his hillside property from a half-mile away. Vyhnal says. The next time someone

complains about Jeffcoat, the county must begin its case

agains him all over again with citations and cutter in appearances. But even if appearances. But even if appearances the state of the control department can remove solid waste, but any items with commercial resale value (including dead refrigerators and wrecked furniture) don't

fail within the category.
The county's junk
regulations are a labyrinth of
definitions and departments
that lead into an enforcement that lead into an enforcement hole. There are at least six different sections of the county code that govern junk and junk cars; three different departments, each with its own set of requirements and procedures, enforce them. And yards like LaPerie Anderson's continue to rust in the cracks.

the cracks.

Anderson has filled the one and a half acres behind his small Cardiff house with old tires and cookie tins, pitted wheelbarrows and piles of fluorescent light fixtures, fluorescent light fixtures, wooden doors, and stands of sponge mops (minus the sponges), a few Airstream trailers and a dozen cars, six of them Corvairs. When he looks at a dumpster, he sees (continued on page 35



#### Little Bit On The Side

You're bopping along on a Sunday drive, looking so cool and with it, the proper smitch plastered on your fashionably stubbled mug, slouching behind the wheel of the proper Vilkswagen convertible, and all of your accouterments are regulation: from the studied grunginess of your dock shoet, to the bugginess of your dock to the bugginess of your short to the bugginess of your short part of the proper to be a sunday of the proper to be proper to proper proper to proper to proper shields on your Vuarnet sunglasses, everything in your universe is in its place. Now all you have to do is wait for the women to notice — but what's this? A motorcycle co is flashing his lights at you? He has the gall to pull you over, in front of all those adoring women lining the street? Probably just wants to compliment you on your vanity plates.

But nooooooo. The mounty wants to give you a ticket for can you believe this?— your sunglasses! Yes. Your Vuarnet, super-with-it glacier glasses, the ones that guard against snow blindness by blocking out glare in your

section 23120, which reads only catch the part about "glasses having a temple width of one-half inch or more...."

But what really galls you is the date this law was passed: September 18, 1959. You recognize immediately that they wrote that law against the early be-boppers who all wanted to look like Ray Charles, with his extra-wides. How unfair! But knee-boots

Istering. He's grinning.
Little did you know that a
campaign against cool has
been under way in San Diego for some time. Police statistics show that in the last six while wearing glacier glasses.
Cop watchers say this number
could represent the efforts of a
single officer who either
worked an accident caused by worked an accident caused by that type of eye wear or who simply has a thing about humiliating cool dudes. "We have no program to be on the lookout for those sunglasses; says traffic sergeant Dick Hoot. He does get in his digs, though. "It's the ultra-mod look," he explains. "It's for people who want to look like whatever movie star happens to be wearing these glass But they're illegal on the

Next thing you know, they'll be outlawing your Walkman, you say to your slightly less cool self as you pull away with your freshly written eighteendollar ticket in hand. You slip on the headphones and pop in some Dire Straits, hoping to forget knee-boots, and then you notice the flashing lights again in your rearview mirror. No fooling. Eighteen dollars

more for obstructing your

hearing with the headphones

### And I'll Be Your Waitress

There was a celebration in the Jelly Bean Express on that October day in 1984 when the restaurant got its full liquor restaurant got its full liquor license. The previous November Mary Basler and Edie Kirkpatrick had pooled heir savings and purchased the tiny diner, located downtown on the northwest corner of Ash and Front streets, for \$127,000. At the time, the lelly Bean served time, the Jelly Bean served only beer and wine, and both women believed a full liquor license would greatly help business. Buying an existing liquor license from some other restaurateur was out of the uestion, since the market rate as close to \$50,000. So the only option the two women had was to enter the state Alcoholic Beverage Control (ABC) department's annual drawing the following October for the chance to purchase a new on-premise liquor license for only \$6000.

Normally, there are no more than twenty-five new liquor licenses granted each year from a field of up to 700 applicants. But in spite of those overwhelming odds, the



read our names, we screamed and started slapping each other on the back," Basler recalls. "It was just such a long shot a lot of people had put in for it for years and years, without success. Tet here we were, entering the drawing for the first time ever, and we got it." KCST-TV (Channel 39) was on hand to cover the two women's joy; feature articles also appeared in several local newspapers. Exactly a year later,

however, the smiles abruptly faded from both Basler's and Kirkpatrick's faces. In October of 1985, Basler married Dudley Williams, a detective with the San Diego Police Department. As required by ABC regulation, she notified the agency of the change in days, she says, she received a

call from an investigator with the local ABC office, informing her of a department rule that prohibits any law enforcement officer, or the spouse of an officer, from sound logic behind such a rule. "If authorities were to receive reports of possible license violations at a certain establishment," Case says, "it's possible that an officer wouldn't take action against the premise if a fellow office or a fellow officer's spouse
 was involved.") Basler
asked for leniency, arguing that she had owned the restaurant — and its liquor license — long before her marriage and that her new (continued on page 35)

# perpheral vision. Ah, the indignity! The man in the knee-high boots is telling you the side shields — the coolest part of the glasses — block your peripheral vision and are therefore a hazard to a safe driving. He hazard to safe driving. He cites California Vehicle Code "No person shall operate a motorized vehicle..." You zone out in a total funk and

# City Lights

#### A Splash Of Suds Alfresco

The most popular spot to in the San Elijo shopping center is the brick ledge in front of the Ocean View front of the Ocean View
Laundromat. It's got a clear
view of the doorway to the
Custom Bikini boutique, and
Mar Vista Liquor is only two
doors down. A group of three
to eight mea, whose number
fluctuates with appearances of
the sun and moon, is usually
there. They sit outside the
laundry on the window ledge.

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The ban would prohibit open containers of alcohol on any street, sidewalk, alley, or plaza within a certain radius of the two parking lots. The ordinance would be similar to



Could fostly one passed these years ago in Encirities and Leucaciis, the next two towns to the north, where anyone caught consuming an alcoholic boverage along the commercial strip between La Costa Avenue and K Street can be cited for maximum of \$250. Conly one citation has been issued in the last six months, eccording to the sheriff's department.) The Cardiff merchants want the same rule applied to their downtown. The local town commerce— which claim that street drinkers have been pushed into their area by the Encinitas/Leucadia ordinance
— have asked the county for a
similar regulation.
Supervisor Golding, who
represents the district, mailed
out letters on March 3
soliciting comments from
swithin the proposed
boundaries. The area affected
runs from Mozart Avenue on
the north down to and
including Glen Park; the cast
line is drawn where the
residential blocks begin; and
on the west, Highway JOI
would be included, starring
where the Encinias ban leaves
off (on K Street) and ending as
Solana Beach. Private yards and fenced outdoor dining areas are exempted. Cardiff beaches would also be excluded because they are on state land. Golding's office will be taking comments on the proposal and its boundaries until it is heard before the board of supervisors in four weeks. So far the poll shows twenty responses in favor of the ban and two opposed.

Gerry Maskarince, has not registered his opinion, even

and the second s

ordinance, Jack White, says the town's enticement of ourists is the reason for the proposed prohibition. "We're looking bad for the people looking prominent," says White, who is thirty-one years old and has been unemployed for two years because he doesn't like most work environments. He claims that environments. He claims that the local liquor stores, which support the ban, don't realize

are. "I go into the liquor store five times a day." he says. "I spend more than the lady who comes and [occasionally] buys a bottle of wine for \$19.95."

But the owner of both liquor stores are the construction of the co But the owners of both

uncomfortable living."

Not every merchant wants the ban, however. V.G. Donuts (continued on page 35)

### Got Any Kids Yet?

San Diego's new Downtow Child Care Center has everything: a convenient location at Second Avenue a Fir Street; freshly painted classrooms and a fully equipped play yard; well-trained teachers; and unprecodented political and financial support from Councilwomans (Foto-gue, Councilwomans (Foto-gue, Councilwomans (Foto-gue, Care Care, Care, Care, Care, Federal Savinja, and other major downtown corporation It has everything, that is, except the children it was designed to care for.

except the children it was designed to care for. Survey results compiled before the center opened showed that 200 families were interested in using the day-care facility. Because the center is licensed to care for just forty-three children, the Junior League offered priority

registration to the children whose parents work for the whose parents work for the first contributed a total of \$35,000 in center start-up flunds. But when the center openof. February III, only three toddlers showed up, And despite an lineasive publication of the contributed the offer of the first that included the offer of the preschoolers are currently carolled — and only two of those are the children of mployees of the countributing employees of the contributing companies. Junior League volunteer

Junior League volunteer
Anne Spicer says the low
enrollment is "nothing we're
too concerned about." and the
notes that two other Junior
League day-care programs, in
Kearny Mesa and Solana
Kearny Mesa and Solana
Beach, also started slowly
Spicer says a delay in the
center's planned September,
1985 opening led some parents
to place their children in other
centers. She says parents are
also hesitant about enrolling
their kids in new centers, and
their skittishness is heightened their skittishness is heightened by recent bad publicity surrounding day-care abuses by recent bad publicity surrounding day-care abuses and the liability insurance crisis. Also, the Downtown Child Care Center costs parents about twenty dollars per month more than other similar facilities (\$260 versus \$240 per child), because the downtown center pays higher salaries to its teachers and aides, who must have at minimum a two-year college



Regardless of the reasons, low enrollment has afficient the content. Two the fact of the content. Two the fact of the content. Two the fact of the content is and only half the proposed staff has been hired. If enrollment and revenues door increase soon, the downtown YMCA, which operates the center and pays the salaries of its teachers and aides, will have to absorb any budget deficit.

Ironically, the center has a waiting list for a service it waiting list for a service it waiting list for a service it would be content to the content of the

such a license, which requires more liability insurance and a much lower staff-to-child ratio. To boost enrollment and revenues in the interim, the revenues in the interim, the center may begin serving the toddlers lunch and offering them free gymnastics and swimming lessons taught by YMCA certified instructors.

### STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: I bought a house that I believe has a great deal of money buried beneath it. I need to know how far down into the ground the ownership of a piece of property goes. Can you help?

conversible of a piece of prosperty goes. Can conversible of a piece of prosperty goes. Can Dean Levos Clairemont
For your sake, I hope that buried treasure int very far down—not because you lose ownership below a certain depth, but the coasts you may have to shore! I air of earth before yea leave your property. There don't appear to be any laws (at least in California) that say exacely how far down among real estee people! Consulted is that you own your land as fir as the center of the earth. That makes a snighty all pile of dirt if you're digging for treasure. Why stop at the earth's center? Well, it's only fair to those on the other side. Suppose some treasure hunter on Rodrigues-lained in the Indian Coean decided be examed to find that toot prints I chear, and when the contract of the propose some treasure hunter on Rodrigues-lained in the Indian Coean decided be digging his way into your back yard. You wouldn't like that. Besides, you'd probably say it was your treasure chest, since it was on this side of the plante. So a convenient stopping place is smack dab in the middle of Earth. Keeps the antipodes happy.

But why limit yourself to what's below your feet? Look upward, Doan. It's all yours, as far as you can buil as 2000-60-to-tull fence and charge airplanes an entrance fee

doesn't mean you can build a 5000-foot-tall fence and charge airplanes an entrance fee to cross over your air space. Nor does it mean that you can do much about it if way, way, way out there, millions of miles above your humble abode, a planet happens to trespass above your, property. You can't send the intergalactic police after it, ticket book in hand. Let's not get too greedy. But



high as you want on your little piece whigh as you want on your little piece which and (Oh, I forgot to mention that my consultation fee for questions of buried treasure is a very reasonable forty percent. Send my check to the post office box listed

Dear Mather Alice:
With the news stories each year about people being burned to death after falling asleep with a cigarene, why is the ingredient to keep them it allowed? I know the tobacco companies are selling more smoke, since each it cigarente then burns to the end, and that end is often innocent lives. And why haven't then been succi in court or made to delete the additive?

The Abbinant is the service of the action of the action of the service of the

see being smoked, and you should find the answer as your question. You hear a finit cracking award. That it not bease a furning — that's money being counted by the obsecce companies. It is no serve they make millions upon millions of dollars every year on their product, and when belocce money saits, Congress listens. The tobacco companies say we don't want or need self-extinguishing cigarettes (people would become too firstated al having constantly to relight), so our legitlature have protected as from such an investigation of the protected as from such an investigation that consumers can't even find out what ingredients are in cigarettes. No federal or state agency oversees the production of tobacco products, and no ingredient label is required (unlike most other products these days). However, the American Lung Association tells me that scientists have deleved into the mysteries of cagarette smoke

delved into the mysteries of cigarette smoke and come up with a list of about 4000

and vinyl chloride. Another tempting in-gredient is nitrates. Tobacco people say nitrates are in tobacco naturally; skeptice

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

IN A CITY WHERE REAL ESTATE DEVELOPERS routinely reap megabucks buying and reselling raw land, no profit should seem utlandish Rut a \$100 million deal cooking in La Jolla's Golden Triangle area is shocking even the old pros

In December of 1984. Dallas-based Guaranty Service Corporation paid \$40 million for fifty-five acres of land on Genesee Avenue and La Jolla Village Drive, across from the University Towne Centre Guaranty initially talked of building 2400 condominium or apartment units and an unspecified amount of commercial/retail space on nercial/retail space on the

parcel.

The company then put local land-use attorney Paul Robinson to work on the project, which it named Costa Verde, Robinson got city approval for a 400-room hotel. He then had Guaranty pledge to build only "community-serving" retail outlets, such as a supermarket, drug store, and a supermarket, drug store, and gas station in its proposed commercial/retail center. Because such "neighborhood' uses attract fewer outsiders and less automobile traffic than a Towne Centre-style shopping center, Guaranty won planning department

approval for a 178,000-square-foot project. And with masterful arguments, Robinson persuaded the planning department to approve 3266 residential units

approve 3266 residential units on just twenty-nine acres of the fifty-five acre parcel. Two University City residents who argue that the proposed Costa Verde project proposed Costa Verde pro is dense and will cause horrendous traffic tie-ups appealed the planning department approval to the department approval to the city planning commission. That appeal was denied last month. And while the residents, who last week won the strong editorial support of the La Jolia Light, will now take their appeal to the city council, the odds are slight that the council will overturn the project annowal. the project approval.

Now comes word that

Guaranty Service Corporation will gladly sell all or part of its fifty-five-acre parcel without building a single unit. without building a single unit While a leasing agent representing the company claims none of the land is currently for sale, a flyer that recently circulated among local developers seeks \$75 million for the twenty-nine acres designated for residentia use. Guaranty would sell the land under the hotel for vine million dollars and the 178000 million dollars and the 178,000



square feet of commercial space for \$35.00 per square foot, or \$6.2 million. If Guaranty sells off all fifty-five acres, it would net more than \$40 million on the deal, a one hundred percent profit on land it has held for just fifteen

months.
One local developer intimately involved with the project says the planning commission "caved into a bad developmen," and argues that Golden Triangle residents "deserve better than to be treated so shabbily by out-of-town developers," Such buys-cell-and-run tactics, this critic says, contrast with projects by local developers, "such as

ola Wilage Drive Ernie Hahn, who gives a lot back to the city." But Guaranty attorney Robinson, who stresses that all aspects of the Costa Verde project conform with planning department guidelines, says Guaranty is not opportunistic. He says the firm is currently searching for more land in San parcels on which it will actually build.

Labor negotiations have never been easy at the Union-Tribune. For years publisher Helen Copley has tried to chip

who produce San Diego's two biggest newspapers. Experienced reporters and editors, for example, make \$35,500 annually, at least \$6000 less than their counterparts at the nonunion Los Angeles Times. And contract negotiations with the Union-Tribune's six different labor unions have in recent labor unions have in recent years become painfully protracted. Last year, for example, the 1080 editorial, afvertising, sales, and circulation workers represented by the Newspaper Guild went without a new contract for six months after their old agreement expired in



June. In 1980, printers from the Typographers Local 221 worked more than two years before a new contract was

before a new contract was signed.

But Mrs. Copley's
executives have conducted
themselves in a civil manner
at the bargaining table and
usually throw in a hefty
retroactive pay raise once the
new contracts are signed. And
while labor unions have staged
a few well-mannered railie. a few well-mannered rallies, there hasn't been a full-blown strike at the Union-Tribune since labor organized there in the mid-1930s.

All that may soon change. Mrs. Copley last month replaced her labor attorneys from the hometown law firm

of Gray Cary Ames & Frye and hired King Ballow & Little, a Nashville, Tennesse, law firm that has a nationwide law firm that has a nationwide reputation for busting newspaper unions. While Union-Tribune general nanager Gary Goss won't discuss the extent of the new firm's participation in any upcoming labor negotiations, their logical first target would be the typeographical and their properties of the properties of their contracts expire this August, King Ballow's particularly tough brand of labor negotiating has prompted

negotiating has prompted strikes and helped management destroy newspaper union locals in Michigan, Pennslyvania, and

Texas. "Ballow and his people are vicious," says James Wood, assistant to the president of the International Typographical Union, which represents printers. "That law firm has absolutely no concern for what it leaves behind; Printers at the Chicago Tribune have been waiking the picket line since July, 1985 to protest a stalemate with company management, which

protest a stalemate with company management, which fired their local attorneys and brought in King Ballow. And the law firm's work at the Kanusa City Times should make Union-Tribune printers particularly wary of King Ballow's appearance here: union printers at the Kansas

City papers once enjoyed the same lifetime job guarantees

same lifetime job guarantees as Vinon-Tribuse printers, but with King Ballow's guidance, the Kansas City publishers broke that agreement and replaced it with a much more limited job security clause. Union-Tribune executives say they're not concerned by King Ballow's reputation for confrontation. "A law firm choes what the reputation for confrontation." A law firm choes what the cleent instructs them to do," says Union.

Goss. But typographical union executive Wood says he's mercer known Kim Ballow to. "never known King Ballow to take a contract where they don't control the situation. They just come in and take over." (Goss says Wood's

comment "isn't accurat Representives of King Ballow weren't available for

Even if King Ballow's role in labor negotiations at the Union-Tribune is limited, the appearance here last week of partner Robert Ballow rekindled bad memories among at least four editorial employees at the *Tribune*. Those reporters and editors found jobs at the *Tribune* after a long and bitter strike destroyed labor unions at their former paper, the Oakland Press in Pontiac, Michigan. Owners of the Michigan newspaper were represented by King Ballow during that

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featured from page 10
Vitagold's whole-grain ingredients have been delivered by freight trains for more than fifty years, but in the last eighteen months those deliveries have arrived via yet another new era in the tangled epoch of San Diego mitorading. Consisting of just ten nomunion employees, two escond-hand locomocitives, and several railroad cars, the San Diego & Imperial Valley Railroad is a highly specialized version of the more than one hundred "short line" railroads that have taken root throughout the nation in the aftermath of the federal government's 1980 deregulation of the railroad industry. As the larger railroad companies are allowed to abandon sell unsprofiable rail routes, smaller outfits such as RailTex are filling the

vacuum by starting small railroads such as the SD&IV. RailTex, a Texas-based company whose main business up to now has been in leasing rail cars, has branched out into the risky short line railroad business with its subsidiary,

ralload business with its subusilary.

To include "Imperial Valley" in its name is a way of looking both forward and backward at the same time. The rail line runs from San Diego to Plaster-City, in the Imperial Valley, but damage to two bridges and a tunnel in the desert, and one tunnel in Mexico, has forced the railroad operations to stry strictly local. The railroad, which shares most of its track with the San Diego Trolley, services just twenty-five customers on its east line, eighteen miles to El Cajon, and its south line, which now extends thirty miles down to Garcia, just south of Tijuana. Resuming service on the entire 130-mile line to the east is a dream the

out because the engineer couldn't physically load his own ice chest into the cab of the locomotive. That was somebody e'se's job, and even if the loce thest were stimp beside the tracks and congineer had to hold the train until another crainfarman loaded it.

If the SD&IV were unionized, together than would require four

If the SD&IV were union tonight's train would require crewmen instead of two. But Scu and Byle don't seem to need assist Byle signaling with his lamp an flares and talking through his we talkie, and Scudella, with a cheap element in his teach.

perial. Engle is a Lee Iacocca lookalike, with the same evangelical enthusiasm as the Chrysler chief. "See, I don't have a job," he's saying, "and I don't want my employees to have a job. lenjoy this work, and I try to instill that in everybody close. I only have ten employees, but it's like I have thirry. They can all do the job of engineer, conductor, brakeman, switcher, track inspector. Were all interested in the work, so it's like we don't have a job ast all."

at all."

RailTex's effort to resuscitate freight service in San Diego, and since he took over the line in October, 1984, his combination of energy, enthusiasm, experience, and business acumen has kept the railroad in the black. He worked as an agent for Kyle-Railways, the previous operator, and before that he worked in every aspect of railroading stretching back to 1950 when he started in the freight office of the Chicago Northwestern Railroad. "I don't like to blow my own horn," he says, explaining why RailTex tapped

him for the crucial job of general manager. "But I know the property, I'm a goer, I know San Diego, and I know the business. If you can't make it with that combination of ingredients, then it's

the toolstosus, you wanted the combination of ingredients, then it's a losing proposition."

Though Engle won't divulge financial figures, the Metropolitan Transit Development Board (MTDB), which owns the tracks SD&PV uses and holds a ten-year freight service contract with Raiffest, received \$982762 in operating sees from the company in 1982. According to the contract, this is one percent of the SD&PV agross revenues, which pencil out to \$982,762. This is about swenges for the nation's 575 short line militoxis, according to the American Short Line Railroad Association. The company also paid MTDB \$57,970 in 1985 in multicanacce See to help maintain the IR.7 miles of track the SD&PV shares with the trolley. "Their number of customers has grown, and their car counts have increased some since they began operating, and they've increased the quality of service," says Jack Limber, general counsel to MTDB and

service on the line, which has been in operation between Imperial Welley and San Diego since 1919. But as the trolley quickly became a light rail passenger success story, a 1980 storm severely damaged the rail bed in Mexico and in the desert, and it wasn't until January of 1983 that Kyle was able to deliver copper and grain shipments from Plaster City to San Diego. Then a short formation of the proper story of the same proper and programs of the same proper and programs of the same proper and the same

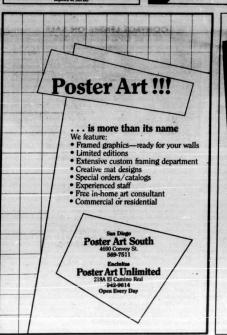










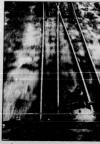












works as an engineer for Santa Fe. "Sometimes we watch them switching out their cars, and we can't believe what they do. I honestly think it's dangerous." Durkin says that, given the langerous nature of railroad work the SD&IV's two-man crews are too small and the employees should be working on only one job, rather than be jacks-of-all-crafts. "I foresee them having a major injury over there," Durkin con-tinues. "It's not that they're nonunion, it's that they're running it on a shoearting, on too small a crew. It's dangerous. Right now they can get away with it because they have so few cars, but if they do build up the business, they're looking for trouble."

Dick Engle, who is friends with Durkin, takes these comments in stride. "Our record speaks for itself," he says. "We've basically had no accidents



#### **BACK ALONG THE TRACKS**

By 1907, when ground was first broken at the foot of Twenty-eighth Street for construction of the San Diego & Arizona Railroad, most San Diegans had already given up hope that the long-held drain of a direct line to Yuma would ever be realized. Although completion of a branch line from National City to Barstow in 1882 helped set off boom times in San Diego, it was rival Los Angeles that became the southern nexus of California's major railroad lines. San Diego's decades of frustration in trying to attract a major rail line stretched back to the Civil War, when it was the young town's misfortune to be the favored terminus of the Southern states, which turned out to be the wrong side. After that, "paper" railroads came and went like swallows, each one a pipe dream of linking directly to the east, and each one dying the agonizing death of the underfunded. Then in 1905 calamity struck, and out of that

was born the San Diego & Arizona Raliroad.

In that year the swollen Colorado River took a sudden right turn and began In that year the swollen Colorado River took a sudden right turn and began flowing into the farm-laden Imperial Valley. As the river's chicanery wreaked economic disaster, President Theodore Roosevelt realized that unless the river were turned back around, what we now call the Salton Sea would soon be the banks of the Sea of Cortez. Roosevelt prevailed upon the Southern Pacific Railroad, which was controlled by tycoon Edward H. Harriman, to use the railroad to dump tons of rock and gravel into the Colorado to stop its rampaging course. Harriman succeeded, and the feat was recognized as one of the nation's major engineering accomplishments. But at the same time, the railroad man realized the advantage of having a direct line from the Imperial Valley to the coast at San Diego. He immediately teamed up with John D. Spreckels, the San Diego business baron who already owned three local railroads, the San Diego Union, the Hotel Del Coronado, and about everything else of importance to the town. With Harriman as his silent partner, Spreckels began work on what was to be known by historians as the last major railroad line in the nation: the San Diego & Arizona.

Events seemed to conspire against the railroad. Shortly after groundbreak ing on September 7, 1907, the U.S. was wracked by severe depression, and money for railroad construction dried up. Then, two years later, just as construction finally got under way, Harriman died. The new Southern Pacific chief promptly cancled Harriman's contract with Spreckels, which shut off the major flow of money into the SD&A. Spreckels resolved to build the line himself. The Mexican Revolution prompted all the Mexican laborers to leave the railroad job in 1911, and the construction trains were raided and commandeered. In February, 1912, the Southern Pacific used Spreckels for the three million dollars the company had invested in the SD&A. Spreckels fought this suit until it was dismissed in 1916, and the SP became a partner once again. Eventually all railroad operations throughout the U.S. were taken over by the federal government, and all railroad construction was halted. But Spreckels went to Washington and convinced the federal government that San Diego's line was of strategic importance, due to the local harbor and growing naval fleet. The SD&A became the only railroad authorized to operate outside of federal control, and construction resumed. struction finally got under way, Harriman died. The new Southern Pacific

saws fleet. The SLANA occasine use only ratinous autorities to operate our-side of federal control, and construction resumed.

San Diego's great flood of 1916 tore out rails in the South Bay area and in parts of Mexico. By the time the construction front reached the Carrico Gorge, where it would cost four million dollars to build only eleven miles of track, the SDAA had survived more than its share of adversity.

of track, the SD&A and survived more than its share of adversity.

The Carrizo Gorge, which separates the Imperial Valley from San Diego's eastern mountains, is where engineers dubbed the SD&A "the impossible railroad." It required the blasting of seventeen tunnels and the construction of fourteen "side hill" trestles, where one rail was laid on the steep slope and the other was suspended out over wooden supports. Much of the construction took place during the summer of 1919, under the intense desert heat. When Spreckels finally drove the golden spike that connected the line from Seeley to San Diego, Mayor Louis Wilde all but crowned the man who finally gave San Diego its railroad. "You have often heard the remark that San Diego is a one-man town," Wilde said. "Personally, I feel proud to live in

San Diego when it is referred to as a one-man town... This afternoon you can't give our great leader enough glory."

The railroad remained a part of the Spreckels fortune until 1932, when the depression forced Spreckels heirs to sell out to the Southern Pacific. The railroad was renamed the San Diego & Arizona Eastern, and it continued both freight and passenger service until 1951, when the postwar automobile and highway boom killed off the passenger service. Interstate 8 is thirty-nine miles shorter than the railroad tracks between San Diego and El Centro, making transportation faster by truck than by rail. Freight traffic steadily declined and the Southern Pacific claimed a loss on the line of \$1.1 million in 1975. Then in 1976 Hurricane Kathleen struck the West Coast and washed out fifty sections of track, destroyed three trestles, and damaged five others. Rather than pay the estimated \$1.2 million to repair the line, the Southern Pacific applied to the ICC for authorization to abandon it altogether. Permission was denied, after a local hue and cry from shippers, politicians, and railroad buffs. Luckily for the Southern Pacific, the Metropolitan Transit Development Board needed parts of the railroad right-of-way for its trolley, and the MTDB was able to purchase the whole line, after it had been repaired by the Southern Pacific, for \$18.1 million, which is about what Spreckels and the Southern Pacific had originally paid to build it.



(continued from page il)
five months later, the copper market
collapsed, and changes in the grain
market made shipping by truck more
economical. Kyle started losing big

For a short time, the company pulled small loads of various goods from the Imperial Valley, but then two bridges in the Carrizo Gorge east of Jacumba were destroyed by fire, and by June of 1983 Kyle was the unwilling operator of a very short line railroad. According on an independent financial analysis commissioned for MTDB, Kyle's high overhead and labor costs, combined with the collapse of the copper and grain business to the east, rendered the operation a fincancial cripple. The analysis produced monthly loss projections of between \$3200 and \$151,000, depending upon how many trains Kylwanted to run. By late 1983, Kyle wanted out. The company filed a re-quest with the ICC to abandon the line, required action because federal law loosely defines railroad lines as public utilities. "We could have gone through abandonment," explains MTDB's Limber, "but we had a moral commitment to try to continue freight service for shippers who felt it was a necessity for San Diego." The ICC disallowed Kyle's request to abandon the line. Kyle and MTDB eventually dissolved their contract, after Kyle put up \$177,469 in a letter of credit to be used for the eventual restoration of the damaged line in the desert.

MTDB formed a task force to find another freight operator, and it received several proposals. Limber says some of these proposals were from train buffs and some were from wealthy people with no railroad experience who wanted to own a railroad, and there



were a couple of proposals from com-panies with short line railroad experience. Although RailTex had never before operated a short line, the company was selected because "we wanted omeone who had good business sense who would operate it at a profit, and who had strong marketing plans," Limber explains. RailTex fit that bill. Limber is also satisfied with the SD&IV's safety record. He reviews copies of the monthly safety reports that the railroad is required to send to the Federal Railroad Authority, and says there have been no major accidents or derailments

Perhaps not surprisingly, the safety of SD&IV's operations is being scrutinized closely by workers on the unionized Santa Fe Railroad which shares a rail yard with the SD&IV. "We call it a wooden axle outfit," comments Terry Durkin, local chairman of the United Transportation Union, who



whatsoever. Of course the union will try to say we're unsafe — that's to be expected. But the industry has to go along with progress. That's what our operation represents. I don't want to get into controversy with the unions, but they're part of the reason the big

railroads are going broke."

The SD&IV was founded in San
Antonio in 1977 by Bruce Flohr, who for eleven years had been an executive for the Southern Pacific Railroad (previous owner of the San Diego & Arizona Eastern) and later served as deputy and acting administrator of the eral Railroad Administration from 1975 to 1977. San Diego was to be RailTex's first short line railroad, but the company made it clear to both MTDB and the ICC that it would take over the line only if it were free from any prior labor union agreements RailTex knew that Kyle had come in as

### TRAIN

resultant high labor costs had ag-gravated its financial woes. On August 9, 1984, the ICC approved RailTex's takeover of freight service and okayed the company's nonunion stance, and by October the SD&IV was rolling.

"When we came in, this railroad's image was zilch," explains Dick Engle, the general manager. "We wanted a new name, for the purpose of creating a new image. We wanted to start pretty much from scratch." Customers have responded favorably. "The difference is day and night." says Mark Jacobs, general manager of Vitagold, one of the railroad's biggest customers. "It's an in-tangible thing. Service. Kyle stayed with the delivery schedule, but these with the delivery schedule, but these new guys are easier to work with. They're very flexible, they'll come out when we have a problem, and they've even run switches for us on Sunday."

Satisfying customers is the easy part; finding new customers in San Diego is the real challenge. "We can't be rob-ber barons," explains marketing man Mac Irvin. "We don't have the finan-

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cial standing or the monopoly. We have to hold our customers by the hand." Ir vin lives every day in a struggle against the passing of an old era of transporta-tion. In 1925 American railroads moved eighty-five percent of all intercity freight traffic in the nation: in 1975 that figure had plummeted to thirty-seven percent. Highway-borne truck transpor tation has become the bane of the tation has become the bane of the railroad business. "For our predecessors, shipping by rail was the norm," Irvin explains. "There was no interstate highway system. But today, shipping by rail is elective. It makes our job that much tougher and our successes that much more significant." For all the company's enthusiasm and good service, its officers realize that successful — and profitable — freight

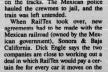
successful - and profitable - freight service here is still a high-stakes gam-ble. Dick Engle calls San Diego "the end of the world" in railroad terms. Most of San Diego's rail freight is brought in by the Santa Fe Railroad from rail yards in San Bernardino, Santa Fe has its own rail customers, including the U.S. Navy, and its daily trains to San Diego move about fifty cars. Approximately ten cars a day are delivered to the SD&IV yard near Fifth Avenue and Harbor Drive, where the Santa Fe picks up cars that are in-variably empty. There is almost no outbound boxcar or hopper car rail usiness originating in San Diego. By historic railroad standards, the in-

bound rail traffic on the SD&IV is imal. Most of the rail cars that the SD&IV delivers are owned by the major railroads and are rented by the ship pers. The regular commodities are grain for Vitagold, Coors beer for the Dan McKinney distributorship in El Caion, lumber for three separate hardwood companies and the La Mesa Han-dyman warehouse, plastic pellets for the Hardy Irrigation Company, and rolled paper to Fleetwood Pacific, a manufacturer of paper plates and bags. The SD&IV also delivers about fifty cars a month to customers in Mexico. These deliveries include tank cars of lard and boxcars of lumber. Engle is excited about a new deal with a joint venture company called Southwest Sunbelt, formed by Portland Cement and Cementes Guadalajara, to export ce-ment from Mexico to the U.S. He says that within the last two weeks they have been moving thirty to thirty-five cars a week across the border, an increase of about fifty percent in SD&IV's

RailTex has been negotiating for an operating agreement with Mexico for almost two years. The company is now paying Mexican tariffs, which fluctuate from week to week. The track currently extends twelve miles south of the border on all forty-four miles inside Mexico when the train hit a car that was sitting

companies are close to working out a deal in which RailTex would pay a certain fee for every car it moves on the

to Garcia, but when repairs on a tun-nel are completed, the line will be open to a point just past Tecate, where it re-enters the U.S. Kyle Railways had had considerable difficulties operating in Mexico. The company's contract with the Mexican railroad that owns the tracks called for a fixed yearly fee, and this became the source of serious disagreements between the two firms. Kyle's trains were fired on in Mexico (which is not uncommon in the U.S.), and the crew was arrested in early 1983





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562 Jamacha Road El Caion • 268-7717 Mexican line, and Mexico will maintain the track. Engle is looking to hire a marketing person who speaks Spanish, in order to help develop more business below the border. He has one eye cast on the brewery in Tecate. For the young railroad, Mexico is a land of opportunity, especially because the SD&IV is the only train operating on the Mexican tracks.

t is close to 11:00 p.m. by the time Jim Scudella and Fred Byle have

dropped off Vitagold's empty hop-per cars in the rail yard near Fifth Avenue and Harbor Drive. The four cars they'll be delivering on the south line tonight have already been "made up" into a train by the two-man after-noon crew, and Scudella backs his 1953 vintage locomotive into them with ease After Byle connects the brake line from the locomotive to the rail cars. Scudella 'pumps up' the train, allowing air pressure from the locomotive's main brake cylinder to fill the line and each car's brake cylinder to a pressure o ninety pounds per square inch. (Passenger trains are pumped up to 110 p.s.i., for faster braking.) In the event of a break in the train, the sudden release of air pressure will cause each car's brakes to be applied automatical-

The order of the cars behind the locomotive is of crucial importance, for it determines how efficiently the two-man crew can accomplish its deliveries. Normally the first car to be delivered is situated directly behind the locomotive, so that when the train arrives at the first spur, the engineer simply leaves the rest of the train on the tracks and pulls the single car behind the locomotive onto the spur for delivery. But the SD&IV operates on the same tracks as the trolley, a special circumstance that affects much of the railroad's operations. Freight is delivered at night, only after the trolley starts operating at thirty-minute inter-vals at 7:15. Since the trolley runs until 1:00 a.m., the freight train cannot leave cars on the main line; that means the order of the cars to be delivered begins at the rear of the train. At each sput at the rear of the train. At each spur, Scudella must pull his entire train off the main line. "Railroading is a big checkers game," explains Mac I-vin, "only you can't hop one car over another."

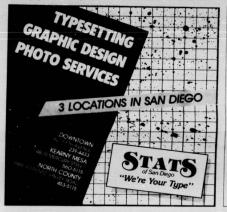
Tonight's lineup, starting behind the locomotive, includes a car filled with cement, then a tanker of lard, and two boxcars full of lumber. The first three cars are all to be dropped off at the border and will be moved into Mexico

the next day; the last car, which is the first delivery, is for Baker Hardwood Lumber Company in National City.

The trolley controller at Thirteenth and Imperial also directs the movements of the freight train. Using a large electronic map of the tracks, he knows the location of every train and the position of each switch at all times. At 10:55, Scudella radios for permission to head out onto the main line. Although the train is moving on the southbound trolley tracks, in trainmen's parlance it is heading "east." To train controllers in the western U.S., there are only two directions: "west," toward the train's point of origin, or "east," away from the point of origin. As Scudella drives the train toward its top speed (on this line) of twenty-five miles per hour, Fred Byle stands at the leftside window of the locomotive cab and calls out the signal lights as they come

The signals are spaced at line-of-sight distances, so that the next one is usually visible as the locomotive passes each signal. The lights will be green, yellow, or red, depending on the condition of the track ahead. If a switch is thrown by SD&IV, the next signal in both directions will turn red, and signals ahead and behind will be yellow. The men call out signals to each other to help guard against one of them being lulled to sleep by the thrumming engines. "We don't bullisht in here." Scudella calls out over the gentle rumbling as the train passes signal 20/K, at the Thirty-second Street Naval Station. "Bullishtting gets you hurt. Railroading takes concentration. I'm planning my moves on the tracks while the property of the prop The men call out signals to each locomotive, is also planning the movements at the next spur. Scudella, at age forty-eight, is one of

the most experienced engineers on the SD&IV. Tonight he's wearing the rubber boots, bib overalls, and checkered shirt of the prototypical engineer, and although his concentration on his work never breaks, he has the capacity to do his job and talk in snatches to a visitor. He says he began working on the Chicago & Eastern Illinois Railroad when he was eighteen, hauling coal to the steel mills of southern Illinois. He quickly rose to engineer, running the 3000-horsepower diesels pulling trains of 125 cars or more. "Safety is the main thing everybody's concerned with," says Scudella. "You can get killed or injured pretty easy." The cold weather







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(continued from page 1)
of the Midwest was particularly hazardous. The cab heaters sometimes
wouldn't work, and spilled coffee would
freeze as it hit the floor. Men would freeze as it hit the floor. Men would become stiff from the cold, hampering their agility on the cars and causing injury or worse. One quarter-inch of ice on the rails was enough to derail a train. "I'd be so cold, the engines couldn't crush the ice," Scudella explains. "I've Like all experienced engineers, Scudella has had collisions with cars.

"You know, at crossings it's always the guy with a carload of kids who tries to beat the train," he observes. He says hitting a care feels like "hitting a tir plate" in the locomotive; you hardly no.ce it. He has friends who goit the business because they couldn't stand the danger associated with the job.

Scudella got out of railroading himself for a while, moving to San Diego to open an automobile repair shop, "but I got sick of dealing with the general public." He hirred on with the SD&IV because "this is a little easier lifestyle, not quite as hectic. It's not as much money, but I'm happier."

In National City, Scudella slows the

them for oncoming trolleys and turn ing the closest signals red, and then moves onto the spur. Scudella stops the train and gets out to close the spur switch so that trolleys can use the track while the freight train is on the spur. Byle directs as the locomotive and its four cars are backed into two other boxcars at the company's loading dock. "Good on the hitch!" Byle calls through the walkie-talkie, and Scudella eases them out and leaves them on another branch of the spur. Scudella backs the train alongside the loading dock, and the car full of lumber is disconnected. After connecting back on to the emp-

ties, Scudella lights another cigar and calls for permission to move onto the northbound tracks. When the switches northbound tracks. When the switches have been thrown and the train is safe-ly back through the crossover and on to the southbound tracks, the switches are closed and locked and Byle climbs are closed and locked and Byte climbs back aboard the locomotive for the run to the border. Pyle is twenty-four, and although he has only worked on the railroad since last July, he is already qualified as an engineer. He was work-ing as a cabinetmaker before, "But I just really like trains and thought it'd be neat to work here," he explains. Dick Engle says Byle carne around asking for a job for six months before Engle final-ly hired him. "The big railroads are let-ting a lot of people go, so I get applica-tions for work every day." Engle says. "Fred didn't have any railroad ex-perience, but he's the kind of man I wanted working for me."

Byle professes to love hustling in and out of the locomotive all the livelong night, and he seems to enjoy the respon-sibility. One major derailment could severely damage such a small company, and a simple lapse of concentration on Byle's part could bring about such a mishap. In his short railroad career, Byle has already performed some be neat to work here," he explains. Dick

car is past the switch. Scudella calls the rolley controller to receive permission to ba. A onto a "crossover" track, which will allow the freight train to move onto the parallel set of tracks. The sput for Baker Hardwood comes off these northbound trolley tracks, but trolleys are still running, so the controller has to be sure the next trolley is far enough sway for the fright train to use the track to back onto Baker's connecting sput. When permission is received, Byle throws the switches. The fault tests on the northbound tracks, "fooling"

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heroics. The night before last heroics. The night before last Thanksgiving, as the train was pushing an empty boxcar down Commercial Street, Byle, riding the point, observed a young man on a bicycle trying to ride across the tracks fifty feet ahead of the boxcar. But his bike's tire skidded in the rail and he paster skidded in the rail, and he went sprawling, along with his fast-food chicken dinner, across the tracks. "He just froze, with his mouth open, staring at the train," Byle relates. Byle jumped down off the car and ran to the man and vanked the bike rider clear. The train, which Scudella had thrown into emergency braking, didn't stop until it had crossed the point where the man's legs had been lying across the

Sometimes the fog gets so thick on this night train to the border that Byle this night train to the border that Byle and Scudella can't see the front of the locomotive. They have to watch for trolley riders scattering all over the tracks after exiting the trolley, and sometimes they have to guard against illegal commuters hitching a free ride north. (The Sants Fe Railroad between north. (The Sants Fe Railroad between San Diego and Los Angeles has a much higher concentration of illegal riders.) Scudella has rearview mirrors in which he can observe the rail cars behind him. One recent night he saw two men running alongside trying to jump on, "but I just goosed it," he laughs. "They didn't make it."

didn't make it."

At the border the three remaining cars are left in the rail yard, and Scudella and Byle don't return with empties to San Diego until the early hours of the morning. By 7:00 a.m. Dick Engle is driving alongside the tracks at the San Diego rail yard, counting the empties before he goes into the office. "People don't realize the accounting process involved in counting process involved in railroading," he says. Once a customer empties a rail car, the SD&IV must pay rent on it until the Santa Fe comes to

the yard and hauls it away. "We pay per diem on all these cars, anywhere from fourteen or fifteen dollars a day for an diem on all these cars, anywhere from fourteen or fifteen dollars a day for an older car, to fifty or sixty dollars a day for these never ones. We can't have these empty cars sitting around for very long." Each day, by about ten in the morning. Engle and his secretary know what cars are awaiting delivery that night and what empty cars are costing them money. By the time the 1:00 p.m. to-9:00 p.m. work crew arrives, Engle med money. By the time the 1:00 p.m. to-9:00 p.m. work crew arrives, Engle will have decided whether they'll be working on the track, helping to service the locomotives, or any of a dozen other jobs. "We're a model operation across the country," he says. "People come in to observe us all the time, because there aren't many successful lines that share both passenger and freight service." Whether or not substantial profits can be wrung from the freight operation is still an open question. "It's not going to be a big moneymaker," remarks accountant Rick Tager, who conducted a comparison." The strength of the first former's just too much more profition." Her light experience.

MTDB. "There's just too much competition." Mac Irvin, the railroad's marketing man, is optimistic about expanding the business, but he's also realistic. "We have a great product, it should be an easy sell, but really it's a very difficult of the expansion." As they years ago, the expansion. "As they years ago, the expansion." As they years ago, the product of the expansion of the product of the expansion of the expansion of the expansion of the expansion. The expansion of the e down and people are expanding inven-tories, we're up against that habit of moving things by truck. A lot of what we're up against are people's attitudes. There's no doubt in my mind that rail service is a necessity for San Diego, and I tell myself there's room for expansion, but Los Angeles is so close, and I-5 and I-15 are so wide."

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# The Tax **Paradox**

Do you cheat or do you pay? A talk with two San Diegans who do a bit of both.

Ralph Stuart cheats on his income Raiph Stuart cheats on its income tax return, consistently, aggressively. He is thirty-six years old, a graduate engineer and a self-employed businessman in the computer field. He and his working wife have one child and live in a worker heave in Del Carre, Palabi modest home in Del Cerro, Ralph says if you counted every penny the family earned in 1984, it would probably amount to about \$60,000. But Ralph instead reported to the Internal Revenue Service that the family's total income was about \$53,000. He figures that his taxes were about thirty percent lower than they would have been had he not done any cheating at all.

"Our total federal income tax liability for last year was \$6259, and in addition to that amount, the amount of social security tax withheld amounted to another \$2300. So that's \$8500 in federal taxes. That doesn't include the state. The state was more than a thousand, and in addition we paid property taxes, we paid sales taxes. we paid hidden taxes in a lot of the things that we buy. So we paid a lot of money in taxes. It's certainly more than I feel I got in services

from the government. Because I really don't believe in their system of welfare. I don't believe in business subsidies. I don't believe farmers should be paid not to grow things at all. I don't believe in the massive military build-up that we have. I think that's actually a threa to the peace. So I don't approve of most of what the state and federal ments are spending my money for.

But what about things like

national parks?
"Sure, I wouldn't object to paying something like ten or twenty percent in taxes of what the federal government currently wants to assess me. But I think that eighty or ninety percent is going for things that are wrong and immoral." So you cheat. What are we

talking about exactly when we say that? Do you earn some money which you don't tell the government

"I used to do that. Years ago I used to buy treasury bills at a discount at the federal reserve bank. The first time I did that I realized the government wasn't keeping any records of the interest they were paying me. So I didn't report it, and nothing ever

happened. Later on, money market funds became more convenient, so I switched my money over to that. and I have failed to report some of that income in the past, but about three years ago they started to cross-check all of the 1099 forms against people's income tax

Did they catch you? "Yeah, they asked for the [back taxes owed], and I paid them. So I think that's a trick that's not going to work anymore. In my case nowadays most everything that I do involves gray areas, rather than flatout not reporting income.

What do you mean by gray

"For example, you go on a trip to Europe and you say that you went on the trip to meet with potential future clients, or to talk with someone about making an acquisition of some computer program. Actually, you went because you wanted to have fun going around and seeing the sights But you can always think up a business reason for going somewhere. And even if you don't ever get any business you can say. Well, I tried.

"I also routinely inflate automobile expenses. And I bough myself a video cassette player and a camera, which I said was for business. I had some work done on my house, and I paid the people

who did the work with business checks and deducted it as a checks and deducted it as a business expense. This year I have a live-in child care person, but she's on my company payroll. Now you have to remember that I own my own business, so when I cheat the business, I'm only cheating myself I think it would be wrong to pad an expense account if you were an employee of somebody else, unless the employer knew about it

You see some clear-cut difference between cheating on your income taxes and cheating an employer? "Oh yes. I don't believe in

thievery."

But this is thievery. "No. It's not. Because I don't have a choice about my taxes. If I don't pay them, the government will send people around with guns and they'll put me in jail. I don't want to go to jail. I don't think I've done anything wrong to anybody else. But I don't feel I should support a system that's actively immoral, a system that pays countries all around the world to fight wars."

But look at the two acts: thievery and not paying your taxes. What's the difference between them? In both cases you're enriching

yourself. Both cases involve lying and deception.
"Yeah, but it's my money. I

earned it. I don't believe that the government owns me and gives me back that portion of my life that I can choose to do with as I see fit. Yet the government comes to me and says, 'You must give us some of the time you spend earning a living in your life.' In a sense, they're asking for some of my life. And they're going to take that and spend it on things which I do not approve of and over which I have no control. When I go to the grocery store. I can buy canned goods, or I can buy unprocessed food and cook it myself, if I think the canned goods are too expensive. But with the federal government, if I think the MX missile or the space shuttle s too expensive, there's really nothing I can do about it."

How would you feel if everybody did what you're saying you do

"I think everyone should, and I think that most people do. I certainly think that most people who are earning substantial incomes — and these are the most productive members of our society, the brightest members of our society — are skimming from their own income taxes or not reporting some income. I also think that's why the IRS tends to be very lowkey and very polite when they first sey and very pointe when they first approach people, asking them for money [owed]. Because they [IRS agents] realize these are the people that make our whole society productive, and if you put them all in jail you would have no one to manage the businesses and no one

to do the highly skilled jobs."

If you could get away with not paying anything and you could do this year after year, would you feel justified in doing that?

"I think so." Not paying anything at all? "Well, it's hard to imagine not

### **By Howard Covina**

and my only alternative would be to leave the country. And I don't want to leave the country. Though I think the United States government is bad, and I think it's doing a lot of bad things with our tax dollars, I think most of the rest of the governments of the world are worse."

Don't you ever have moments when you wonder how much of what you're doing is a matter of matter of greed? You make it sound all very high-flown. But the fact is, it's a principle that benefits you—

There's a six percent sales tax on everything I buy. There's property tax on my home and personal property tax on things that I might own, like a boat. So it's hard to imagine, even if you didn't pay

income taxes, not paying a substantial amount — a couple of thousand dollars a year — in other taxes to the government. Which is really more than enough to pay for

those things that I approve of, like the federal park system, and the

roads, and drinking water, and so

So you'd do it if you could?

"Yes, but there really aren't too many ways to do that. I don't

happen to have the kind of a profession where people are going

to be inclined to pay me in cash.

Therefore the income is traceable.

The system is a very well-organized

form of despotism, with the banks under the complete control of the

government and reporting practically every transaction. It's only hard to trace money to people

who are engaged in illegal business. Consequently, the people who don't pay any taxes at all and who are making enormous profits are those people who are in businesses that

are completely illegal, like alien running or dope peddling."

Are you afraid of the IRS?

"No, I'm not, because I don't think that for what I'm doing they

to not do more?

would ever put me in jail."

But you're afraid of them enough

"That's right. I realize that if I

refused to file an income tax report.

if I openly defied them, they would come around and try to arrest me,

"That's right, but I don't steal from honest people. I don't shoplift from the grocery store. I don't try to cheat the telephone company, even though I don't like the telephone company. They're providing me a legitimate service, and I don't have to buy that service. I don't steal money or cheat anybody who is engaged in an honest business in which they are not trying to coerce me to do something. But if they force me to buy it, or they force me against my will to pay, then I feel I have a right to resist. So I don't feel the least bit guilty. Or if I feel guilty about anything, it's because I don't stand up against the system and say, 'I really don't believe in this, and I'm not going to pay any income taxes on principle. And the reason I don't do that is because the government would put me in jail. And I don't

want to spend my life in jail."

But another aspect of this whole process of cheating is that you are forced to lie and lie and lie — make up expenses and not report some things and sign the forms, and so on. Do you not find anything

negative about that?
"Oh there's a great deal that's negative about it. For one thing it does tend to corrupt people. That's the trouble with immoral laws. The people who are supposed to be the good people of your society are

forced outside the law.
"The other thing that's bad about the lying is it's a lot of work to

# Tax

and stick to it. I spend time figuring and stick to it. I spend time riguring out how to avoid paying taxes instead of spending time on making money. If I spent time figuring out how to make more money, chances are other people would benefit from that economic activity; our society would be a more propressure one. that economic activity; our society would be a more prosperous one. And almost every highly paid person spends a lot of time and a lot of money figuring out how to avoid taxes, whether they spend the time themselves or whether they hire high-priced autorneys and accountents whose time would be mere nign-prices attorneys and accountants whose time would be better spent accounting for a real business or helping people who are really in need. As my tax man puts it, the income tax system is a very, very expensive game for the taxpayer, whether or not he pays his

ric Jones was cheating on his taxes, cheating thoughtlessly, but cheating metheless. "I had a crooked untant," says Jones, thirty-, who is a reporter for a Sa tirree, who is a reporter for a san Diego County newspaper. "He would say, "How much mileage did you drive fic." your work?" And I used to estimate. I would say, "Ge, maybe a hundred miles a week, 5000 miles a year." And he would Jood miles a year. And ne would say, 'Is that all?' And I'd say yeah and he'd say, 'Well, how does 17,000 miles sound?' And I'd say, 'It sounds fine. Does it sound good to you?' And then he'd write it down you? And then he'd write it down and say, 'How much in business meals did you have?' And I'd say maybe \$600 or something, and then he'd look at my income and say, 'You ate more than that.' And I'd say, 'Well, how much?' And he'd say, 'Well, how much?' And he'd say, 'Do you have received and I'd. say, 'Do you have receipts,' and I'd say, 'Yeah, I think I have a bunch of blank receipts.' He'd say, 'Well, how

does \$1857 sound?' I'd say, 'It does \$1857 sound? I'd say, 'It sounds fine with me.' So I went along, more than initiated it. I never had any qualms about doing whatever he said I could get away

He was the first tax-preparer you

re was the first tax-preparer you ever went to?

"No, I had this other guy. But I had the feeling that he didn't know taxes well enough. And then my income started to grow, and about that time some friends started

that time some friends started talking about this other guy, so I switched. But I think the second guy did a lot of crooked stuff." How did you feel about that? "I didn't have any quaims at all. I did it because it saved me money on taxes. And I wanted to save money on taxes.

money on taxes."

Do you know how much you pay?
"I think last year we paid about \$7000 in federal tax.

Does that include social security?
"I don't think so. But I don't even

Does that include social security?
"I don't think so. But I don't even look. We always get money back, because we income-average, or we do something, and so I don't look. To me, the money out of the psycheck is money out of the psycheck and I don't care. See, I didn't mind cheating on my taxes, but I also have no problem with psying taxes. Because I live a really good life and I live in a beautiful place. So to me, it's worth it. Like everybody, I have my thing that I wish my money didn't go to. I don't like defense spending, especially in light of domestic program cuts. But not so much, I'm not compelled by any philosophical or religious reason to want to publicly or privately avoid paying the taxes. And I'm not a ughtwad. It doesn't injure me to have to psy taxes. So why did you cheat?
"I cheated because these guys told me to cheat. Now know, it wasn't my idea. But it's like buying somehing hot ea. Hot know, it wasn't my idea. But it's like buying somehing hot on the street. You don't as guerden the surface was the surface with the control of the street. You don't as guerden the surface was the surf

audits. And also about three years ago, I began to feel uncomfortab about it. As I get older, I examir my life a little more closely, and I try to live more to a code, at unenunciated code it may be, but one in which I can't so easily one in which I can't so easily ignore things. I don't like to cheat. For practical reasons, I don't want to be audited and have to worry about stuff. I don't want to have to

If I spent time figuring out how to make more money instead of how to avoid paying taxes, our society would be more prosperous.

lie. I decided I would rather just pay what I owe."
So what did you do?
"Most importantly, I changed accountants. But this year I also was completely honest on my estimate of my mileage, I said I drove about 5000, which is about what I drove. And my new tax man said, 'That's not very much.' And I said, 'That's what I drove.' And I think that's what's going on my return. With my meals, I made up a figure that was higher (than Eric's true estimate of his meal expenses), and I don't know exactly why I did it. Bu! I think I felt that I have a lot of meals that I pay for out of my of meals that I pay for out of my pocket, meals that I think are business and may not qualify as business, but I still feel I am

entitled to have them. So for the most part I don't cheat anymore. Except maybe on the meals. A little

But why not cheat? Everybody does it. Lots and lots of people do

it.

"That doesn't make anything right. You have to live with yourself."

But look at bargaining in Tijuana. There are certain sinaations where the written rules really don't apply because there's a common understanding that they

don't apply.
"But there's no law that says that "But there's no law that says that bargaining in Tijuana is wrong. There is a law that says it's wrong. There is a law that says it's wrong to cheat on your taxes. And because everybody breaks the law doesn't mean that the law is wrong or right, and it doesn't mean that what everybody is doing is wrong or right.

"The second thing is, the everyment determines how much

government determines how much money it wants. And it gets that money. And if I don't pay that somewhere. That's bow I think of it. So I'm not cheating anybody but

the next guy."

I haven't heard anyone else say

that.
"Well it's true. I don't know what
the relation is between the deficit
and tax cheating. I don't think it's
that big. I think the deficit comes that big. I think the deficit comes from something else. But tax rates are dependent on the revenue. Those are a formula for generating Those are a formula for generating revenue. Poor people pay a certain amount. Rich people pay a certain amount, and when it's moved around, it's moved around within the context of what the final figure has to be. So if the rich guys aren't paying as much, then there's gonna be a higher rate of tax on middle people, or poor people who wouldn't pay a tax are going to

pay."

Is that the thing that bothers you most, the thought that if you don't pay what the government says you

should pay, somebody else is going to have to pay more? "No. That is my response to any kind of argument that 'Everyone

It would bother a lot of people, if they were playing strictly by the rules and being strictly honest, to think there were other people

breaking the rules.
"I would empathize with that:
But that has no bearing on me. You do something because you think it's right or wrong. It's like when you're at an arterial stop sign, and the other guy goes through the stop. He's not playing by the rules, and that's fucked! But does that mean

you go through the stop sign?"

I interrupted you before you could explain why you feel guilty about cheating.

"Because to an extent more now than before I want to live a life that is more examined and more honest And I don't think cheating on your taxes is an honest thing to do. I taxes is an honest thing to do. I don't mean to sound like I'm such a moralist, because I still cheat. But I cheat to an extent that I can feel comfortable with, that I can justify. I can't justify driving 5000 miles and taking off 18,000 miles. I can justify that by IRS standards I maybe ate only 3350 worth of meals, and I took off \$600. There's a bunch of gray in there.

a bunch of gray in there.
"On the other hand, I could have said I took trips that were work-related and not have been audited, but I chose not to do so. For example, I toid my tax man that we took a business trip to Seattle and asked him if we could deduct asked him if we could deduct certain things. He said, 'Was the trip primarily for business? If it is primarily for business? If it is primarily for business, you can deduct the air fare. If not, you cannot, I said, 'It was not primarily for business,' and that was the end of the air fare deduction, which would have saved \$400". You are willing, though, to a structure your life to stake advantage of the tax rules. Like h business.

"Absolutely And we took another

lie, I can justify having paid my taxes.

example, and they deduct their wife and their kids, and they deduct all their share of the expenses. There's nothing wrong with that. I think that's the way business is done. That's what the rules say you can

trip just this past weekend, which was tax deductible. We went up to

L.A., and the primary reason was to attend a conference. So we got to take off 275 miles, two nights in a hotel room, a number of meals and

stuff. And my wife and I agree we'd like to do more stuff like that, which every American does. Every

convention is a tax-deductible

They come to San Diego, for

**Because I** 

go through

an audit.

because I

vacation for an American family.

don't want to

the terrors of

don't want to

do." It sounds as though you believe you should do whatever the government tells you you should do, whether it makes sense or not. "On the subject of income tax, for the most part, yes. I would say that if you want to change the rules, there's quite a good political system with which to do that. The current rules don't bother me that much. Like I said, the premise is that I Like I said, the premise is that I don't mind paying taxes because I appreciate what I get in return."

What do you feel you get?
"Well, I live in a country where I can do what I want to do. The police department takes care of me. I've got roads that are paved. I've got a government that traditionally has cared for people who can't take care of themselves, with welfare, social security, that kind of stuff." You want to be spending your money on that?

"I don't mind spending my money on that. And you know you can only worry about so many things in your life. Taxes are not a

hings in your about a man-hings in your life. Taxes are not a big deal. You two two properties of the properties of the Sto 2000 a year, cash, in income axes. You probably don't spend that much on anything else. "Yeah, but what am I getting in return? Again, I get representative government." You're expressing a lot of patriotic thinking. "Those are the reasons I don't mind paying taxes once I pay them. That's a justification for not being worried about it all the time. Having decided that because I don't want to go through the terrors of an audit, because I don't want to go though the terrors of having does that and paid my having done that and paid my taxes, I can justify having paid my taxes because I think it's not a taxes because I think it's not a terrible thing that they're going to. Unless I start thinking a lot about defense. Then I think it's terrible. Because it's a waste of money. It buys nothing, It buys these assholes in the Pentagon. If I dwelt on it, I would probably get pissed off. But I can't afford the time."

You'd get pissed off, but what would you do?

"Get involved in some reform movement while I continued to pay the taxes. But work within the law. the taxes. But work within the law.

I can't imagine saying, 'I'm gonna
cheat on my taxes so I can sleep at
night.' That would be completely
bizarre. 'I'm cheating because I'm
morally compelled to.' Cheating is

"It is only a moral statement if you're willing to tell your reason publicly. If you're willing to go to jail for it. What kind of moral atement is it if you're the only one that knows about it? That's that knows about it? That's rationalization to me. If you want to say, 'I think it's robbery. I don't think government should have the taxing power, you should make a statement on that."

But people use this argument: if a gunman on the street took your wallet and then asked if you have given him all your money, and you had a hundred-dollar bill hidden in nad a hundred-dollar bill hidden in a secret pocket in your jacket, would you feel as though you were immoral if you lied to him and said you have given him everything?

"That's not got anything to do with it. If you don't want to pay your taxes, don't live here. Go move somewhere else. You do not have to pay income tax."

Practically, you do.
"If you want to live here."

If you want to live on earth.

"Well, no. You could go somewhere maybe. Hide out. You could live in the jungle. People live in this country right now on federal reserves. They build a cabin. They live with no power and water and stuff, and they don't pay taxes, right?"

But it's not a very practical life

"No, it's not a practical choice. If you want to function as a member of society, and every society has a taxing mechanism, then you pay the taxes. Or else you create your own society. Elect another government, one that doesn't spend the money that way. That's what democracy's all about. And that's the reason I all about. And trants the reason I don't feel bad paying taxes, because I have the right to do this. It happens every day in every election in the country. The only reason it doesn't happen more is that people are too lazy and they watch too much TV."

The names of the subjects in this story have been changed.

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## In the Intervals



JONATHAN SAVILLE

San Diego had one of its rare opportunities to see authentic Japanese theater, during the weekend Japanese Cultural Fair in Balboa Park. A tiny company—two actors and a director — performed Kyogen plays, along with a Kyogen-style

adaptation of a mime-play by Samuel Beck-ett. The cross-cultural nature of the event and of the program was matched by the composition of the NOHO company. The actors, Attra Shigeyama and Yasushi Maruishi, professional Kyogen play-ers from Kyoto belong (as is usual in Japa-don and the players of the players of the Shigeyama) specializing in this art, Akira

Shigeyama is in the thirteenth generation of Shigeyama-family Kyogen actors. The director, Jonah Salz, is an American who has lived in Iapan and who founded the NOHO company in 1981. The coming together of the two nationalities and work of the same of the same of the same of the land of the company in 1981. The coming together of the two nationalities and work of the same of the same of the same of the land of the company in 1981. The coming to the two the company in 1981 and provocative theater. Kyogen is the brief farcial form traditionally performed in the intervals of the nature, tragic Noth theater. Its plots tend to involve thefts, deceptions, and bamboulements. Its characters are rickstern (sometimes successful, sometimes on the continues accessful, sometimes on the continues and the same of the same of

control, that the manipulator will be outmanipulated.

The two Kyogen performed by NODA
are typical of the earner Kall Mundushi,
("The Persimmon Thiel") is about a
mountain priest (a"yamabushi"), traditionally represented as stupid and greedy,
who elimbs up into 2 persimmon tree to
feed himself on the fruits. The owner of
the tree spots him there and decides to
have a bit of fun with him, pretending
successively that there is a crow, a monkey, and a falcoin in the tree (these are the
xeript, which is the one traditionally used
by the Shigeyama family). To keep the
cowner from realizing who is really there,
the yamabushi imitates the creatures, goging so far, in imitating the falcon, as to
attempt to fly, with predicable results.
Going on the offensive, the yamabushi
now makes use of his religious powers,
invoking a bal-luck spell to which the
owner pretends to succumb. But when the

vamabushi orders the owner to carry him on his back, the roles are reversed again, and the silly priest gets his comeuppance. In *Uri Nusubito* ("The Melon Thief"),

a thief stealing melons at night is at first scared by a scarecrow, but realizing that he has nothing to fear he makes off with his booty. He returns the next night to get some more melons, but this time the canny farmer has disguised himself as the scarecrow. The thief is now so sure of scarcrow. The thief is now so sure of himself that he uses th "scarcrow" as a partner in practicing a song and dance he is going to perform in a fextival, but when the farmer at last reveals himself, the thief has to take to his heels. In both plays, the theme is "Who is making a fool whom?" — and much of the comedy arises from the folly of those who think that they are in charge when in fact they are not, and from their consternation at the moment of reversal when the true the moment of reversal when the true The droll acting of the two players on the Festival Stage gave these simple stories the warn, rich vividness of true human comedy, yet without the slightest

ries the warm, rich vividness of true human comedy, yet without the slightest touch of naturalism. Each comic gesture or expression hadt formal, stylzed, exaggerated, aestheticized quality soc tharacteristic of Japanese theater; when the actors moved around the stage, they did so with the traditional Kyogen walk, which is almost a ballet; and when the yamabushi sutfeld the persimmons into his mouth, his groans of delight were scored as precisely as an oppera. It was doubtless this mixture of farce and formality, the anties of clowns and the aldoubtless this mixture of farce and for-mality, the antics of clowns and the al-most ritualistic style, that suggested to Jonah Salz and his colleagues that Kyogen actors were ideally suited to Samuel Beck-ett's Act Without Words I (a mime play from 1956). In Beckett's script, a man in a desert is

flung about as though by the wind. He seeks shelter under a tree, which soon folds up so as to deny him shade. He tries to get hold of a carafe of water suspended

which he piles one on another, but always which he piles one on another, but always failing. One reverse follows another; he cannot get shelter or sustemance; all the universe's promises of comfort are first extended, then withdrawn; his ingenuity gets him nowhere; so he determines that there is nothing left but to kill himself But the makiens; impersonal forces. self. But the malicious, impersonal forces that rule reality deny him even this last tranch he has ited the nown to tolds down against the trunk; when he tries to stab himself with a pair of scissors, the weapon disappears before he can use it. At the end, he is so beaten down by the inevitability of frustration and disappointment that he will no longer respond to the deceptive enticements of shelter and nourishment. "He does not move. He looks at his hands." It is Marting for Godor condensed into a few succinct. The NORO version of this Beckett play adhered closely to the script, while giving it broughout the Japanese Hace of the Kyogen acting style. At certain moments, the transformation was more than stylising the succinctance of the control of the succinctance of the control of the succinctance o

scissors was staged in the ritual fashion of schsors was staged in the ritual rasinon or a Japanese seppuku (ritual suicide). The power of the acting, with its immense physical control and its perfection of de-liberate pacing, brought out the clownery and the pathos in a way deeply reflective of Beckett's self-mocking nihilism. But there were necessaries behave in the there were necessaries behave in the there were necessaries behave in the properties. and the patton in a way deeply retrievance of Beckett's all-mocking inhibian. But of Section with the section of the play in the original, the manipulation of the props — the appearance and disappearance of tree, carafa, esissors, and so on — is completely impersonal. They descend from or ascend to the flies, accompanied each time with the sound companied seach time with the sound remains the section of the

garb means that he is to be regarded as in-visible. Yet however much one has inter-nalized this convention, the fact remains that we see a human being on stage, offer-ing the central character a shady tree or a water-filled carafe and then taking them away from him before he can enjoy their benefits. It is not precisely as though we were seeing two persons in conflict: a malicious master and a helpless victim. The stagehand in black is not fully a perstagenand in black is not rully a per-son, not characterized by anything other than his actions, not at the level of human realization of the central figure. But at the realization of the central figure. But at the same time he is not as impenoual, as inhuman, as remote, and as unintelligible as the truly invisible forces which, in Beckett's script, move the props about. In the two Kyogen NOHO performed, we see personal conflict between clearly characterized individuals, jockpring for power. Human beings in their interactions are the object of local observation, eithical discourse, and most theater. But and eithical but metaphysical, included and eithical but metaphysical, included and eithical but metaphysical in the observations the status of man in a universe thoroughly unresponsive to his needs, as universe empty, indifferent, arbitrary, meaning-

less. As soon as this impersonal adversary is replaced, even merely as a theatri sary is replaced, even merely as a literature cal convention, by another numan being, the supposition is bound to arise of the conflict between two wills, that of the slave and that of the master, or that of Man and that of a cold and destructive

This implication subtly distorts Beck-ett's bleak vision. Man, for him, is not ul-timately a will in conflict with other wills, not even a human will in conflict with a divine will, as in Euripides' Bac-chae or the Biblical book of Job. Beckcher or the Biblical book of Job. Beckthe country of the Becktist Everynass is all alone in the middle
of Nothing. In the NNHO production of
Act Without World , the theartical experience (certainly of an American audience, and perhaps of a Japanese audience as
well) contains the suggestion, however
slight and subtiminal, that man is not
quite alone. This is not the Beckett we are
used to, but with its altered perspective
and meaning, the NOHO version of Bect
ett may see more deeply into the way we
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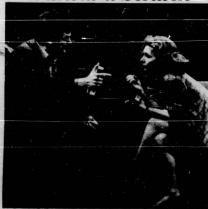
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### Without a Scratch



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In William Mastrosimone's Cat's-Paw, a thinking person's thriller currently at the Cassius Carter Centre Stage, terrorists have held David Darling captive for thirty-five days — and his health has improved. For the first time in years, David

gets regular exercise and eats sensibly. He has lost weight, and because his captors detest second-hand smoke, his two-pack-a-day habit has been cut to one cigarette. Early in the pluy, after a healthy meal of carrot sticks, whole-grain bread, and, as he requested, beef instead of chicken broth, David asks Victor, the leader of the group, if he can kick back with the day's lone smoke. Suddenly, like an ecological

Elmer Gantry, Victor explodes. He rails against the evils of smoking and reviles David for his "sick habit." As he spews out this sanctimonious tirade, Victor opens a wooden box of hand grenades and fingers a few lovingly. If his plan works, the grenades will allow this advo-cate of a cleaner world to blow up the White House

Mastrosimone loves irony. His plays ha-bitually explore the marginal areas of a subject where distinctions blur and contrasting sides strangely coalesce. In his Extremities, a rape victim turns the tables on her assailant and strikes back violently. She returns torment for torment lently. She returns torment for torment and, at least according to the playwright, she becomes identified with the rapist. Car's-Puw attempts a similar union, this time between television and terrorism. Jessica Lyons, for ten years a weekend tel-evision anchorwoman, has the exclusive rights to the "story" of the People's Guard, one of whose members just car-Guard, one of whose members just car-hombed himself and twenty-cight others to death in a Washington, D.C. parking lot. Lyons comes to a warehouse piled high with munitions to interview Victor, a twitchy nerd toe: inflamed with moral zeal to see the hypocrisy of his position; he is so militant for a better world—for cleaner, divine water, in particular. the ax of minimal for a better world — for cleaner drinking water, in particular— that he would gladly blow up this one. Victor needs Jessica and television to jus-tify his motives to the "powerfess" peo-ple. He also knows that his story will cer-tainly be a plum for her career. "I can engineer your very own act of God," he boasts.

boasts.
Shooting through Mastrosimone's ironics is a vein of absurdist humor so dark it's hard to choose between laughing and simply being appalled. Much of the first heart of the control of the contro

of random violence against innocents to bring about fear" - precisely what his cohort Martin did in the parking lot but threatens to refuse the interview if Jessica ever uses the word. He wants a Jessica ever uses the word. He wants a more flattering, "compromise" term, like freedom fighter or urban commando. Later, Jessica reviews his performance, applauding his "sharp and quick" re prompted by the death of twenty-nine copie, it is as if the real stryn happened long ago, and what we are watching is two actors preparing a staged version. The real and the illusory beam in and out. As they haggle back and forth, with each wanting to be the star, a symbiotic, mutual back-seratching e-olves. Desiciás re-portorial objectivity, if it ever existed, is gone. She has become a central part of the historical event. She may even have a say in what happens next.

say in what happens next.

Jessica's transformation from witness to participant is only one of the play's about-faces. A "cat's paw," according to a pro-gram note, is "a person used by another to do dangerous, distateful, or unlawful work." The expression comes from the work." The expression comes from the tale of the monkey who used a cat's fore to rake chestnust from a fire. At first glance, the title doesn's seem to fit anyone. In the end, however, it has touched them all. David Darling, the health nut matget fut, was a pown of the Environmental Protection Agency; he knowingly verified the "safety" of impure drinking water. Martin may not have intended his mission to be suitedal after all, since the FBI suspects that a remote device set the car ablaze. When Cathy, another "soldier cause, learns that Victor may have murdered his comrade, she has second thoughts about her plan. As does Jessica. The play suggests that her producer/husbade encourages her to risk thoughts about her plan. As does Jessica. The play suggests that her producer/husband encourages her to risk everything for truth and/or show biz, even if it could mean unlawfully abetting a federal offense. But if Jessica is a tool of her medium, so is Vctor. The presence of the camera, the prospect of a whole world

watching, causes this former coward to escalate his ambitions. The medium is

escalate his ambitions. The medium is now molding the event.

Cats-Anw has come to the Old Globe from the Seattle Repertory Theatre, where the playwright and director Daniel Sullivan have been working on it to gether for the last year. The first-rate production replaces Peter Parnell's Romance Language, a patriotic potpourri the Globe won't stage until Parnell cleans up its acts. The script of Cats-Pinv also has some rough spots, in particular the relationship between Victor and Jessica, but the play is everything Parnell's isn't. It is tionship between Victor and Jessica, but the play is severyhing Parnell's int. It is timely, thought-provoking, knuckle-whitening—and definitely worth seeing. Along with devising a complex villain whose intelligence and whose cause (the water we all drink) give the play's theme unexpected richness, Mastrosimone demonstrates marked improvement in his ability to create and sustain tension. Too Orien in Extremities, his attempts to orien in Extremities, his attempts to drops. In Cair-Pare, the tension builds inexorably from the "game" of the interview, through one long creacedo, to a conclusion that works pyrotechnically, if not biographically.

Concusion that would be concusioned to the contributions to this atmosphere. Except for plessica's uninspired outfit — a species of nouveau frump no local anchorwoman

would ever wear on the weekend news—
Sally Richardson's constumes are on target. Especially apt is Victor's tweed and
cord combination, yoked by wirnkles stogether. It effectively disrupts one's image
of the typical terrorist. Thomas Fichter
and Alan K. Okazaki's set, lit well in
shades of eerie by Wendy Heffner, appears to grow in danger as the play suppears to grow in danger as the play supp

sive identification an assassin often has for his prey. Jessica "doesn't blink," he says with admiration masking envy, even in the face of soldiers dying beside her in in the face of soldiers dying beside her in a trench or of a woman performing self-immolation a few feet from the micro-phone. Thus until the end, our portrait of Jessica — both first-hand and seen through Victor's eyes — is of one tough Machiavellian cookie. The end, the story, justifies any and all means. Suddenly she breaks down. She "blinks." She is overbreaks down. She "blinks." She is over-come by the magnitude of Victor's mania and refuses to report his proposed demo-lition. Her more, though certainly noble, is completely out of character. All the ev-lence up to now points the other way. The playwright has made the change ap-parently to shere up Victor's motivation, parently in the property of the property of the former consequence with the property of the former consequence has seen his field blink, be-becomes courageous. He has wen their duel and, like Lord Jim, will rectify a previous wrong (with, princially, maior duel and, like Lord Jim, will rectify a previous wrong (with, incincially, major one). Mastroximone may still have the symmetries of Extremities in mind here, in which characters become like their opposite. In effect, Victor and Jessica switch identifies. The change gives the play another irony, but there must be a less tidy way to conclude what has been. The contract of the property of the contract of the cont

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salid, 35.95 to \$12.95 Hours: Closed Tuesday. Open Wednesday through Monday. Lunch, 11:30 a.m. to 3:00 p.m.: dinner, 5:30 p.m. to 9:00

p.m. Although I speak to my friend regularly

on the pbone. I hadn't seen her for a few months; so when my doorfell rang before we went out to dinner. I drew back in amazement. Her normally short-cropped hair, brown in color, had grown and was stylishly cut. Moreover, it was blende. Not brassy blonde, but frosted. Her eye make-up and weight loss added to her new, glamorous demeanor. "Two had a make-over!" she cried. I've read this phrase without giving it mach thought, show the properties of the properties of the properties of the properties of the properties. "Make-over" seems to apply to any change of style or image, and whenever a

person or place changes its look, one now says with lofty sophistication, "I've had a make-over." In a year or two, Madison Avenue will come up with another catchy phrase to supplant this one, but for the present, we have to make do with make-over.

Nor was my friend's altered appearance

Nor was my friend's altered appearance the only evidence of change that evening. Her husband drove us up old Highway 101 to Leucadia, to a new vegetarian usuafood restaurant named Basil Street Cafe, which they spell "Basil Sit," without punctuation after the "t." When we arrived, I recognized it as the site of Da Kine, the then-emporium of "haute schmutz" — high drir masted as laid-back vegetarian restaurant. There used to be a massive, unpatched hole in one of the walls, so deep that you could see the studing beneath; garbage cans placed near

walls, so deep that you could see the stud-ding beneath; garbage cans placed near walls, to deep that you could see the stud-ding beneath; garbage cans placed near the counter revealed the day debris, and the poor lighting, stickly floors, and gar-ter was the poor lighting, stickly floors and the words. The stickly floors are still gar-type and a new name. I held hack, Fracing myself before walking in. Talk about make-overs! The one at Basil St Cafe was more dramatic than my ricinds. The walls had been pathed, sanded, and painted a cool gray blue. Pastel colored prints adorned one wall while stained-glass panels depicting bum-boo trees had been installed in the win-dows. The tables were covered with pink cloths, over which was placed glass that shined with cleanliness. Exotic flowers in round ceramic post looked as though they were salk but proved to be real. There were even white cloth napkins. In the far corner, a potbelly stove still presided, but now a clean, life-size Raggedy Ann doll leaned against it. As we were seated at a table in front of the stove, the lights that studded the ceiling came on and added an

hard wooden chairs were still in evidence, and silverware was hardly the last word in quality, but considering the hovel that had once existed on these premises.

that had once existed on these premises, the effect was astounding.

The menu, too, is not only different but is expanded to include fish and scafood. Steve Bradshaw and his nother, who own Basil St Cafe, how hired che Jeff Huuptman. He trained at Piret's, and thus the food can readily be characterized as pourmet vegetarian and seafood. Dinners, which include both soup and salad, range in price from \$5.95 for steamed vegetarient cost \$1.75 to \$6.95. In addition, a blackboard brought to the table lists the lackboard brought to the table lists the blackboard brought to the table lists the nightly specials. The specials when we dined were seafood crepes (\$9.95), linnightly specials. The apocials when we did not were seafood crépes (59-5), linguine with reliable hearts and sun-dried tomatoes (38-39), linguine with artichote hearts and sun-dried tomatoes (38-39), and reten Mahi Tah with a pine unt succeed to the seafood of the seafood of

vor, except in conjunction with the ground garbanzo bean dip. My friends, who are vegetarians, enjoyed the *mochi* 

because it was unusual. I preferred the half-order of steamed vegetables, also served with soup and salad as 6 dinner. The presentation of the vegetables was very aesthetic. Leafy lettuce was sand-wiched between two plates, the top one of which held steamed broccoli, carrots, celery, and zucchini. This made the vegetables anones to be vorquite from a setables appear to be sprouting from a gar-den patch. The vegetables were steamed to perfection, and this a la carte order, plus a small salad, would make a perfect light meal that would cost under five

dollars.

Our first course consisted of soup. I had a very good lentil tomato, and my friends ordered miss soup that was spicy rather than salty — it was seasoned with cayenne. Both soups were refreshing rather than filling. And we loved our salads: the misst sometimes are specially ads; the mixed sprouts were especially crisp and fresh, the dressings light (choice of oil and vinegar, herbal, and ta-hini), and all the chewing we did satisfied

hini), and all the enewing we did satisfied our oral longings.

Needless to say, by the time our entrées arrived we were really stretching our-selves. However, one of the best aspects of vegetarian dining is that even when you're full, you never feel your heart

hammering because of an overload of food. Of the three entrées, the taste thrill came in the form of a dish called cabene Greek-style — pronounced by everyone there without sounding the "e" as if they were referring to a zone. If you are a word souch, this menunciation may deter you

there without sounding the "c" as if they were referring to a rone. If you are a word snob, this pronunciation may deter you from ordering the dish, but cattore by any other name has never been more gastern than the state of t

missed.

My entrée of Mahi fish (\$12.95) was adequate but not outstanding, due to the

way the fish was cut. I don't like Fish with a brown underside because those brown parts are too fishy tasting. I prefer white-fleshed fish like Ahi or sworffish. The same with pine nuts on the fish was with pine nuts on the fish was and a fantastically wonderful russted postato, but I would not be inclined to order his fish again. Instead I would try the scampi in peets sauce (\$12.95) or the Ice-landic cod (\$75.95).

Our third entrée was linguine with articular the same and a fine and a surface do the same and surface to the same and the same a

to pay for it. Unless you ask for a full order at the Horton Pizza Panda Inn, the computerization of the kitchen doean't permit you to experiment or, like Oliver Purist, to ask for a little bit more. These opposite was true at Basil St. Cafe, where they were most obliging, even though we never received rolls or the tomato sauce on the catzone. We forgave much the contract of the case of the cattern of the ca most applicable somehow to vegetarian restaurants. Our bill came to forty-six dollars without tip, but we had ordered a whole bottle of cider, an appetizer, and an a la carte entrée in addition to our

a la carte entree in adultion to our months of Cafe is open for lunch, as well as for dinner. During the cartier hours they serve frietura, which they refer to as "fancy ornelets," salads, sandwiches, and carrots. We found our dinners to be fresh, innovative, reasonably pried, and generous of portion. Obviously this restaurant is already a ligh that in North County. Some make overs are transient. I hope Basil St Coff is around for a long time. 'D



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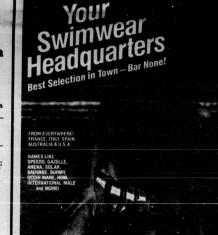
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# On Leon



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JOHN D'AGOSTINO

· -

When Leon Russell took the stage at the Bacchanal last Tuesday night, a ca-pacity crowd emptied its lungs in a col-lective hoot that I swear made the ceiling fans rotate a notch faster. Pressed to-gether like eigarettes in a fresh pack, the audience stopped just short of waving palm fronds at an artist who hadn't had a

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tar boy. The quasi-religious overtones to what essentially was just another rock and roll show didn't end with the audience's adulation. Russell strated out of the backstage area in the midst of his young band, with the supremely confident air of a self-righteous revival minister entering an already rocking tent. Barely acknowledging the crowd, he sat at his modest keyboard setup and glowered back at the faithful. At forty-five, his mustache, beard, and lone mor of hair mustache, beard, and long mop of hair -which had been streaked with gray during

his tenure as musical Rasputin for such rock royalty as Joe Cocker and Delaney and Bonnie — have gone completely white. Color-coordinated with a blind-ingly white suit and shirt and Russell's ingly white suit and shirt and Russell's opsque complection, and accessoried with time-glass shades and an Indigo cowboy hat, the musican's facts made him look every bit the Bhagwan of Boogle as he bounced inte his first selection: a tambourine-shaking, amen-saying, goopel-rock workout that nearly pushed the well-primed congregation over the edge. Perhaps because his career had traced a bell curve that now found him at the slack of the ride. I hadn't anticipated either the fervor of Russell's followers or the visitive of his performance, which would

the fervor of Russell's followers or the vi-tality of his performance, which would maintain a high energy level for two solid hours. The last time I'd seen Russell in concert, he was at the peak of both his powers and his popularity, playing to a full house at the Sports Arens one night in 1971, Russell had taken the back stair-case to rock and roll success, leaving his honetown of Thusa, Oklahoma, is the late Fifties to find his niche in the L. A. music-liz. A substantiated anecotof from those early days has it that one day Frank Sina-tra entered a recording studies and, seeing biz. A substantiated anceclote from those carly days has it that one day Fernk Sinatra entered a recording studio and, seeing a duct-tail collect Russell seated at the pi-ano, made clear his disapproval of the rocker's presence at the studi season. While his growing reputation as a session ployer and arranger was based on his pi-pioer and arranger was based upon the pioer and arranger was based upon most of Phil Spector's classic rock and roll sessions. Later Russell found steady work as a player/arranger on pop hits that included Bob Lind's "Elbasive Butterfly," Herb Alpert's "A Taste of Honey," Carry Lewis and the Phyboys" "This Diamond Ring," and the Byrds "Mr. Tambourine Man" (on the last, he shared guitar duties with Gien Campbell and Jim McGuinn). In 1867 Russell played alongside future employer Delancy Branilett in the house hand for the teachvision pop music program Shindig! Within three years, he had

recorded an album in collaboration with guitarist Marc Benno under the name Asylum Cheir, toured with Delaney and Bonnie; overseen, Cocker's recording of his "Delat Lady" — in his studio; and formed his own record label with British rock entreprenur Denny Cordell. Returning in 1970 to the instrument on which he'd been classically trained since the age of three, Russell played piano on, wrote musical arrangements for, and personally organized Cocker's manic Mad Dogs and Englishmen tour — an outing that would make Russell as big a star as his boss. his boss.
Russell hit San Diego in 1971 at full

his boss.

Russell hit San Diego in 1971 at full strake. His debut sold abum, Leva Russell and the Steller Proplet. Was rapidly following suit. On the stage's curtained backfurp, tiny lights formed a large, cartoonish outline of the top hat that had become his usofficial trademark during the Mad Dogs tour. Seated at a white grand plane, Russell led group that the property of the Rective in mood and lad-back in execu-tion, his popularity wande, and in the mid-Seventies, there was speculation that he made more money from George Ben-son's mega-selling, 1976 version of his ballad "This Masquerade" than from his own albums. After some hit-and-miss af-fairs (including a duo effort with his singer-wife, Mary McCreary), in 1976 Russell again took to the cowpoke trail. first recording an album with Wille Not on and later forming a bluegrate band.

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For the last several years, I had avoided attending Russell's occasional concerts. There are few more pathetic sights than the spectacle of an aging, paunchy rock star pounding out perfunctory renditions of the property aftertaste of Russell in his heydray, when his rather-ratting because of his low-ley show-marship, death-malk impassivity of the property aftertaste of Russell in his heydray, when his rather-ratting because of his low-ley show-marship, death-malk impassivity of the property of the propert

remained nearly motionless and completely expressionless as he galloped through several blues, country, and rock standards, including two Ray Charles oldies — "I've Got a Woman" and "You Don't Know live" — and a redurbished vension of "The Tennessee Waltz." "Russell's set was carefully seeded with and not surprisingly the crowd severits and the second severits of the second severits and the second severits of the second severits. The latter benefited from an irresistibly funky reading that, due to Russell's current instrumentation, recalled the blue-cyed soul style of Michael McDonald. Given its new arrangement and the addition both of synthesizer and some jazzy transition chorots, a reissued "Back to the Island" could be a terrific way for Russell compared to the stand could be a terrific way for Russell reprint the country of the second severity of the second

the recorded version will forever sound to me like a church hymn. Continuing what was becoming a trib-ule to the music of others, Russell slowed things down with the most affecting in-terpretation I've yet heard of Danny O'Keefe's 'Good-Time Charlie's Got the Blues," then chugged through an up-tempo version of Bob Dylan's I' Takes a Lot to Laugh, It Takes a Train to Cry' tempo version of abot Dylan's it lakes a
Lot to Laugh, it Takes a Train to Cry'
that dissted any previous covers. By the
time he'd pumped the band throughtime he'd pumped the band throughself and the Skeiter People, Russell also
add sensitively covered the Stones' plaintive "Wild Horses" and the chestnut
'Georgia," and the gig was beginning to
sound like a study in Russell's influences.
It was at this point that the band surrendered the stage to Russell for a brief solo
stint. There had been times during the
concert when his new-fangled keyboards
stint. There had been times down in the
spotlight, the demonstrated how in the
hands of a master the piano can beautifully orchestrate a song. Sticking to ballads for the solo spot, Russeli performed
'Over the Rainbow' (ves. Air one) and
his cum "Lady Blue" and "A Song for
You."

You."

The oldies kept coming even after the band returned to the stage. A rowdy, double-time run-through of Wilbert Harrison's "Kansas City" preceded an

appropriately funky assay of Sam and Dave's "Hold On, I'm Comin" "(sung by appropriately tunky assay of sam any appropriately funky assay of sam and powers "Hold On, I'm Comin" "(sung by Russell's diminutive bassist), a ponderiously slow, proper version of the traditional "Amazing Grace" that would have pleased a country preacher, and a jumping treatment of the late Hank Williams is considered to the same of the late Hank Williams is considered to the same of the late Hank Williams is country and the late of the same of the late of music in his current repertoire, is that the veteran is not so much exploiting his catalogue as recharging his batteries or: the music that inspired his best and most successful recordings of the early Seventies. Before attending this concert, I would have snickered at the suggestion that Russell might soon return to form. But after hearing him at the Bacchanal and witnessing the rabil recepting yet him by a turneway audience, it wouldn't surprise that the supplies the supplies the properties of the supplies the supplie



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### **Moore and More**





- A 12

The drip, drip, drip of female "buddy" movies some years back — Julia, The Turning Point, and, from France, One Sings, the Other Docent' — never developed into the steady downpour some people were praying for; hardly a puddle to the ocean of male "buddy" movies. This development, or lack of it, has set up a situation where some kinds of (mostly

female) moviegoers are expected to be scrapingly grateful for any crumb thrown to them. We should not be surprised if instead we hear a renewal of thetoric to do with "second-class citizens," etc. Of course these kinds of moviegoers (and special-interest group to feet negets of the country of the country

of Just Between Friends as being a crumb; better to speak of it as having some. The largest of these, and I hope I will not be misunderstood, is Christine Lahti as one of the two titular friends. More precisely, she is already established as the mistress of the other one's husband More received, the is already established where the control of the

anonymous old lady who is all too clearly unaccustomed to hearing a word like "isobar" spoken in public. "isobar" spoken in public.
Some viewers, too, viil experience a certain hesitancy in accepting a TV news reporter as a very credible representative of Dorothy Parkerish independence and rurevenence: quicker to crack wise. The fact that she is not an anchorperson will not be seen as a mitigating circumstance. After all, an anchorperson is what she dearly longs to be — a new and different and feministic sort of anchorperson, we have no doubtbe — a new and different and feministic sort of anchorperson, we have no doubt, but what that sort would be is not clear from her blooper thereon when "Middle East" comes out "Middle West"). And it is depressing, somehow, to consider that a movie starring Mary Tyler Moore (as the other feminists). other friend), and written and directed by the co-creator of her old TV series, would

elect to fall back on the same old lam-poons of TV anchorpeople (no less broad) played here than Ted Kaighis Tod Baxter). The move has trouble enough as it is exapting the shadow — or rather, glare — of felevision. In peromatily con-sition striving to be a soap opera. Cer-tainly the scene of outright farce when the members of the romantic triangle first the members of the romantic triangle first

the numbers of the romagnic manage first come together in one spot, with consequent stumbles over the doersill and dropped forks and so on, give good reason to want to strive to be something else. But the comment death and inconvenient pregnancy are little else than TV-movie-of-the-week hyperbole.

Moore henself deserves credit, in content to, any Barbra Streisand, for her willingness to share the screen with as strong a feminien figure as Lahit but not, and very much like Streisand, for sharing, the marriage bed with the much too young, much too chiselled, and incidentally much too uncharismatte Ted Danson. (One wonders how much livelier the chemitary might have been, how much any much too undershow much livelier the chemistry might have been, how much cleeper the drama and sticker the moral-topic the drama and sticker the south of the common and the control of the common as the degree of the common as the common close relative of Moore's hypertense homemaker in Of Moore's hypertense homemaker in Moore's hyperfor Moore other, home of the homemaker in which the tought-aking and free-thinking, news woman seems determined more by decree than by nature. The actress's adoptness as a light comedienne is still in plenty of evidence, as when utilizing the electric dishwasher and garbage disposal as punctuation marks in a domestic spati. But the emphasis there must be on Right. Darker tones clude her entirely, despite an oral cavity that surpasses the large-mouth bases, surpasses even Saily Field, in its approximation to Tragedy's Mask.

The vast majority of movies these days seem to fall into one of two categories: those that are as bad as expected and those that are not as bad as expected. (As distinct from a minority item like Just Between Priends: not as good as hoped.). David Seltzer's Jacus lands triumphantly in the not-as-bad-as. The initial situation is really quite errite, grounded as it is in something so nearly universal as the Pygmallon implate. A fourteen-pear-old mis-

fit — academically "accelerated," a devo-tee of classical music, a connoisseur but not a collector of insects — is the first person to lay eyes on the new girl in town (in her tennis togs, and of course in slow-motion: she's a smasher). The meeting takes place near the end of summer vacation and before she can have heard any-thing of his reputation, and with just enough time for him to have indoctri-nated her with his bias against the "sunated ner with mis bias against the "su-perficial" (a key concept with him) and his catch-phrase, "Keep an open mind" — particularly applicable, for example, to older-woman-younger-man relationships (the girl, like the rest of the hero's class-(the girl, like the rest of the hero's class-mates, is sixteen.) But sure enough, once school is back in session and she is let loose in society at large, she turns out to think that something as "superficial" as cheerleading sounds like it might be "fun," as well as a good way to meet new people and be accepted. One of the peo-ple she meets and is accepted by is a foot-hall claver.

pie she meets and is accepted by is a foot-ball player.

The football turn of events is not nearly offer and the football turn of events is not nearly offer and the football turn of the movies (especially lately, even though out of season, in The Best of Times and Wildcats), and the runty hero's suicidal entry into the athletic argan turns this would-be Woody Allen into a juvenile Jerry Lewis. The least that can be said is that he is not a success in this arena, a commendable releast that can be said is that he is not a success in this arena, a commendable re-straint even though there is nothing re-trained, or remotely respectful of the rules of the game, about the actual disas-ter that befalls him (with further recourse to slow-motion). Even at that, the movie finds a way to end on a freeze-frame of him with his arms raised above his head. (And the crowd, of course, goes wild!) The gap between movies and sports, with slow-motion and freeze-frames as impor-tant stepping stones, seems to grow nar-rower all the time.

The portrait of high-school life on the whole is a little thin and undercharac-erized, as though the portraitist must



have been out of school for a very long time; and even his keenest observations tend to be benignly blunted. But he — Seltzer, another writer and first-time director, like the above-mentioned Burns — does some nice things under both his hats. The scene in the laundry room between the girl and the footballer, to kill time during a washing-machine cycle, is quite a lengthy conversation by movie standards, with no sense of hurry and with numerous changes of direction, almost theatrical in scope and tempo. Never mind that it follows after an overhave been out of school for a very long (Never mind that it follows after an over obvious gag about an Osterizer without the lid on.) The scene at choir practice,

first place, affords a deft summing-up of several complicated relationships in one zigzag camera movement. And the locust motif, aside once again from its basic unusualness, has quite a touching payoff, with the creaturest seventeen-year life cycle held up as a dwarfing frame of freed in the complex of th

**VISORS** 

rather his film didn't get — in the recent Oscar poll (thus not making up for the merit-votes he didn't get in the first place, merit-votes he didn't get in the first place, or, as Spielberg must have explained it to himself, the envy-votes that avoided him on purpose), would be advised to wait for the next movie Spielberg himself has di-rected. The Money Pit, though it bears the Spielberg production emblem, was di-rected by Richard Benjamin. Then, too, there is always the chance, worth stalling there is always the chance, worth stalling for, that the next movie directed by Spiel-berg would be a better candidate for merit-reviews, too. The opening of this one in Rio de Janeiro (at carnival time, naturally, which American moviegoers must be under the impression is year-round) is rather a surprise for a movie that one had been led to believe was about

round) is rather a surprise for a movie that one had been led to believe was about a New York couple (Tom Hanks, Shelley Long) and their comical travals in fixing up million-dollar dream house. But it requisites prologue might have been part of the troubles that delayed the movies scheduled Christmas release — or rather, part of the intended soution to them. Getting off on the right foot is vital to a comedy, much more so than to a tragedy, much more so than to a tragedy, much more so than to a tragedy, much more so than to a tragedy which can afford to put off making you for the south of the sou

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### **OUARTER NOTES**

### AMERICAN BALLET THEATRE: GISELLE

4 12

I saw the opening-night performance of the American Ballet Theatre's Giselle, with Alessandra Ferri in the title role and ABT's artistic director, Mikh..il Baryshnikov, as Count Albrecht. It was a wonderful performance, not ideal in all respects, but sufficiently lovely to make it clear why this is the oldest classical ballet still produced (it was originally performed in 1841). director, Mikhail Baryshnikov

(it was originally performed in [841).

Girell perserves some of the most typical elements of most typical elements of most typical elements of performance in spire of their time-bound quality. Young, innocent, trusting, doorned Gielle is the archetype, the fragile Romantic heroiter, you will Romantic heroiter, you will Romantic heroiter, you will be the spirely performed to the performance of the performance heroiter, you will be the performance of the performance lively choruses (in La Sonnambula) and "folk" dancing (in Giselle). The hero, Albrecht, is Byronic. A disguised nobleman, he wins

Giselle's affection, but when it is revealed that he is already engaged to be married to the prince's daughter, Giselle goes mad and dies. Byronic sin (here the mildest possible version of Byronic sexual corruption) leads to Byronic guilt and remorse: in the Albrecht wanders into the forest to deposit a repentant wreath on Giselle's lonely

wreath on Cibel's lonety

At this point another

By Atthis point another

Romanie motif is introduced:
the supernatural. The spirit of

Giselle has joined a company
of Wills, dead maidens
frustrated in their love who
haunt the forest and take
engeance on the male sex by
causing all men they find to
dance themselves to death. The
knelly wood, the maidens in
the forest and take
emerging out of the ambiguous
world of nature, so beautiful,
so cantiching, so mysterious, so
dire— it is a pure Romantic
vision, utterfy dated, yet at the
same time calling up in the
audience's mind emotional
responses not tied to any
period or tradition but
universal is unconscious. universal in unconscious experience. The picture of Albrecht, driven to spectace dancing by the revengeful Wilis and their relentless

pale, dead, gentle, feather-light Giselle, in the misty forest near the maiden's grave, is an unforgettable theatrical icon, an archetype of the theatrical imagination, as deep, as deathless, and as original as Hamler addressing Vivik's deathless, and as original as Harnlet addressing Yorick's skull in the graveyard, Don Quixote Ulting at the windmil. A lide and Radames singing their final dect in the tomb, or Coccipies with his bleeding eye Coccipies with the bleeding eye Coccipies with preserves these deathless traditional elements along with others that some balletomacas are nostalgically

genre. They are bad acting and clichés because they designate emotion rather than sing it, so that it is possible for a dancer to use them gracefully and dramatically without any inward

This is certainly true for most of the ABT dancers, including Baryshnikov himself. Indeed, it must be said about this superb dancer that his technical brilliance far outshipse his earling skills and his technical brillance for outshines his acting actilis and that the breathtaking beauty of his style is not accompanied with any great depth of suthentic feeling or any overwhelming ability to create and project character. One would have to look to Brik Bruhn or Rudolf Nureyev for a proflound revelation of conflicts, his mortal international conflicts, and the con-tact after the adolescent arrors and irresponsibilities of act one. The dancing itself—most of it comes in act two—was of it comes in act two — was incomparable; but the mime, which dominates act one and reappears at crucial dramatic moments in the second act as well, was purely external in Baryshnikov's use of it. One



naracter. The mime of Romantic balle can, however, be redeemed—
as it has been redeemed in the role of Giselle by such dancers as Alicia Markova, Margot Fonteyn, Gelsey Kirkland (alas, one of Baryshnikov's casualties at ABT), and now Alessandra Ferri. Miss Ferr

achieved a perfect fusion of character and dancing, not only because she is admirable only because she is admirable technically (though at certain points last week she avoided some of the most daunting technical challenges of the role, no doubt reserving them for the future development of her already excellent technique), but also because her identification with the innocent, delicate, ardent, pathetic, and ultimately noble-

hearted girl seemed so deeply felt that even the most conventional gestures, both of dance and of mime, were suffused with the potent reality of Giselle's inner experience of herself and of the world. Her mad scene in act one (so reminiscent of the mad scenes of Romantic opera) had true frenzy and pathos. But it was in act two that she (like all dancers of this exquisite role) had the chance to demonstrate

her sense not only of character but of that almost mythical aspect of Giselle that transcends individual element, freed of the body floating like the forest mist fragile, translucent, with a grace unbound by gravity or friction. It was spirit in which the individual passion lived on, her love for Albrecht; yet the passion was transformed and purified, its contingencies removed, all resentment and self-pity pruned away, until nothing was left but the love that loves for the sake of oving, to protect and to

Whether Albrecht desarved this total forgiveness and self-sacrifice (for Giselle dances with him and sustains him until the hour for the Wilis'

the question. The ballet is Giselle's; it is what she is and what she becomes that has made it a classic not only of dance but also of the imagination and the heart; and Miss Ferri conveyed with consummate sensibility the essence of the role, the human capacity to ennoble oneself through undemanding. generous love that does not depend on the worthiness of the loved one.



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### LETTERS

29.8

continued from page 3)

The "redevelopmen" of downtown San Diego is, at best, a joke. In the past, downtown use on downtown San Diego is, at best, a joke. In the past, downtown use on cleanup, but at least there were businesses operating, people employed, and tax monies being generated. Now there are stores and shops whose owners are stores and shops whose owners are stores and shops whose owners are store their goods (with a five exceptions) so they in turn can pay the high rentis; stores and shops that go in and out of business at an alarming rate. There is the Gaslamp or a failure. Regioning over all of this is Horton Plaza, which looks as though it was fashioned after backdrop scenery from the Chespride Opera.

Most alarming of all is the rapid disappearance of the things for which San Diego was famous. The clean air, the clear skier, the slow-paced, inexpensive lifestyle, the was epent all or most of their lives here should take notice of the fact that this city is being raped and plundered by outside interests who are no more concerned with its an expent all concerned with its several concerned with its s tinued from page 3)

wettare than the man in the moon, people who have come here with their cold, crude, rude ways and seem best on destroying this economy just like the economies of the places from which they fled; most likely the very same people who scornfully referred to California as "the land of

sunshine, fruits, and nuts."

It is probably too late to stop what has been started. History proves time and again that the barbarians usually win. True San Diegans may have to be content with remembering the way it was. Dan D. Whitehead San Diego

Essentially Pagan

ESSENTIALLY PURGET.

I was shocked and upes by what I hope was an unintentional religious slar. The article on page one, section two ("Highlights of careful or the public of the property of Paganism. I know; for most of the past five years I have been essentially Pagan and am quite familiar with the beliefs.

essentially Pagan and am quiet familiar with be beliefs. Woodcoism is a religion in itself. Woodcoism is a religion in itself. Woodcoism is a religion in itself. Woodcoism is a religion with the weight of the woodcoism is a religion with the woodcoism in the woodcoism is a religion has, so my knowledge, any relationship to Paganism includes either is offensive to me because of the woodcoism is of the woodcoism in the woodcoism is the woodcoism in the woodcoism in the woodcoism in the woodcoism is the woodcoism in the woodcoism in the woodcoism is the woodcoism in the woodcoism in the woodcoism in the woodcoism is the woodcoism in the woodcoism in the woodcoism is the woodcoism in the woodcoism in the woodcoism is the woodcoism in the woodcoism

powers through dedicated believers, not through using the meager life force of a slaughtered animal. To Pagans, life and nature

animal. To Pagans, Iff and nature are holy.
Please consider printing an open apology to San Diego's Pagan community, We, and our Wiccan personal properties of the properties

misconception should mar its pages. I was impressed with the overall accuracy of Stephen Mayer's descriptions of the origins of both was called to the origins of the origins of the weed of the origins of the weed of the origins of

Became Attached

Regarding Jeff Smith's article
"Wired" in the March 27 issue:
Without my cable, it'd be "Anne's
Story" (March 27) for sure. Never
go out anymore. Never have to.
Kern Taylor
San Diego

Did MM Wed Cop or Gob?

Judith Moore's reprise of the decade 1945-1954 ("The Big Boom," March 20) contained Boom," March 20) contained many reminiscences for me. Thanks for the delightful chronology. Especially enjoyed Harry Truman's salty remarks about MacArthur. I was in Washington when "Mac" strutte down the avenue. Harry was righ on.

on.

With regard to Norma Jean
Dougherty (Marilyn Monroe),
wasn't her first husband an L. A.
cop? Perhaps he was a seaman as
well. As a Hollywoodian, I seem
to recall he was a policeman.
DE. Briggs
San Diego

End The Torture

End The Torture

I feel that it is very wrong for your conditions to the second of the

A Bunch Of Carp

The ancient Romans had a saying that, loosely translated, asked: "If the cops are policing us, who is policing the cops?" want to ask a similar question: who criticizes the critics? God knows, in this part of the world, least, they need it. I think that we have here some of the worst criti in the country, and I'll explain

The jobs of a film critic or

and whether the musicians or artists do wonderfully or passably well. In general, he should let us know have they compare with other films, plays, operas, ballets, concerts, puppet shows, and so on. With this information, we could attend the show or a later one is the same series, or whether we'd be better advised to stay home and watch TV or knit. For such

critics. But what do we get here in San Diego? Self-aggrandizement first and foremost, in massive dozes. Saide remarks about trivial slips, sometimes occupying the bulk of a review. Useless data, such as the number of times X did this or that, the length of a performance to the nearest minuse. What the director or conductor used to do in his be-frature, and lost of digressions for the said of speak, selfing us, in effect, "Look what I know. effect, "Look what I know (probably, what I've just looked up) that you poor ignorant readers

up) that you poor ignorant readers don't."

I do not begrudge the good free scats that critical pressumably get for all the shows they wish to attend, but I do beject to two abuses of their privilege. One is that they rarely provide the sound objective (or even subjective) information that we readers need to help us decide what to attend. And the other is the depressingly negative effect that all those carping and mit-picking reviews. carping and nit-picking reviews eventually have on our cultural scene. A trupe of local arists full of youth and enthusiasm, maybe, and perhaps but short of experience — does its best to put on a good show: its efforts are local to the control of t understandably, not to return next season. And we, the citizens of this good county, suffer as a

consequence.
Editors: please engage some better, fairer, nicer critics next season!
Gianna Oscuro
La Jolla

### City Lights

### Junk Feud (continued from page 4) scrap metal.

Anderson, age seventy-three, calls himself a mechanic and a recycler. His

neres, cuis not accepter. His nechanic and accepter. His nechanic and accepter. His nechanic and him an eventor. The county calls him every month to see how much junk he has gotten rid of. Anderson has until August to clear his yard, under a court order, or pay a \$50 fine. "He says that it all good stuff," says county the same state of the same state o

ceither to store the junk properly (covered or in a building) or get rid of it. If the violator refuses to cooperate, a handred-folder (catalon is written, followed by a second covered or in a building) or get catalon is written, followed by a second written, followed by a second covered by the company of the fines, says lyfnal, but some salwager resist at any cost. "They see it as giving in to their neighborn, he says. The codes enforcement department must enforcement department must enforcement destructions of junk collectors is a low-priority item. So the county, in an effort to beef up conforcement, is trying to enforcement, is trying to enforcement, is trying to enforcement, is trying to enforcement, is trying to consolidate all the riff-raff consolidate all the riff-raff regulations under one department, which will have the authority to remove junk and then bill the owner's for the service. After eight months of having meetings with each other, the different departments have proposed that the codes enforcement that the codes enforcement department be put in charge of junk, the sheriff's department take over the removal of junk cars on private property, and the California Highway Patrol continue towing abandoned vehicles on the streets and

Complicating the problem, for both the county and the owners of worthless cars, are recent changes in the state's hazardous waste regulations.
"You can't just take [wrecked carsl to a crusher anymore. cars to a crusher anymore," say Vyhnal, explaining that the exhaust system, lead weights on the tires, and batteries must first be removed. These items must be properly disposed of, which means, according to one towing company, paying \$1000 a cubic yard to ship them to disposal company in

\$1000 a cubic yard to ship them to a disposal company in Las Vegas. The result is more people hoiding on to junk cars or dumping them on someone else's property. The big problem, though is the need for more employees, according to county staff. The sheriff's department says it can't start towing junk cars with its present personnel. with its present personnel. The codes enforcement with its present personnel. The codes enforcement department currently has five full-time inspectors to the code of the code o

Your Waitress

nothing in return. So that's what she did, all the while bemoaning the "unfairness" of the law and the fact that "overnight I had lost both my business and all my savings."

After the required legal documents were signed and turned over to the ABC, Basler says, she was officially hired by Kirkpatrick as the Jelly Bean's manager. But she soon found this, too, was against another ABC rule that prohibited a licensee from prohibited a licensee from hiring as manager any person who doesn't meet the same requirements as a license holder. Exasperated, Basler next attempted to work at the Jelly Bean as a volunteer. But

Jelly Bean as a volunteer. But a month ago the attorney for the two women nixed that notion after discovering the arrangement was a violation of state labor laws. So since March 1 Mary Basiler has been working at the Jelly Bean under the other particularly the state of the stat

future. "Our problem isn't with the ABC; they're only enforcing the law," she says. "And while we could appeal the actual law in the courts, we don't have enough money to pursue it."

to pursue it."
Even if they did, there's little chance they'd succeed.
The ABC's Pere Case says the
law in question has been on
the state books for nearly the state books for nearly twenty years and has survived "a number" of challenges— all of them unsuccessful. "And while our job is to enforce the law, no matter how we personally feel about it, in this case I think the rule is a good non." Case saws. "And it. one." Case says. "And in regard to the Jelly Bean, my question is, did she really get out? That's why in cases such as this, we periodically check to see if everything they tell us is true or not."

#### Suds Alfresco

(continued from page 5) baker Wally Dolirer drinks an occasional beer in the parking let after work with "the local yokels," as he calls them. Although Dohrer describes some of the men as "going backwards for the last fifteen years," he says that an open can of beer does not sutematically, make someone can of beer does not automatically make someone a nuisance. "I'm responsible," he says. "I here a house and kids. I don't live in the bushes sees the han as a potential infringement on his tights and an overblown solution to something that's "mot all that big a problem."

Susan Golding says she's not sure how serious the problem is either, but she would like to district in its restultration efforts. The ordinance would give the sheriff's department

give the sheriff's department authority it currently doesn't have but might need in the future, she says

-Paul Krueger, Neal Matthews, Thomas K. Arnold, and Brae Canlen



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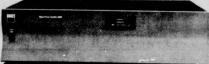
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#### Section 2

### **Events, Theater, Music, Film**

### Weimar. **Images**

Bouhaus. The Magic Mountai Siddhartha. Bertolt Brecht. The Cabinet of Dr. Caligari. In the fifteen dizzying years known as the Weimar Republic, Germany's writers, filmmakers, composers, and artists put a lasting avant-garde stamp on twentieth-century culture. As if intoxicated with creativity, intoxicated with creativity, Germany between the wars nurtured some of the most experimental art making in history. And like a drunk, it rollicked along in spite of increasing threats to its

existence: a desperately floundering economy and growing crowds who may have found the new art bewildering but had discovered another kind of enthusiasm. — Narism. Hitler's accession to power in 1933 ended the Weimar years and began something that annihilated every value the artists cherisbed, as well as many

artists cherished, as well as ma artiss cherished, as well as many ratiss themselves. Looking at Dr. Erich Saloman's photograph of Posts, Academy of Arts, Berlin, 1929, it is impossible not to ask what these people did during the war, and what was done to them. (Saloman himself fled to the Netherlands but found only a temporary haven, He, his wee, and his younger son perished at Auschwitz.) Auschwitz.)
(continued on page 10, col. 4)



### The Chief Delineator

"I never he to show him any of my drawings," says Ling Bo. "He had a natural kindness for Oriental students and a great liking lot Chinese Citize. He conside the field of architecture know the name Ling Bo, but who han't heard of Frank Lloyd Wright, the man Bo first met in 1946 and under whom he was to study for the next twelve years! The sixty-mire seried Ling Bo. The seried sculptures and drawings at the Athenaeum Music and Arts

Library.
Po was born in Peking in 1917
and began to study art as a child,
first under his mother, then as a nine-year-old prodigy in the school of master artist Chao Ho Cheng. These studies continued until Po's acceptance as an architecture student at the

Central University at Chungking. In 1945, when he Chungking, In 1945, when he was twenty-eight years old, P. ocame to the United States, one of three students institute to participate in a student exchange program inaugurated by Franklin Roosevelt, who was hopeful of cooperation between China and the U.S. in the anticipated was with Japan. Po elected to study at the Art Institute of Chicago, and one year later he met Wright. The famous architect had himself amous architect had himself lived in Japan for the six years between 1916 and 1922, an experience that critics say influenced his use of long horizontals, extended eaves, and

intuitement of the state of the

techniques he employs are at the forefront of the medium. None of his works are "architectural," however, although they retain the studied precision of a highly trained craftsman, with striated, precise angles and curves.

Ten of Ling Po's sculptures, two

ranging in size from three inches to three feet, are included in the Athenaeum exhibit. Although he has chosen not to include any architectural tenderings, a number of his abstract and landscape drawings will also be on view. Po will attend the opening reception tomorrow, Friday, April 4, which begins at 7:30 p.m., and the works will remain on view through May 17. Exhibition hours at the Athenaeum, located at 1008
Wall Street in La Jolla, are
Tuesday through Saturday,
10-00 a.m. to 5-00 p.m. For more information phone the Athenaeum at 454-5879

- Dinah McNichols



### The View From Ground Zero

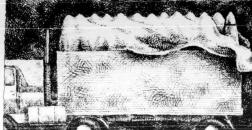
It was early one recerit morning when the sound of a siren ripped through the walls of my apartment like the murder weapon in a Brian DePalma film. Rising in pitch, the intense whine penetrated the thin shield of my slumber to take root in my imagination. Reaching an equilibrium between conscious searched its data banks to searched its data banks to identify the sound and finally did. Startled awake by the realization, I botted upright. It was an air raid siren, like those I hat heard every Monday noon throughout my childhood whenever the civil defense folks tested their equipment. Only this was Friday, I sat on the edge of the bed, my eyes reluctantly adjusting to the dark, and began sifting through the random bits of information being tossed across my synapses by a sleepy brain. Khaday, Libus, The Soviet Union, Retaliation, I

recalled that the previous day a colleague had quoted the experts who have poised the Doomsday Clock at three minutes to midnight. The three minutes must have passed while I slept. I listened for a muffled boom, shattered windows, I didn't know quite what. My heart pounded as the siren intensified. . . then downshifted. It wasn't an air raid downshifted. It wasn't an air raid siren at all but a cheap motor scooter winding out as it climbed the hill next to my apartment. Relieved but still agitated, I walked into the living oom and looked out the room and looked out the window. I saw people driving to work, students pumping their bicycles toward classes at UCSD, two or three joggets, a couple of elderly women chatting animatedly while between them animatedly white between them a child in a stroller played with a thingamajag. There was dew on the cars and shrubs, a slight breeze waffling the eucalyptus leaves near my balcony. A dog ambled down the road, checking out sprinkler heads and tree trunks. A woman in a busines suit wrestled with her car coo There had been no blinding death-flash over San Diego. It

from various quarters and the fact that the arms race is in the news every single day, I hadn't until the other day truly dealt with the possibility of a nuclear holocaust. I don't feel guilty about that. No one wants to think the unthinkable, especially when there's so much good music to hear, so many places to see, good people to visi with, delicious foods to eat, love to make, films to argue about

money to make and spend, stupid TV shows to rag on with friends, jokes to share. Unless you were in Hiroshima or Nagasaki at or around the time of their holocausts, the threat of of their holocausts, the threat of atomic warfare is not a real one. Nuclear war is just one of those meaningless terms you hear bandied about by the media, like economic index" or "Dow

about the Big One, telling friends that in the event of a nuclear attack, I'm going to for one of those old-fashione wooden desks like the ones one's ever really going to push that little button, right? And even if someone does, it'll be t



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### Dance

Folk Dances are held each Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining! Phone 449-4631 during business hours.

Dance Students at Mesa College perform in the school's nineteenth annual dance program today, Thursday, April 3 through Saturday, April 5, with performances each night at 8 in the San Diego City College Theater at Fourteenth Avenue and C Street, downtown. For ticker information shone and C Str ticket info 560-2738.

information, phose 44-5191.

"Dance Festival," the San Diego Area Dince Allance hosts in fifth annual performance series in fifth annual performance features performance features performance performance features performance performance features performance features performance performance features performance performance features performance p

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

"Dance Flight," an open studio for participatory freeform-style dancing is held every Friday at 9 p.m. at Total Workour Studio, 1105 Second Street in Encinitas. 481-6921. The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2818 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-2215.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617.

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

Co-ed, Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-0446.

International Folk Dancing is held each Wednesday, 7 p.m.; no experience and no partners are necessary for the classes, held at the Balboa Club Building in Balboa Park, For details phone 569-4955 or 422-5540.

### Music

Symphony, guest conductorividintel joseph co

Choral Concerts, the twenty-four member Kirtheler Vocalemembel, traveling from Kirel, West Commany, performs twice locally, on Fiday, April 4 at noon, the group will sing in noom C-227 in San Diego City College 1C. San April 5, the ensemble performs at 7 p.m. at Northminater United Presbyerian Church, 4324
Clairemont Meas Boulevard, to bath concerts. For more information phone 230-2456.

of all of Beethowen's piano trios this Friday, April 4, 7:30 p.m. Trios 8, 9, 11, and 2 are featured in the program, held at the First Unitarian Church, 4190 Front Street, Hillcrest.

Jazz, the Steve Feirabend Jazz Trio (with piano, bass, and sax) performs Friday, April 4, 8 p.m., the BookWorks, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

Mair, Free. 793-793.

Madrigal Singers, the twelvevoice Roger Wagner Chorale,
called by Leopold Stokowski
"second to none in the world"
and by Sugene Ormandy "the
finest chorus I have ever
conducted," performs Saturday,
April 5, 8 p.m., Foint Loma
Nasarine College chaple, 3900
Lomaland Drive, Point Loma.
222-6474.

Classical Guitarist Fred Benedetti performs works that range from renaissance compositions to modern selections Saturday, April 5, 8:30 p.m., Words and Music, 3806 Fourth Avenue, Hillcrett. For reservations phone 298-4011.

Pianist Cecil Lytle and violinist Janos Négyesy perform an all-Beethoven program, featuring the Sonata in A Minor, the Sonata in C Minor, in the next Bosendorfer series concert, Sunday, April 6, 3 p.m., Mandeville Auditorium, UCSD. 452-3229.

### TO LOCAL EVENTS

of organ works by Motart, Bach, Bessi, Peeters, Franck, and othen, Sunday, April 6, 7:30 p.m., First Presbyterian Church, 320 Date Street, downtown. 232-7513.

Baroque Trio Sonatas by Vivaldi, Handel, Telemann, and J.S. Bach are performed by the Allegro Quartet on Sunday, April 6, 7:30 p.m., College Park Presbyterian Church, 5075 Campanile, College Park, 582-8480.

Journal Marilyn Rue Joins the Pacific Chamber Ensemble in a program that includes Richard Wagner's Siegfied Idyll, Samuel Barber's Knoxille: Sommer of 1915 (with Rue as soloist), and Haydn's Symphony No. 86, Monday, April 7, 8 p.m. Westminater Probybrerian Church, 1598 Talkor Street,

"Jarr Live," the jazr ensemble (with drums, keyboards, bass, apercussion) Speed of Sound, which has just released its first album, performs on Tuesday, April 8, from 8 p.m. to 10 p.m. in the San Diego City College Theatre, downtown. The live performance will be broadcast over KSD5 (88. 3 PM), as well. Free admission. 230-2481.

'Video '86," the San Diego Art Institute in Balboa Park sponsors this juried show, which continues through Saturday, April 5. The winning videos will be available for viewing during the Ari Institute's hours of operation. For

"Rape Awareness Week," the film Sandakan 8, a fictional look film Sandakun 8, a fictional look at violence against women, screens today, Thursday, April 3, 530 pm, and 8:25 pm,, and the documentary Rethnicing Rape, about "date rape," will be shown a7:45 pm, at the Ken Cinema, 4061-Adams Avenue, Kensington, sponsored by the Rape Crisis Center, 233-3088.

"Political Film Series," the "Political Film Series," the ninth annual film series continues with Andraej Wajda's 1977 work, Man of Marble, a story of a young Polish (fin director's efforts to government-made," worker's hero." The 160-minute work, shown in Polish with English subtritles, will be shown Friday, April 4.7 ps. m. room 107. Third Lecture Hall, UCSD. Free. 457-2016 or 472-4450.

\*\*\*\*\*Pect to Real Film Series,"
Mariel Hemingsway and Eric
Roberts star in this week's
featured film, Star 80, which is
followed by a discussion of
sponsored by San Diego Mesa
College. The film and seminar
take place Friday, April 4, 7 pm.,
noom G-112 on the Mesa College
campus. For details phone
\$60-2797. Free
\$60-2797

Museum Film, the hour-long film To Find Our Life, which depicts the annual journeys of the Mexican Huichol Indians to a Mexican Truichol Indians to a sacred desert spring for rituals that involved the ingestion of peyote, will screen Saturday, April 5 and Sunday, April 6, 1 and 2:30 p.m., Natural History Museum auditorium. Balboa Park.

"In the Name of the People," the 1985 Academy Award normines (Best Feature Documentary), made by Alex Drebsler and Frank Christopher, which depicts up close the civil war in El Salvador, screens Saturday, April 5, 8 p.m., First Unitarian Church, 4190 Frost Unitarian Church, 4190 Frost Uniterian Church, 4190 Frost Uniterial Church, 41 information on the showing, which is a benefit for the Central American Information Center, phone 262-6489.

Travel Film, Maria Madser, produces and narrates her film Jewel of the Mediterranean, shown Sunday, April 6 at 1 p.m. and 3:30 p.m., San Diego City College Thatter, at C Street off Twelfth Avenue, downtown. 230-221.

"Evening Film Series," the sixth film in the Martin Sconese retrospective is the 1978 work, The Last Wafte, a raping of the 1976 Thanksgiving Day farewell 1976 Thanksgiving Day farewell Francisco; it screens Wednesday April 9, 730 p.m., Shewood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-6267 or 454-5241.

### Lectures

"Family Life Education for Peace," considered "a must for everyone concerned with children growing up in a nuclear age," this three-day course at SDSU includes fourteen workshops with educators, authors, and therapists. An opening address is by Rodrigo Carazo, president of the United Nations University for Peace, which will be held Friday, April 4, 8 p.m., and workshops begin on Saturday, April 5, 832 e.m. to on Saturday, April 5, 832 e.m. to Mary May 3). For specific topics under the president of the Saturday of

265-581 or 223-3721.

"The Cities of Roman Galatin," the local chapter of the Archaeological Institute of America presents a side-illustrate of Linear Parkers, a visiting professor from the State University of Grown the State University of College. He will speak on the Roman conquest of Galatia and the resultant social/cultural effect on the native Selecutif, Ceftic, and Hellenic peoples, Friday, and Church of La Julie, 627 Genrer Street, La Jolla, Free, 453-8099.

"Stings, Arock, Plaischner, Miss, Traks," the La Jolla Museum of Contemporary Art sponsors a four-part lecture series on public art and public art sponsors a four-part lecture series on public art and public art critic Jeff Kelley, includes a slide presentation on environmental art issues; it is held in the minimum's Shewood Auditorium-Following Kelley's presentation, misseum director Hugh Davies, and UCSJ Steart Collection director Mars Deede will join four furction of the public series of the series

700 Prospect Street, La Jolla. For series and individual ticker information, phone 454-3541 or 454-0267.

"Rape Awareness Week," on Saturday, April 5, at 10 a.m., panelists that include author Judith Rowland (The Ultimate Judith Rowland (The Ultimate Violation), deputy district atrorney Gloria Michaels, attorney Judith DiGennaro, and detective Frank Zellmer discuss "Justice for Rape Victims." The symposium takes place at room 200, Western State Law School, 2121 San Diego Avenue, San Diego, 233-3088.

Avenue, San Diego, 233-3088.
"Happy Birthday, Crystal Pier,"
the Pacific Beach Historical
Society offera a falled presentation
on the pier, which will be surely
years old this April 18, Saruday,
April 5-1 pm., the banquer
noom of the Copper Skiller
Restaurant, 877 Homblend
Street, Pacific Beach. Free.
272-6655.

"Ceramics, Fiber, and Jewelry
Now," artists Les Lawrence, Jaye
Lawrence, and Jane Orcover
present a multimedia talk and
presentation Sunday, April 6, 6
p.m. to 8 p.m., Reflection
Gallery, 8371 La Mesa Boulevard,
La Mesa. For reservations phone
697-8750.

697-879.

Nicaraguan Turmoil a discussed by San Deeps City College journalism tecker Glen Roberts in his talk, "The Other pursaism," and registered nune Barbara Davis will address. "Health Care in Nicaragus," Health Care in Nicaragus, Sonday, April 6, 730 p.m., sponsored by the Humanist Association of San Deeps. The Roots Cultrail Center, Golden Hill. 460-5301.

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# ...the British simply lost the art of cussing a real blue streak."

"The conquering Normans looked down upon the crude Sexons and scorned their language. Then in the 16th century, Henry VIII broke with Rome, and, bit by bit, the British simply lost the art of cussing a real blue streak.

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ercury between 805 and 163, next to Bonanza

SATURDAY, APRIL 5 8:30 UNTIL MIDNIGHT



**Dance Movement** Workshops
with Doreen Amelia, M.Ed., M.A.
Dance Movement Thoraget

Exploration through Dance: A personal
graded workshop incorporating dance, denoing wise and
galated caphorant. A works of eight Webendard worming,
7:09-20 ym beginning dani 8 - May 28.

Dance Improvisation: Express yourdel
creatings in 20le and group works Lee ments; tall of of first
Santanes, April 1 and the "MoveMechan"

Dance Movement Workshop for Couples: Discover your individuality while creating your relationship. Saturday, April 19, 136-4-00 pm.

### 1986 LÖWENBRÄU CREW CLASSIC



Enjoy sand, sun and fun at the 1986 San Diego Lowenbrau Crew Classic, April 4 and 5 on Mission Bay. Watch more than 1,800 collegiate rowers from the U.S., Canada and Europe competing in the first regatta of the rowing season.

Best viewing: Crown Point Shores and Vacation Isle.



April 4 1:00-4:00 pm April 5 6:30 am-3:30 pm

hbou and Mesa Distributing Co., Inc., Pepsi Coca Bettling Co. of San Degis NNy6, S. Spaure Pinza. Propey's, Great American First Swings Bank, /Tithune Publishing Company, Intercontinental Hele!, Confidence Foundation, Greater San Degis NNy6. Spaure Propey's, Great American First Swings Bank, /Tithune Publishing Company, Intercontinental Hele!, Confidence Foundation, Greater San Degis Sports Association, U.S. Navy, The Hartley Company, STAGEC, Captain & Ns., William Robinson, Nature Powdopment Company

i's line-up with an rance by ABC's Nightline is upont anchorman, Ted I, Sunday, April 6, 7:30 t the Civic Theatre, 202 C downtown. For ticket ation phone 239-0149.

speak at the next "Brown Bag" series lecture, Monday, April 7, noon, in the museum's Hewett Hall. For details phone 239-2001.

"Palaces and Palace Life among the Classic Period Maya," SISU anthropology professor Joseph Ball will speak on seventh- and eight century social structure and organization in the Yucatan, Monday, April 7, 730 p.m., Athenaeum Music and Arts Libray, 1008 Wall Streer, La Jolla, 454-8572

"Caving: An Introduction to the World Underground," the Pack Factory offers a continuing series of slide presentations, engine of series and rescue maneuvers. This Square One Adventure caving program is held on Monday, April 7, 730 p.m.; the Pack Factory is located as 143 South Cedino in Solana Beach. Free. 755-7662.

"Encounter with a Green Giant: The Voyager Fly-by of Uranus,"

Warren James of the Jet Propulsion Laboratory will speak on the prob's recent encounter with the planet — what questions were answered, what were ratised — in a free lecture, held Tuesday, April 8, 7:30 p.m., Reulen H. Fleet Space Theater and Science Center, Balbou Park. 238-1233 x213.

"Nuclear War: A Modern Dilemma," the USD lecture series ends with an address by Paul Wohlmuth entitled "Is

Nuclear War Inevitable, or Is There Hope for the Future?" on Wednesday, April 9, 7 p.m. to 8.30 p.m. in room 206-A, Manchester Conference Center, USD. Free. For reservations phone 260-4585.

"Liberty and Justice for All,"
Minoru Yasui, who was the first
Japanese American to challenge
legally the forced internment of
Issei and Nisei during World War
II, will be the UCSD Regent's
Livers on Wednesday, April 9,
8 p.m., room 108, Peterson Hall

### IN CONCERT



Wayland **Flowers** and **MADAME** 

Friday, April 11 8:00 & 10:30 pm at Cafe Del Rey Moro (Balboa Park)

Ticket prices: \$15.50 in advance \$18.50 on day of the show Tickets available at: Sears, 32nd 5t. Naval Station, Peacock Alley and all

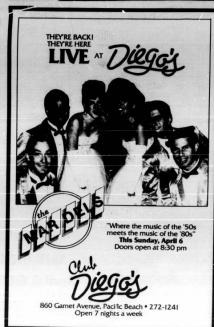




**Catch Your** Council On TV

San Diego City Council Meetings

Cox Cable - Channel 25 Southwestern Cable - Channel 30



### TO LOCAL EVENTS

the free talk, phone 453-3120. "Afghanistan The Continuing Struggle." Robert Peck, deputy assistant secretary for South Asian affairs in the State Department, will present a dinner address at the next open meeting address at the present of the present

### Radio/TV

"To the Lighthouse," Great Performances presents the away Performances presents the award-winning film adaptation of Virginia Woolf's quasi-autobiographical novel Friday, April 4, 9 p.m. and Sunday, April 6 at noon, KPBS-TV, Channel

Two Half-Hour Programs

beginning at 6 p.m., Ansas Brigge hosts Black Male: An Endangered Species, while at 6:30 p.m. Black Women Today is broadcast. Both programs air over KPBS-TV. Channel 15.

Baseball Opener, the Padres play their first series of the new season against the Dodgers on Monday, April 7, broadcast at 1 p.m. Game number two airs Tuesday, April 8 ar 7,30 p.m., game three is played on Wednesday, also at 7,30 p.m., and the final agame of the series is scheduled for

Special

at the museum, or work in the visitor center. The 9 a m. class begins Saturday, April 5; if you're

A Famosa Slough Bird Watch and identification workshop will be held Saturday, April 5, 9 a m. Meet at the corner of West Point Loma and Famosa boulevards in

#### OCEAN FRONT HOTEL/SPA IN MEXICO **BAJA \$99**

Per person, based on double occupancy. Includes all taxes and tips.

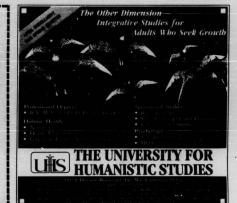
Offer good with this ad through June 15 excepting Memorial Day weekend.

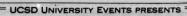
3 days, 2 nights - 2 dinners, 2 breakfasts, 1 lunch - Open bar
with domestic drinks, during bar hours ALL YOU CAN DRINK FREE!





We are halfway between Rosarito and Ensenada. Take the toll road south to the La Mision exit. Go north one mile on the toll free road and you've arrived. 1-706-685-9152 1-706-685-9158





THE UCSD FACULTY CHAMBER MUSIC SERIES



Mozart: Quartet in D Major, K.575 Bridge: Quartet in E minor, (1906) Brahms: Quartet in A minor, Opus 51

APRIL 12, SATURDAY, 8:00 P.M. MANDEVILLE AUDITORIUM G.A. \$15.00, UCSD ST. \$5.50 UCSD Box Office: 452-4559



Point Loma. For more detail phone 224-0261.

CISPES, the Committee in Solidarity with the People of El Salvador, kicks of a pertition campaign and picnic this Saturday, April 5 at 10:30 a.m.; Balbon Park's Morley Field. The signatures, part of a national "Stop the Bombing" campaign; are targeted for the Forty-doring cangassismal district. 231-4984.

Psychic Fair and Metaphysical Conference, the Alexandra Institute sponsors this two-day affair on Saturday, April 5 and Sunday April 6, 11 a.m. to 7 p.m. Free hourly lectures are held from 11 a.m. to 5 p.m. both days, and admission is free. But the path to onlightenment is sometimes lined

than 200 practitioners of palmistry, astrology, tarot, et cetera, charge for their words of wisdom. The fair is held at the Mt. Vernon Inn, 501 West Mission Avenue in Escondido. 287-8029.

Crafts Fair, the third annual Encinitas arts and crafts fair, with more than 150 booths, entertainment and rides for children, three bands, and food galore, is held Sunday, April 6, roon 9-30 am. to 4-30 pm. on Second Streer, between D and Fatters in Encinitas, of course. For more details phone 735-3333 or 735-7711.

San Diego Nukewatch, the Peace Resource Center wants you to know about national Nukewatch Truck Watch week

(April 6 through 13), during which efforts will be made to observe and document the observe and document the observe and document the form of the decision of

Nature Walk, the Canyoneers of the Natural History Museum sponsor a free, ninety-minute hike through San Dieguito County Park Sunday, April 6, 2

In Person

"Living Writers Series," UCSD Faculty Member and poet/art critic David Antin is the next guest speaker, presenting a "talk-poem" on the subject of poetry and poetes, today, Thursday, April 3, 7 p.m., Scripps Cottage, SDSU, Free. 265-5237.

"A," the final section of the epic work by San Franciso poets Louis and Celia Zukovosky - arranged for four voices and Handel's harpstchord works - is performed by Becky Roberts, Chuck Cody, Bill Luoma, Bradley Westbrook,

and Dorothy Roberts, and David Dramm performs original compositions also, today. Thursday, April 3, 7:30 p.m., the RockWorks, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Feez, 755-7375. A second Feez 755-7375. A second performance of A will take place performance of A will take place performance of the Will take place perfor

Standup Comic Steve Mittleman, a veteran of Late Night with David Letterman and the writer of such lines as "I'm the kind of guy whose twin sister forgot my birthday" and "I set the house on fire when I was a kid and got sent to my noom," turns un at the tire when I was a kid and got set to my room," turns up at the Comedy Store, Friday, April 4 and Saturday, April 5. Show times are at 8 p.m. and 10:30 p.m. The Comedy Store is



### Free Concert IAN TRACEY

Cathedral Organist Liverpool, England

Sunday, April 6, 1986
7:30 pm
Performing on the 5,508 pipe
Centennial Organ
"... predicted to become the great
recitalist of the decade"—London Times Music by Bach, Mozart, Reger, Franck, urufle, Peeters, Peschetti, Bossi and Howells Co-sponsored with the San Diego Chapter, American Guild of Organists

Masterclass: "The Art of the Toccata" Monday, April 7, at 7:00 pm - \$12.50 at the door FIRST PRESBYTERIAN CHURCH Fourth Avenue at Date, San Diego, 232-7513 Child care - Doors open at 6:30 pm - Offering

### **GAME OF LIFE-YOUR MOVE**

A personal enrichment seminar



Enjoy the game of life · Attract the perfect players · Play by the rules · Roll your own dice and

**BE A WINNER!** 

Saturday, April 12, 9 am-1 pm \$40 at the door · \$30 if preregistered by April 8 3rd & F Street, 2nd floor, Chula Vista Presented by Judy Van Valkenburgh For more information call 575-3460

This fun-filled experience will demonstrate, through lecture, participation and discussion, how YOU can

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Farm Zoo

• Fresh & tasty nuts, dried

· Unique handmade gifts

· Farmer's Daughter Gift Shop · Feed the animals in our

### TO LOCAL EVENTS

located at 916 Pearl Street in La Jolla. For reservations phone 454-9178.

Poetry, Seacoast Poets, a group of roctry, Seacoast Poets, a group-eighteen area writers, host a poetry reading (and anthology party) on Sunday, April 6, 1:30 p.m., Coffee, y-the-Sea, 1953 San Elijo Avenue, Cardiff, Free, 436-1231.

"An Evening with Mark
Twain," actor Bill Brinsfeld
performs his one-man re-creation
of the writer, entitled Humor and
Reminiscence, Sunday, April 6, 7
p.m., the Book Works, Flower
Hill Mall, 2670 Vta de la Valle,
Del Mar. Free, 755-5178.

Opera Chorus Auditions for the 1986-87 season, which includes such works as Puccinis Traco, Bellini's Norma, Rosani's II Barbiser de Singla, and Wagner's Der Flegende Hollender, will be held in rooms 204 and 205 of the Casa Del Prado in Balboa Park. Dates are Menday, April 7, Tuenday, April 8, and

Wednesday, April 9, 7 p.m. to 10 p.m. For scheduling information phone 232-7636.

Comic Ritch Shydner, who Colum rote. And the lagsbestern is going to allow the insensity defense plea, it should make room for the double-long dared feet, and "Jodge, he double-dag dared me, and, well..." in on stage from and, well... it on stage from Sandy, April 13. Sharing the stage will be Rom Jones and Flame. Show times are at 8:10 pm. on week nabbe and at 8 pm. and 10.30 pm. on Fridsis Jones of the Sandy S

The Second Annual San Diego Laff-Off, with sixty-four aspiring local comedians, is hosted by the Improv. The second round of the competition is held on Tuesday, April 8, 8:30 p.m. The

483-4520. The Improv is located at 832 Garnet Avenue in Pacific Beach.

### Sports

Jugglers and Unicyclists are invited to join the International Jugglers Association for free workshops, held each Thursday, 6:30 p.m. to 8:30 p.m., Federal Building, Balbsa Park, Beginners are especially welcome, 293-3480.

Baseball, the Padres play an exhibition match against SDSU today, Thursday, April 3, 7:05 p.m., San Diego Sradium, For ticket information, phone 283-4494.

Morgan Horse Show, the San Diego Morgan Horse Club hosts its fourteenth annual event, with competitions (for professional and nonprofessional adults, children, jumping, English, and Western),

as well as opportunities to talk with trainers and tour the barns. Show hours are friday, Apol 4, 8 am, 10.4 per and 7 pm, 10.850, 4 am, 10.4 pm, 20.2 pm, 10.850, 4 pm, and 7 pm, 10.950, pm, 20.0 pm, 2

The Shell Game, the thirteenth annual San Diego Lowenbrau Crew Classic changes venue this year, from Sail Bay over to Fiesta Bay. More than forty-two clubs from around the U.S. and Canada will row from Crown Point Shores to Dana Landing, competing against current Point Shores to Dana Landing, competing against current defenders, the Washington Huskies, on Friday, April 4, from 1 p.m. to 4 p.m. and on Saturday April 5, from 6:30 a.m. to 4 p.m. Viewing is free; good spectator areas are Vacation ble, Crown Point, Fiesta Island, and Dana Landing. 222-0336.

Soccer, it's the last home game of the regular season for the Sockers, against Dallas, held at the Sports Arena on Saturday, April 5, 7, 35 p.m. For ticket information phone 224-4625.

Auto Racing, the El Cajo

Speedway in augurates us 1986 vesson on Saturday, April 5 with an open house and free practice from 10 am. to 4 pm.; a 150-lap enduto race (for which there is a gate fee) varies at 7:30 pm. Take the Bradley off-tamp off Highway 67 at Gillespie Field, in El Cajon. 448-8900.

Juggling is taught in a four-session Saturday class, beginning April 5, from 10 a.m. to noon in front of the Federal Budding in Balbos Park. Norah Bosth leads the class, and discounts are available for children and seniors Bring three bean bags if you've gor them handy. 235-9063.

Co-ed Ultimate Frisbee Fans are invited to join a new league just starting up this Sunday, April 6

### This Saturday, April 5 and Sunday, April 6 11:00 am-7:00 pm—both days!! psychic fair

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THE RADIANCE TECHNIQUE"
Free introductory workshops
Saturday, April 5 · 10:30 am
Midway Books, Midway Town Center
Sanday, April 6 · 7:30 am
Institute of Oriental Medicine, Hillicrest

Ruesday, April 8 · 7:30 pm Terrace Office Complex, Miss The official Relid Program" Johnson, A.I.R.A., Certified Instructoreservations and Information 483-7488 or 469-1329



THROUGH

#### PARTICIPANTS

Artiste

Alice Aycock Mary Mary

George Trakas

Jeff Kelley, University of Texas, San Antonio Mary Livingstone Beebe, Director, Stuart Collection at the University of California, San Diego

Sally Yard, Art Historian and Critic Hugh M. Davies, Director, La Jolla Museum of

Ronald J. Ongrato, Senior Curator, La Jolla Museum of Contemporary Art

In a slide lecture and a panel discussion, the symposium will focus on several issues related to environmental art produced n relationship to its site.

SATURDAY

**APRIL 5. 1986** 10-00 A M -

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MUSEUM NON-MEMBERS \$10

La Jolla Museum of Contemporary An 780 Prospect Street La Jolla, CA 92037

Friday, Saturday and Sunday 10 a.m. to 5 p.m. Monday Closed For Museum informat

call 454-0267

### 

America's Original Comedy Showcase



Fritz Coleman

The 2nd Annua

### San Diego Laff-off

Monday, April 7 ed by XTRA Gold Emcee, Dan Spring

Tuesday, April 8
Hosted by Channel 8 Emcee, Sun Up's, Jerry G. Bishop

... the search is on for San Diego's funniest person! For entry info, stop by the Improv. Judges include: **Budd Friedmann**, founder of the Improvisation. **Jim McCawley** of the Tonight Show, Chris Albrecht, HBO executive; and **Danny Robinson**, show business agent.

Appearing April 8-13
Rifch Shydner

Special Appearance Jay Johnson and Bob Tuesday-Thursday & Sunday \$8. Friday & Saturday \$10.

> With each dinner entree purchased Sunday-Thursday, receive a complimentary pass for a future show Doors open at 6:30 pm for dinner. Call for reservations

832 Garnet Ave., Pacific Beach, CA (619) 483-4520

### The Duel in the Streets continues...





### **TOYOTA GRAND PRIX** OF LONG BEACH April 11-13

The boys are back in town...Mario Andretti, Danny Sullivan and the rest of the CART/PPG Indy Car crowd...set to renew their battle in the streets of Long Beach.

TICKET HOTLINE (213) 436-9953 Tickets also available at the Grand Prix Box Office

SPANISH DANCE COMPANY has a refined fiercenes April 11, Friday, 8:00 p.m. Mandeville Auditorium G.A. \$10.00, Students \$6.00 UCSD Fac/Staff/Sr.Cit. \$8.00 UCSD Box Office: 452-4559 ADDRESS NAME OF THE PARTY OF THE PARTY OF presented by UCSD University Events Office

show times on Fridays and Saturdays at 7:30 p.m. and on Sundays at 2 p.m., at the playhouse in the Vineyard, on East Valley Parkway, at Rose Street in Escondido. 746-6669.

"Flippered Friends," youngsters in kindergarten and grade one may register to attend this class, held Sarutday, April 5 8:30 a.m. to 11 a.m., Sea World, 1720 South Shores Road, Mission Bay. 222-6363 x2452.

Theater, the Saturday Play Company presents The Adventures of Nyfrm the Sprite and Dometer's Daughter Saturday, April 5, 11 a.m. at the Marquis Public Theater, 3717 India Street, San Diego, For reservations phone 290-9092.

Puppet Show, the Doo Ave Puppets entertain with a Punch and Jady show, Saturday, April 5 and Sunday, April 6, 11 a.m., 1 p.m. and 2:30 p.m., Puppet Theater, Presidents Way, Balbon Park, 466-7128.



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Also still showing Led Zeppelin: "In the Beginning"

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—S.D. READER

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at Ski Beach; beginners and experts are welcome from 9 a.m. to 1 p.m. For more information phone 226-1077.

More Discs, the International Flying Disk Association hosts freestyle Frishee workshops eve Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

The USA Men's Volleyball
Team hopes to spike France in an
evening match this Wednesday,
April 9 at the SISU Peterson
Gym. For more information on
the match, slated for 7:30 p.m.,
phone 692-4162.

prione 692-4162.

The San Diego Grays, a softball team that is organizing for competition in Las Veges next September, is offering membership to interested septuagenarians (they'll also accept sponsorship and other financial support). For details phone 454-5280, 274-2405 or 287-5949.

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

Theater, the Patio Playhouse Youtheatre presents E.B. White's Charlotte's Web, from Friday, April 4 through April 13, with

San Diego
Mime Repertory
School
Jay Miller • Director

Technique · Scene Study Improvisation · All levels

Mon. & Tues. • 7:30-9:30 pm April 21-May 20

For information and registration 459-2098

Participatory Games highlight the Sunday roller skating sessions for children ages eighteen months and older and their parents at Skateworld; clauses meet from 9 a.m. to 10:15 a.m. weekly, 6907 Linda Vista Road, San Diego. 560-9278. For Kids

Film, The Incredible Journey, based on Shella Burnford's book, will be a thrown Monday, April 7, 730 p.m., Lemon Grave Public Library, 8073 Broadsway, Lemon Grave, Free, On Tuesday, April 8, also at 730 p.m., the library will sereen The Chicken Time of the Chicken Time of the Chicken Time control of the Chicken Time of the Chicken Time control of the Chicken Time of the C Art, more rhan 300 works by area students in kindergarten through grade twelve remain on view in the biential exhibit "Young Art" at the San Diego Museum of Art. Works are in all sizes, in all Works are in all sizes, in all media, and are brimming with imagination. The San Diego Museum of Man, located in Balboa Park, is open Tuesdays through Sundays, 10 a.m. to 4:30 p.m. For details phone 232-7931,

Library Week, 202-2108.

National Library Week means all kinds of free and fun activities in our county libraries; scheduled events range from films for the family, lectures on such topics as the Lakeside centennial, early man in Southern California,

WORDS & MUSIC PETER SPRAGUE STEVE KUJALA

Saturday, April 5, 8 pm For reservations 298-4011 3806 Fourth Avenue, Hillcrest

safety and excercise tips, stor, time readings, open houses, and more. Phone your branch library to learn about ongoing

Preschoolers are invited to bring an adult for the half-hour storytime session, Wednesday, April 9, 10 a.m., National City Public Library, 200 East Twelfth Street, National City, Free. 4748211.

Urban Hiking Classes for kids ages seven through twelve begin Wednesday, April 9 and continue through April 26, sponsored by the City Heights Recreation Center, 4777 Fosty-fourth Street in City Heights. For registration information phone 283-2574. Free.

### Galleries

"Trees," Teny, Allan has taken some dead excalpring trees, given them coats of lead heeting, and empowered two of them with the power to emit some, (William Wiley's 'Choest Rakers of the recent them to the control of the control of

"Journey East, Journey South,"
Eileen Guslmunson's porcelain
and stoneware and Dorma
DeSindig's weigaughts of the
continue on view through April
26 at the Spectrum Gallery. A
reception for the artists is
planned for tomorrow, Friday
allery is lexacted at 744 G Street,
downtown, 212-2743.

downtown. 21:2074).
Photographs by Ansel Adams are included in a show curated by his granddaughter, Sara Adams, at granddaughter, Sara Adams, at conview are works by Ronalise on view are works by Ronalise of Winestuff, entitled "Altered Lambacopes." An opening reception to planned for Fried Lambacopes." An opening reception to planned for Fried Lambacopes." An opening work of the control of th "Handmade Paperworks" are featured in the juried exhibit at the Espresso Gallery, where the opening reception on Friday, April 4 (6 p.m. to 9 p.m.) includes a "Popular Choice Award" vort. The coffee-shop/gallery is located at 500

234-7166.

Photographic Exhibits, the Museum of Photographic Arts in Balkoa Part Opens adual show, fearuring "Faces of Our Time," by the Part of Part "Hot and Cold II," crystal sculpturs by Paul Manners and Peter Temple; etched glass by John Lewis; blown-glass works by 5d Nesteruk; and more works in glaste on exhibit at Hotton Plata's Lane Gallery from Wednesday.

TO LOCAL EVENTS

Fourth Avenue, downtown, and the show continues through May 15, 239-0511. 15. 339-0511.

"Afphanistan A Paradise Lost,"
Afphan jewelry, tent decorations, copper and brass works, clothing, and wall hanging are included in this schibit, which opens with a reservation-only bernefit with the properties of "Border Realities II," artists from the Border Art Workshop — Issac Artenstein, David Avalos, Sara Jo Berman, Philip Brookman, Osullermo Gomes-Peña, Victor Ochoa, and Michael Schnott — are represented in this exhibit, which includes exhibit, which includes constructed altars, murals, paintings, videos, and other works on border themes. The show runs through April 11 at the Gallery of the Centro Cultural de la Raza in Balbos Park. 235-6135. 239-6237.

Sculptures and Drawings by Ling Po, chief architectural drawing Po, chief architectural drawing renderer at Fank Lloyd Weight's Taliesin Fellowship, go on view with a reception for the artist Friday, April 4, 7:30 p.m., Athenseum Maici and Arts Library, 1008 Wall Street in La Jolo. The works remain on view until May 17, 454-5879.

New Gallery Opening.
Reflections Gallery, located at
8371 La Mess Boulevard in La
Mess, opens in doors with an
inaugural show entitled.
"Reflections." The exhibition
features works in ceramics, plass
and fiber arm, as well as jeweiry,
and continues though April 22.
Regular gallery hours are Tuesda
through Startuday, 10 a.m. to 6
p.m. 697-8750.

Gallery Opening, the Eva Chan Callery opens its doors with an exhibit of batik paintings on silk by Malaysian artist Chuah Thean Teng. The works continue on view through April 15. The Eva Chan Gallery is located at 7427 Citrard Avenue, La Jolla. 459-4341.

Photographs by Joyce Dallal, Barry Louis Bell, and Carole Glauber remain on view through April 17 in this exhibit at Photographic Arts, 1149 Twenty-eighth Street, Golden Hill.

Forty Photographs of North
County's Mesa Grande Indian
women, taken between 1890 and
1930 by the late Edward Davis,
remain on exhibit until April 18
in SDSU's Love Library. At 3
p.m. that day, Bud McKanna of
the department of American
Indian studies, will speak on

Contact Discussion groups and social
"PERLING THE ONSOR"
April 4, 7-10 pm, \$10
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Neon Arr by Bill McCrystal (he's the creator of Sea World's Parade of Lights) are on view through April 18 at La Vae Gallery, 4703 Spring Street, La Mesa. Gallery hours are Monday through Saturday, 10 a.m. to 5 p.m. 463-5858.

403-3030. "Fine Israell Art," the third annual show includer rate lithographs by Marc Chagall, works by Agam, Ayram, Ebg. Zarituky, Klasmer, and others. The works will remain outlew through Agril 18, Dans Callery, located at Suite 100, 11501.

Bernaudo. 485-8888.

"Altars and Fistures." a
photographic installation by Los
Angeles artist Stephen De Pinto
remarks on view through April
19. The works, colored
photographs of "abeticared
photographs of "abeticared
photographs of "abeticared
portions, are on exhibit at Sush.
The gallers hossed at 852
Eighth Avenue, downtown.
Viewing hours are Frisdays and
Saturdays, noon to 4 pan.
215-4666.

233-866.
Paintings and Drawings by
Roberto Matta, the youngest
member of Breton's surreallest
group, remain on view until April
9. The retrospective (1950 upon
and eleven paintings and may be
seen at the Taende Gallery, 820
Prospect Street, La Jolla. Gallery
hours are Tuesday through
Standay, 10 a.m. to 6 p.m.
454-5691.

Three One-person Exhibitions are featured at the Quint Gallery for the next month; paintings by Christine LoPresti and paintings by Jens Morrison and Reesey Shaw remain on view through April 19, Quint Gallery, 664

workshop pares April 19 & 20 9 am-4 pm each day 15000/Insurance available

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tree branches, wood, letters, and
colored paper; the exhibit of new
works goes on view with an
vorks goes on view with an
5, 7 p.m., and the show remains
up through May 2, Annuks
Galerie, 2400 Kettmer Boulevard,
San Diego, Gallery hours are 10
a.m. to 5 p.m., Tuesdays through
Saturdays, 231-6652.

"Missions, Pueblos, and Other Things," watercolors by San Scopas go on view with a reception Sunday, April 6, 4 p.m. to 7 p.m., Earth Bound Galley, 835 O Street, downtown. The exhibit continues through May 6, with hours Tuesday through Saturday, 10 a.m. to 4 p.m. 234-1766.



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Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 239-8592.

Icelandic Painter Vignir paintings at the Natalie Bush Gallery through April 19. Gallery hours are Wednesday through Friday, 2 p.m. to 6 p.m., and Saturday, noon to 5 p.m., 908 E Street, downtown, 544-0203.

"Living Treasures of California," crafted works by Laura Andreson, Arline Fisch, Sam Maleof, Svetecar Radiacorel, and Bob Stecksfale remain on view through April 26 of Callers Right, 7464 Claral Avenue, Li Jolla, Hours are Monday through Friday, 10 a.m. to 5 pm. 454-9781.

"The Ethos Collection," ne Emos Collection, mineteenth and twentieth-century Person and Caucasian ribal, flatowoven textiles remain, or view through April 26, Artples Gallers, 903 K Street, downtown Hours are Saturdays unly 10 a.m. to 5 p.m. 295-8384.

14.99 LECTARDS

April 26, Acevedo Gallery, 4010 Goldfinch, Mission Hills 296-8748

"Ansel Adams: Classic Images," seventy-five photographs, including such famous works as Monoith: The Face of Half Dome; Moonrise, Hernandes, Neu Mexico Moon and Half Dome, Yesemite Moon and full Dome, Voscoule Valley, and more are on view in this show curated by the San Diego Museum of Arr in Bolboa Park. The works remain on view through April 27, 232-7931.

"The Great Plains," watercolor works by George Mattson are on year through April 27 at the Natural History Museum in Balbon Park, Regular viewing is possible with paid admission to the museum. For hours prione 232-3821.

232.3821.

"Admits Two," an installation by San Diego artist Koren
Arkinson, who has shown most recently at the Los Angeles
Institute of Contemporary Art,
will remain on view through
April 27. The work, designed to

GRAND OPENING

CELEBRATED IN ALL BALLERINA BOUTIQUES

prompt questions about and speciale and natrative and speciale and natrative and speciale and natrative amore," can be seen at linealistics of Callery, 447 fifth Avenue, downtown, Callery, 447 fifth Avenue, downtown, Callery, 447 fifth Avenue, downtown, Callery, 547 mills, 5

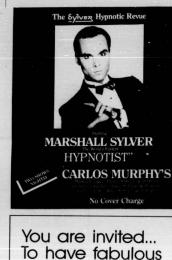
p.m. 744-332.

"A Moving Point of Balance," a multimedia exhibit. "to liberate the mind and stimulate the senses." by Beth Ames Swartz includes music, five dimantic elements, and seven pentings. The exhibit continues through May 25. There is an admission May 25. There is an admission of the sense of the

Images Continued from page II
Photographs by Saloman are
among the IID images in the
exhibition "Photographes of
the Weimar Republic," which
opens this weekend at the San
Diego Museum of Art. Just as
art, Iterature, and film reach
new heights in Weimar new heights in Weimar Germany, experimenters in the new field of photography created a stunning body of images. They captured, perhaps better than art- as in any other medium, a society that would never exist society that would rever exist og un, in addition to Saloman, Photographers of the Weiman Republic include August Sander, Lasels Moholy-Naga, Albert Renger-Parsech, Werner Mantz, and Hugo Efruth. Considered some of the best photographers of the time, the six explored a variety of subjects and style. August Sander had the

hotographers: believing there i appearance and character, he se out to document people from all segments of German society. Police Officer, Seaman, Young Businessman, Circus Peoble, and businessman, Crets People, and Tramps are among the exhibited works from this monumental undertaking, which he called Man of the Twenteth Century, (The Museum of Photographic Arts is also showing sixty Sander

Works.)
Educated as a lawyer, Erich
Saloman moved in political
circles. He was an early photojournalist, perfecting a technique in which he technique in which he surreptitiously photographed political officials using the available light. Hungarian-born Moholy-Nagy brought Bauhaus aesthetics to photography, with photomontages and abstract, unconventional compositions. He also wrote about the



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### TO LOCAL EVENTS

photographic medium. Among Albert Renger-Patrsch's works in the Weimar exhibit are Potter's Hands, Cherry Tree, and Vauding in the Charch of Mary, Danzig. (Does the church will stand; one can't help but ask. Did any of the places in these photographs survive?)

The career of Werner Mant: paralleled the rise of daring new architectural forms. Although he began (and ended) his professional life as a portrait photographer, in the late 1920s Mantz documented the sweeping changes Weimar architects were changes Weimar architects were making in the German Cities and countryside. Hugo Erfurth was a great ritered of artists and written. His subjects in the current show include painters Max Beckmann and Oslar Koksockhux Midert Goptius, the architect who directed the famed architect who directed the famed paths artist Karle 66 of the Country of the Coun

to look for faces which showed the marks of fate." Not only the the marks of fate. Not only the subjects of these photographs, but the photographers themselves, were marked by a fate more terrible than they could have realized. Although all but Saloman survived World War II, Erfurth and Renger-Date of the best of the surviversity of the Date of the surviversity of the surviversity of the Date of the surviversity of the surviversity of the Date of the surviversity of the surviversity of the surviversity of the Date of the surviversity of the su War II, Erfurth and Renger-Pattsch lost their homes to bombing. Moholy-Nagy fled Germany and eventually came to Chicago, where he found the School of Design. In the early 1930s, Werner Mantz left both 1945. Werner Mant: left both Cermany and photography-as-art, for forty yeas, unril his death, he lived in the Netherlands and did commercial portrait photography. Similarly, August Sander lost his 'great' August Sander lost his 'great' libe Man' dibe. Fountied Century project, for the rest of his life he did landscapes and nature studies. He also lost his son; a political activity, to the Nasis. Photographers of the Wemar Republic operate his Santaday, April 3, ar the San Diegy Museum of Ara Tallhow lick.

and will continue through Sunday, May 18. Museum hours are 10:00 a.m. to 4:30 p.m. Tuesday through Sart.day. Advance tickets to the exhibit are available through Ticketmaster at all May Commany stores. This Saturday Ticketmaster at all May Company stores. This Saturday at 1.30 p.m., the museum will present the film Memories of Berlin, Tachight of the Weinan Culture and a lecture by Stephen Jarcekie, who cuntred the exhibi-tor the Worcester Art Museum. For more information call 232-7931 or Ticketmaster.

— Janice Steinberg

#### Ground Zero

teonimud from page 1)
late to do anything about it
then, so why worry? Right?
That's just the point, the
antimulers would tell you fi we
do something now to slow and
then reverse the nuclear arms
build-up, then maybe someday

oon the world's leaders won' soon the world's leaders won't have the option of total mutual destruction. Maybe someday that red burton will be disconnected for good. Education and awareness of the dangers are the keys that will unlock concern and action, it would seem. And nowhere would that awareness be more appropriate than here in San Diego. As a city with many military installations, we're top on the target list for the mushroom cloud. We all know mushroom cloud. We all know that. But how many of us realize that America's Finest City is a storage facility for approximatel 30% nuclear weapons (according to a 1985 book entitled Nuclear Battlefields)? entitled Nuclear Battlefick(s): How many of us have noticed or recognized the semis that silently and stealthly carry their deadly payloads into our community? Well, the Peace Resource Center of San Diego has noticed, and in observance of National H-Bomb Truck Watch Week (April 6-13), the group is inviting the public to

strend an event at which people will learn about the truck will learn about the truck transportation of nuclear warheads into and through town and about the center's opposition to having doomsday

opposition to having doomsday weapons in San Diego. While throughout the week, local activists will attempt to coordinate with similar groups across the country to track and document the movement of the military's bomb-laden trucks, the form of the local periods. military's bomb-laden trucks, the focus of the local center's activities will be an educational vigil to be held at the Cabrillo National Monument on Point Loma on Sunday, April 6. Loma on Sunday, April 6. During the nukewarth vigil, which will last from 1-60 pm. to 2-60 pm. to 2-60



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### READER'S GUIDE TO THE THEATER

Jeff Smith; commentary is by Jonathan Saville and Jeff Smith, Information is accurate according material given us, but it is always wise to phone the theater for any

SLUES FOR A GOSPEL QUEEN The Southeast Community Theatre a staging this tribute — book and

The

Diviners

LAMB'S PLAYERS THEATRE

lyrics by Don Evans and music by John Levis — to the incomparable Mahalia Jackson, called "the world's greatest gospel singer" by critics and fans alike. The musical covers Jackson's life, from age fifteen to fifty, and it "takes a look at the fifty, and it "takes a look at the personal pressures and relationships she encountered during a time when the music industry was not ready for her greatness." Floyd Gaffiney directs the production. Talented Gwen Parton plays the young Mahaila, and equally talented Estelle Snowden plays the adult Mahaila. Kenneth Greene is the choreographyer, and

Don't miss this riveting San Diego premiere by Jim Leonard, Jr. Directed by Robert Smyth April 4-May 3 Tues-Sat., 8pm Sat. mats., 2pm

Don Boger is the musical director.
(Sm.)
Educational Cultural Complex,
Performing Arts Theatre, through
April 20: Friday and Saturday at
8:00 p.m. Sunday at 7:00 p.m.
Matines Sunday, April 6, April 13,
and April 20 at 2:00 p.m.

BORN IN THE GARDENS
Peter Nichols's play is both an
oddball domestic comedy and a
political allegory about the
rumpling state (according to the
playwright) of England. Thus his
characters are supposed to be both

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representations of various forms of the malaise. And the play tells two stories at once: one about the quirks of this twisted family (where the mother talks to the TV, the son to his of this invited family (where the mother tails to the TV, the son to his cat; wirer incest rang be considered to the text of the considered to the considere

CAT'S-PAW
Reviewed this issue.
Cassius Carter Centre Stage, Simon
Edison Centre for the Performing
Arts, through May 4; Tuesday
through Saturday at 8:00 p.m.
Sunday at 7:00 p.m. Matinee
Saturday and Sunday at 2:00 p.m.

The Pile Hills Players of Julian are larging the transcensor by Cherry for the Hills Players of Julian are larging the transcensor by Cherry for the Hills Players of Cherry for the Hills Players of the play is as in Budapses, during the mid-Staties, and is shout two states. Earl and Class. who can no their childhood Scott Klney directs the production. Members of the cast are Arket Circers, Hard Juline Egyn Jim Langham. A bedience direct of Jim Langham. A bedience direct of

steak or ribs will precede the performance (and vegetarian dishes are also available). (Sm.)
Pine Hills Lodge Dinner Theatre, through April 26: Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

CONFESSIONAL and WAREEN Tireties, a respectiving space in San Dingo, opens its doors with the local premier of the one settle was a result of the san Dingo, opens its doors with the local premier of the one settle was a result of the san Dingo settle san Dingo CONFESSIONAL and WARREN

280-100.
THE DIVINER
THE LIMIT Player Theater presents the San Diego preside of the datem. by Jim Leonard, Ji.; about a present but San Diego preside of the datem. by Jim Leonard, Ji.; about a prescher who befinded him. Set in the myhtical budiess town of Zon in the enty 1930. He poly matches the beginner of Zon in the enty 1930. He poly matches about the prescher's the day to desire the cynticen. Robert Snyth directs the day of the control and the prescher's the control and the prescher's the prescher Snyth Snyth Alex Sonnia Budies of Committee Control Committee Committee Control Committee Co

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PALOMAR COLLEGE

ADAMS AVENUE THEATRE ALPHA OMEGA PLAYERS 1531 Tyler Avenue. San Diego 466-1710

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The Theatre in Old Town. through April 20: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. Matinee Sunday at 2:00 p.m.

If THE SWEET BYE AND DIVE in many was the Gasten by Obere in These was the Gasten by Obere in These is offering a file production of Donald Orliver's furny domestic country (which shade place in nursi country) (which was the shade place in the country) (which was the shade place in the country of the countr

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Sunday at 2-Op pm.

THE PRATES OF PEXZANCE
The Lawrence Welk Village Theore presents the popular Gibber and
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The cardent

Katir Cole Freeman. Don Ertel is the scenic designer, Freeman is the choral director, and Dove Young and Steve Karo have done the musical arrangements. (Sm.)
Lawrence Welk Village Theatre. through May 11: Tuesday, and Thursday through Saturday at 8:00 p.m. Mattiner Tuesday through Thursday, and Sunday at 1:45 p.m.

PUMP BOWS AND DIFFETS.
The Old Globe Theatre presents the musical revue — created by John Folies, Mark Hardwick, Debra Monic, Casa Mo, gan, John Schlimmet, and Jim Wann — that received a 1981. Tony nomination for Best Muscal. Set somewhere between Frog Level and Snyran in the deep South. the muscal revue celebrates two American activetypes gas station. Casella makes his Old Globe directional debut with his assained on the contraction of the contr Caselin makes his OAS (Obe-directorial debut with his staging of the production. Cast members include Mark Bingelson. Joe Kane. Stephen and Mark Rust (who is also the matteral Service). Linda Hart, and Deborah Van Valleenburgh. (Sm.) OBS (Ober Theatre, Simon Edison Centre for the Performing Arts. Centre for the Performing Arts. Staging Mark County (Sm.) Debugger (Sm.) Debugger

PVT. WARS and LONE STAR The Marquis Public Theater is

presenting a double bill of one-act plays by James McLure. both of which deal with the adjustments of which have been been adjustment of the world. Both shows are directed by Minner Meragia. Cast imembers for PLV. Wer set Jerres Johnson PLV. Wer set Jerres Johnson of PLV. Wer set Jerres Johnson of PLV. Wer set Jerres Johnson of PLV. Wer set Jerres Archael Well Cast String Archael Cast String Johnson (Em.) Marquis Public Theeter, open-ended nut. Priday and Saturday at 8-00 pm. Service at 7:000 pm.

RAP MASTER ROYNIE

Carry Trudesu and Elizabeth

Swedor's muscles comedy revue.

which bode attendence records at a

fall, will play a return engagement at the Rep's Stath Avenue Flayhouse.

The show is a more return engagement at the Rep's Stath Avenue Flayhouse.

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The show is a more return engagement at the Rep's Stath Avenue Flayhouse.

The show is a more return engagement and concerned and concerne

dc-igner. Linda Vickerman and Victor P. Zupano: both return as co-musical directors for the production, as does Bonnie Johnston, choreographer. Jim Mooney, John Flau, and Will Parsons provide musical accompaniment. (Sm.) San Diego Repetruly Theatre, Sia Avenue Playflouse: Wednesday through Friday at 6:00 p.m. and 9:00 p.m. and 9:00 p.m. and

THE SUBJECT WAS ROSES
The Sarete Community Theater
presents the Pullice Prise-winning topresents the Pullice Prise-winning todefend the prise the prise to the
family whose lives are disruped
when the son returns home from
Morth Weir is changed many with
defending home the prise the prise
denerated the production. Jim
Williams plays John Cleary, a
denerated the production. Jim
Williams plays John Cleary, a
Weitmoreland is cast as John's wife
hettie, a secons who has given the
rist to the son and now warts the
rist to the son and now warts the
min. And Jeffrey Harris is Timmy,
the boy who has walked the froze
that separates has parents at it has lethe boy who has walked the fence that separates his parents all his life and wants, now, to jump off — but in which direction? (Sm.)
Santee Community Theatre, Cajon Park School auditorium, 10:300
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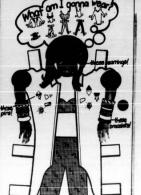
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### READER'S GUIDE TO THE

TO GRANDMOTHER'S HOUSE WE GO THE Lamplighters of La Mesa present the "modern day serious comedy," by Joanna Glass, about a patrician grandmother, who lives in an old Victorian house with a companion and her vickowed daughter Harrier is three challenges with the companion and her vickowed the companion and her vickowed the companion and familiar with the house, which may be compared to the companion of the compa world that has deeply wounded them. Each has a request for the grandmother in this play that examines the disintegration of and challenges to the modern family. Mary Qualls directs the production

(Sm.) The Lamplighters. Friday, April 4 through May 4; Friday and Saturday (and Thursday, April 24) at 8:00 p.m. Matines Sunday, April 6, April 13, and April 27 at 2:00 p.m.

cornedy about marene. A consorn employment agency has just named her managing director. To celebrate, she hous a symbolic funcheon that is attended by farmous historical women who offer their views on maturity and ambition. Edythe

London's Soho district, the play is about the performers and stall of the theater who "attempt to cume to these who extreme the cume to their work of their who will be come to their own lives," while a serial killer stallers that streets outside. David Emmes directs the production. South Coast Repentory Theater, Second Stage, through April 6; Tuesday through Saturday at 83-30 p.m. Sunday at 8-00 p.m. Mattinee Saturday and Sunday at

A VICTORIAN CONCERT
The San Diego Gilbert and Sullivan
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songs from Victoria's England and
the "brash young America of the
1890s." A gay Nineties musical tou
the concert will include drawing

Casa Del Prado Theatre, Balboa Park, Friday, April 4 and Saturday, April 5 at 8:00 p.m. Matinee Sunday, April 6 at 2:30 p.m.

sunday, April 6 at 2.30 pm.
WITNESS FOOT THE
PROSECUTION
The Scripps Banch Community
Theatre is staging this countroom
tribile; by Agathe Christide, about a
young married man who spends
woman. When she is found
musteed, he is the prime suspect.
It is only allow the estimony of his
surfer who, on the stand, repudides a;
production, Membes of the cast
include Jerry Moorehead, Susan
Bennett, Michael Afflec, Thon Theat,
Kinton, Joanne G, Mayer, Winhan
Noter, Susanne British and Departies
Kinton, Joanne G, Mayer, Winhan
Power, Susanne British and Departies

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## READER'S GLEDER

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

We've got a real smorgasbord of acts coming to town this more could be more bord than the trio of former teen idols who will appear downtown Friday might. Billed as "the Colden Boys of Bandstand," Frankle Avalon, Palina, and Bobby Rysfell are touring in a show that mixes he sainfigs, stagety potting around, film clips of the sainfigs stagety potting around, film clips of the sainfigs, stagety potting around, film clips of the sainfigs, stagety contests, and loss of unctuous schmoozing with the fans. We are not talking nock legends here; we are talking teen-mag cover boys who were fortunate crough to have been picked for starton by enterprising digar-down by enterprising digar-down by enterprising digar-down by the sain country in the sain stage of the sain s chompers who saw in them the opportunity to make some quick bucks off the innocent finateies of adolescent girls. Accordingly, the erstwhile dreamboats suffer abilities or the true nature of a their celebrity and therefore card be faulted for taking a sign of fermented fame that is being uncorked for the first time in nearly thirty years. Presumably, the majority of those who will also howing full well that it all in fun — a nostalgic sideshow

NEW/PORT JAZZ FESTIVAL ALL-STARS



structured and guaranteed to provide an evening's worth of reministences for former teen idolators whose own lids are by now fully grown. Yet despite their innocuous music and at the risk of seeming to pour heavy cream on corn flakes, must say that in their day these gots umettingly in the control of the risk of the control of the risk of t

albeit invisible, wars in entertainment history. A few weeks ago, I mentioned in a piece about Del Shamon that piece about Del Shamon that close, most of the real rock and roll heavyweights were for various personal, professional, and musical reasons on the ropes. While such performers as Elvis Presley, Jerry Lee Lewis, Little Yichard, and Chuck Berry Let Lewis. their ilk began taking over the airwaves, it signaled victory for the forces that had fought so hard against the "menace" of real rock and roll.

For years those who brokered rock acts through the channels of fame and fortune — disc inchess, record promoters.

jockeys, record promoters. jockeys, record promoters, concert promoters, record company executives — had beer under incredible pressure frozin civic and religious leaders and parents' groups to clamp a lid on this wild new music and its racy, rebellious message and sound (sound like anything that's been happening lately?). Little Richard, and Chuck Ber-were fading from view, a new, lightweight pop challenger was emerging: the teen idol. When Avalon, Fabian, Rydell, Bobby Vee, Paul Anka, Rick Nelson, Bobby Darin, and others of

These businessmen found themselves in the awkward and untenable position of having to appease the lobbyists without shutting off the cash flow produced by a music whose young listeners had fistfuls of young listeners had fistfuls of allowance and habysitting money to spend. But even more threatening to the rock and roll brokers than the demands of the moralists was the fact that they were losing control of their own industry. Musically speaking, postwar America belonged to the nonartists – wheeler-dealers who found a thousand ways to package the same, homogenized, santitzed sounds of speckaging the same homogenized. same, homogenized, sanitize sounds of saccharine string sounds of saccharine string sections and cronning socialists. They dictated who would do what music and how the results would be recorded, marketed, and distributed. With some the section of the sectio

were told what to wear what tosay to the press, what kinds of
cars to drive, and where and
with whom to be seen in public.
Then Berry, Presley, Lewis,
Richard, Eddie Cochran, Gene
Vincent, and Buddy Holly came
along and said, "No, this is how
we wanna look, sound, and act,
thank you very much." Suddenly
the brokers had to deal with
these misfits who had found to





frontinued from page 15) direct emotional conduit to the nation's youth and refused to conform to cornball notions of show big almour and fake show big almour and fake continued to exploit the never breed of musician, the pop music movers couldn't maximize profits because they could not get enough of a handle on this their stylistic frumds. Unfortunately, the army, bad press arising from criminal press arising from criminal charges, religious conversions,

poor judgment, and accidental deaths decimated the ranks of the hard rockers in the late Fifties. The brokers then played their trump card by rushing a batch of scrubbed, smilling, neatly pressed, "nice" boys into the void — the kind of key club the void — the kind of key club lads whose unthreatening ways and polite obeisance to authority figures were sure to endear them to worried parents even as they charmed their daughters. At the time, Philadelphia was a hotbed of rock and pop activity, so it didn't

raise many eyebrows when three "teen iolos" from that city became the new rage tal least among girls). Thanks to numerous appearances on Dick Clark's appearances on Dick Clark's hints eady so riginated from Philadelphia, Avalon became one of the first and biggest teen idols. Between 1959 and 1962, Avalon had such major hits as "Venus" and "Bobby Sox to Stockings" and would gip on the stockings and would gip on the world with the property of the stockings and would gip on the stockings" and swold gip on the stockings and swold gip on the stocking and gip of the stocking a score of teen films whose titles were various combinations of the words "beach," "bings," brongs," and "blanket." Fabian (real name Fabiano Forte... eth was discovered sitting on a stoop in Philly and was groomed for a short-lived career as a pop sniger that in 1959-60 included and the "Im-only-sidding machool" film Me Loose." Ryddi treal name, Robert Ridarellily was a blond powder put who, like many disingenous teen idols of his many disingenuous teen idols of

Annette Funicello's boobs in a score of teen films whose titles

the day, looked past this silly rock and roll stuff to a rock and roll stuff to a "legitimate" career as a nightclub/lounge singer. Between 1959 and 1962, Rydell had hits with "Kissin "Time." I Dig Girls," 'Swingin' School," and the hysterically titled "Wild One."

Because they were little more than pawns of the music moguls, these three Italian guys were for the most part unscathed by the payola scandal that rocked the industry in 1960. Nevertheless the trio was hit by the fallout industry in 1960. Nevertness the trio was hit by the fallout from the investigation into the widespread practice of greasing widespread practice of greating and in return for the playing and in return for the playing and normoting of certain records. With the federal government watching their every move, pop radio programmers had too provide equal air opportunity to artists whose records legitimately captured intended of being force-fed the same artists over an dower until they had to swallow, pop fans heard a better variety of music and consequently began moving away from the pinic-heeked cutesyness of the ten finish dealer of the control of work, and the like). The teen idols were a sistant headache by the time the Beatles blew that wall down in 1964. Now in their forties, Avalon, Fabian, and Rydell look like what they are middle-age dadiest trying desperately not to embarrass themselves while having fun reliving their lucky breaks (of







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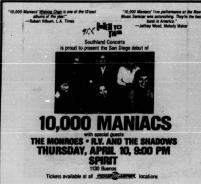


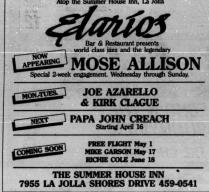
(continued from page 16)
the three, Fabian would seem to
have best weathered the aging
process — he looked great on
the recent Grammy Award
show). If you attend this am, don't expect either singing or real rock and

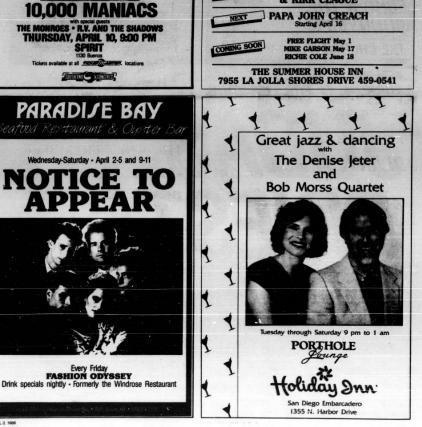
Belly Up Tavern for a gig tonight, Thursday, with Padlock; while the somewhat eccentric Mose Allison does his eccentric Mose Allison does ho own reappearing act at Elario's in La Jolla, from tonight, Thursday, through Sunday. On Friday night, John Cougar Mellencamp will demonstrate

Spirit; and the female trio Lifeline at the IAM Union Hall in Kearny Mesa. The performance of women-oriented protest rock by Lifeline's Jeanne Mackey, Marry Trevor, and Kris Koth will be the focus of an asserting of contemporary.

will also begin on Saturday at Campland's Bay Room on Mission Bay and will close Sunday. Sunday looks just as clogged











Loverboy and the Hooters at the Sports Arena: Little Milton at the Bacchanal; and the Jamaican grooves of Sister Carol, Jah Meka Inc., and Ram Jam Hi-Fi at the Spirit.

sure). Closing the week on Wednesday at the Belly Up Tavern is the Freaky Executives.

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#### CONCERTS

Bonnie Raitt and Padlock: Belly Up Tavern, tonight, Thursday, 7 p.m. and 10:30 p.m., 143 South Cedros Avenue, Solana Beach.

Mose Allison: Elario's, tonight. Thursday, through Sunday, April 6, 9 p.m., Summer House Inn. 7955 La Jolla Shores Drive, La Jolla.

The Golden Boys of Bandstand, featuring Frankie Avalon, Fabian, and Bobby Rydell: Civic Theatre, Friday, April 4, 8 p.m., 202 C Street, downtown, 236-6510.

John Cougar Mellencamp: Sports Arena, Friday, April 4, 8 p.m. 483-6339.

Michigan and Smiley and the Rockin' Rebels: Spirit, Friday, April 4, 9 p.m., 1130 Buenos, 276-3993.

Robin Williamson: Old Time Café. Saturday, April 5, 7 p.m. and 9 p.m., 1464 North Highway 101.

Leucadia, 436-4030,

Skywalk: La Paloma Theater. Saturday, April 5, 7:30 and 10 p.m., First and D streets. Encinitas.

The Freaky Executives, Limbo Slam, the D-Fendants, Burning Bridges, and the Slurps: Spirit. Saturday, April 5, 9 p.m., 1130 Buenos, 276-3993.

Dixieland Jazz Festival, featuring various artists: Campland's Bay Room. Saturday and Sunday. April 5 and 6, call for time, 2211 Pacific Beach Drive, Mission Bay. 274-0601.

Gene Perry's Afro Rumba: Pax Bar and Grill, Sunday, April 6,4-8 p.m., 1025 Prospect Street, La Jolla. 454-9711.

John McCutcheon, Si Kahn, and Susan Freundlich: La Paloma Theater, Sunday, April 6, 7:30 p.m., First and D streets, Encinitas, 436-4030.

Loverboy and the Hooters: Sports Arena, Sunday, April 6, 8 p.m. 232-0800. Lifeline: IAM Union Hall, Saturday, April 5, 8 p.m., 5150 Kearny Mesa Road, 284-0727.

Little Milton: Bacchanal, Sunday. April 6, 8 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Bobby Bare: Country Bumpkin. Sunday, April 6, call for time. 1862 Palm Avenue. Imperial Beach, 429-1161.

Sister Carol, Jah Meka Inc., and Ram Jam Hi-Fi: Spirit, Sunday April 6, 9 p.m., 1130 Bucnos. 276-3993.

Lloyd Cole and the Commotions and Tommy Keene: SDSU's Montezuma Hall, Monday, April 7, 8 p. -, Aztec Center, San Diego State University campus. 265-6947.

David Lindley and El Rayo-X: Belly Up Tavern, Thursday, April 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. The Knee Tremblers (formerly Foghat) and Wishbone Ash: Bacchanal, Monday, April 7, 8 p.m.,

8022 Clairemont Mesa Boulevard. 560-8022.

"Jazz Live," featuring Speed of Sound: San Diego City College Theater, Tuesday, April 8, 8 p.m.,

Jennifer Holliday: Bacchanal, Tuesday, April 8, call for time, 8022 Clairemont Mesa Boulevard.

The Freaky Executives: Belly Up Tavern, Wednesday, April 9, 9 p.m., 143 Sooth Cedros Avenue, Solana Beach, 481-9022.

Dionne Warwick: Civic Theatre, Thursday, April 10, 7:30 p.m., 202 C Street, downtown. 236-6510.

10,000 Maniacs, the Monroes, and R.V. and the Shadows: Spirit Thursday, April 10, 9 p.m., 1130 Buenos, 276-3993.



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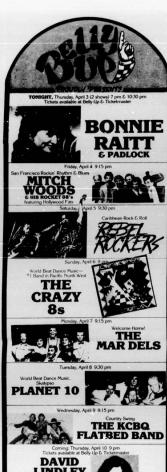
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Sunsplash '86, featuring Black Uhuru, the Mighty Diamonds, Judy Mowatt, the Syndicate, Leroy Sibbles, and Tommy Cowan: SDSU'S Open-Air Theatre, Saturday, April 12, 830 pm. San Diego State University campus. 222,0000.

Earl Thomas Conley and Lacy J. Dalton: M.O.R. Farms, Sunday, April 13, 2 p.m., south end of Twin Oaks Valley Road, San Marcos.

Kris Kristofferson: Bacchanal, Sunday, April 13, 7 p.m. and 10 p.m., 8022 Clairemont Mesa Boulevard, 560-8022,

Modern Jazz Quartet: Atlantis Restaurant, Saturday, April 13, 7:30 p.m. and 10 p.m., 2595 Ingraham, Mission Bay, 232-0800.

Mink DeVille: Belly Up Tavern, Sunday, April 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Reflectors, Crystal, and Automatics: Whiskey Flats, Sunday, April 13, 9.15 p.m., 1260 West Valley Parkway, Escondido, 222-4320 or 942-1901.

Black Oak Arkansas with Jim Dandy and Vanilla Fudge with Mark Stein: Bacchanal, Tuesday, April 15, 8 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Tim Weisberg and Cliff Sarde: La Jolla Village Square Plaza, Thursday, April 17, time to be

Papa John Creach: Elario's. Thursday, April 17, 9 p.m., Summ-House Inn. 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Joe Ely and the Rave-Ups: Belly Up Tavern, Thursday, April 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Echo and the Bunnymen and the Church: SDSU's Open-Air Theatre, Friday, April 18, 8:30 p.m., San Diego State University campus. 232-0800.

The Bone Daddys and Zulu Spear: Belly Up Tavern, Friday, April 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Peggy Seeger and Ewan MacColl: La Paloma Theater, Saturday, April 19, 7:30 p.m., First and D streets, Encinitas, 436-4030

Simple Minds and the Call: SDSU's Open-Air Theatre. Saturday, April 19, 8:30 p.m., San Diego State University campus. 272-0800

Hot Tuna, featuring Jorma Kaukonen and Jack Cassidy: Bacchanal, Sunday, April 20, 8 p.m and 10:30 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

The Cult and the Divinyls: SDSU's Open-Air Theatre, Friday, April 25, 8 p.m., San Diego State University campus, 232-0800.

Etta James: Belly Up Tavern, Friday, April 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Violent Femmess SDSU's Open-Air Theatre, Saturday, April 26, 7 p.m., San Diego State University campus, 232-0800. The Marshall Tucker Band: Bacchanal, Sunday, April 27, 8 p.m. and 10:30 p.m., 80:22 Clairemont Mesa Bouleard, 560-80:20.

Mesa Boulevard, 560-8022.

Dizzy Gillespie: Bacchanal.

Monday, April 28, 8 p.m. and
10:30 p.m., 8022 Clairemont Mesa
Boulevard, 560-8022.

Bo Diddley and Lady Bo: Bacchanal, Tuesday, April 29, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Pablo Moses: Belly Up Tavern, Tuesday, April 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Stan Getz: Atlantis Restaurant.

Wednesday, April 30, 7:30 p.m. and 10 p.m., 2595 Ingraham, Mission Bay, 232-0800.

Free Flight: Elario's, Thursday, May 1, 9 p.m., Summer House Inn. 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Riot, Red Alert, and Suspicion: Adams Avenue Theatre, Saturday, May 3, 8 p.m., 3325 Adams Avenue, Normal Heights. Riot, Red Alert, and Suspicion: Bacchanal, Monday, May 5, 8 p.m.,

The Belair Boys and the Coasters: Mission Inn, Sunday, May 18, two shows, call for times, 502 East Mission, San Marcos. 47, 2020.

CLUBS

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

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Chicago Six Disseland Jazz.
Friday: Boll-Long bongle-woodig.
Statutage, Johnson Good, windige
Jazz and Soning, World-socky.

Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: The Steve Feirabend Trio, jazz, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside. 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; live music, Monday, call club for information.

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Joe Marchese, originals and contemporary, Friday: Peggy





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Drive, Rancho Bernardo. 566-2400: The Rondeaux

Kypling's, 927 First Street (in the

Lumberyard Shopping Mall), Encinitas. 942-8181: Live music

nightly, call club for information.

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

Escondido. 74/8282: Afro, Latin music, Wednesday and Thursday; Los Vagabundos de Indio + 5, Latin music, Friday; Zamish, Latin music, Sunday; the Mariachi Tapatio perform Friday through Sunday begining at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Hot Shot with Ron Bell, country, Wednesday through Sunday, Elton J.R. and the Country Cold, country, Tuesday, Free clogging lessons, Monday, and country dance lessons Tuesday through Thurs, by

Les Blanchard, 16236 San Dieguito Road (in the Fairbanks Plaza Village Shopping Center), Rancho Santa Fe, 756-3058: The Bruce Cameron Ensemble featuring Elliot Lawrence, jazz, Thursday through Saturday.

Roberts, classical guitar, Sunday brunch; Dan Libertino, classical and tazz guitar, Sunday evening **ASSOCIATED STUDENTS'** The Country Side Restaurant and Lounge, 450 Douglas Drive Occanside. 757-0860: New Occuntry, country, Wednesday through Sunday; Outlaw Country, Country, Monday and Tuesday. CULTURAL ARTS BOARD SAN DIEGO STATE UNIVERSITY CALENDAR El Coco Loco, 3296 Mission Avenue, Oceanside, 757-7757; <sup>1</sup> in Afro-Cuban and Latin music on two separate dance floors, Friday through Sunday, call club for information. FRIDAY, APRIL 4 - 8:00 PM SATURDAY, APRIL 5 - 2:00 PM & 8:00 PM DRAMATIC ARTS THEATER El Comal, 12845 Poway Road, Poway 486-1010: Tony Carmen, contemporary, Wednesday through Saturday SAN DIEGO AREA DANCE ALLIANCE DANCE FESTIVAL V Fireside Lounge, 439 West Washington, Escondido. 745-4931: Scarlet, rock, Thursday through Saturday, the Reflectors, rock, Wednesday. MONDAY, APRIL 7 - MONTEZUMA HALL - 8:00 PM 9/ welcomes The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904; Don Tennison, country and contemporary, Monday through Saturday, with Karen Kennedy. Wednesday through Saturday Hank Fogerty's, 245 West El Norte, Escondido. 743-9141: Dan Livingston, country, rhythm and blues, and contemporary, Friday and Saturday. Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co., contemporary, Thesday through Saturday; the Belair Boys, vintage rock, Sunday and Monday. vintage rock, Sunday and Monday, Hotel Escondido, Scotty's Pub, 2500 South Escondido Boulevard, Escondido 747-5000: Bones, oldies and contemporary, Wednessfay through Sunday; Double Thouble, contemporary, Monday and Tuesday. Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaz Brothers, contemporary, Friday and Saturday, Hunter's Inn, 9850 Carmel Mountain Road. Los Peñasquitos 578-3762: Swanky Modes. contemporary. Thursdaythrough Saturday. Ireland's Own, 656 First Street, Encinitiss 984-0233: Sean McVicker, Irish and contemporary Thursday through Saturday, with Barbara McCarty, Thursday, and Paul Dunn, Friday and Saturday; the Paradise Street Band, Irish music, Sunday. COMMOTIONS Japanese Restaurant Yae, 11616 Iberia Place, Rancho Bernardo Town Center, Rancho Bernardo. 485-0390: Larry Moore, contemporary, soft pop, and jazz on the piano. 5:30-9:45 p.m.. Friday and Saturday. TOMMY KEENE SATURDAY, APRIL 12 - DRAMATIC ARTS THEATER - 8:00 PM Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, contemporary. Wednesday through Saturday.

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Lu's, 1963 East Valley Parkway, Escondido, 746-7038; Red Checkers, country, Tuesday

Mille Fleurs, 6009 Pasco Delicias Rancho Santa Fe. 756 3085 3 Nash, piano show times. Wednesday through Saturday.

Mira Mar, 815 North Hill Street, Oceanside, 439-6711: Casablanca with Judy Ames, contemporary Top 40, Tuesday through Saturday.

Mission Inn, 502 East Mission. San Marcos. 471-2939. The Belair Boys, vintage rock, Thursday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Mr. Nice Guy, jazz, Thursday through

The Normandy, 215 North Hill Street, Oceanside, 722-4721 Live rock, Wednesday through Saturday call club for information

Oakvale Lodge, 14900 Oakvale Road, Escondido 749-3193. North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614 Private Domain, rock, Wednesday through Saturday, the Thompson Brothers, rock Sends, Elli, Darth Devis Saturday, the Thompson Brothers, rock, Senday, Ella Ruth Pagee jazz and blues, Monday and The sday

Old Time Cafe, 1464 North Thursday, the Rothfield-Carr Hursday, the Roffifield Carr Band, traditional music of Scotland and America, 7 and 9 p.m., Friday, Robin Williamson, Celtic musiccan and poet, 7 and 9 p.m., Saturday, Old Time Hoot

Pea Soup Anderson's, 856

Pomerado Club, 12237 Pomerado Road, Poway 748-H35: The Savery Brothers, country, Wednesday through Saturday.

Ralph and Eddie's, 350 Grand Avenue, Carlsbad, 729 2989. Jack "Memphis" Tennison, rock, and guests Danny and the Dogs, rock, Friday and Saturday

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146. One Plus One Plus Karen Cavenagh, contemporary, Monday through Saturday; the Rod Craditt Band,

Red Bird Tavern, 13950 Feway Road, Poway 748-4616 Rom Morin, country, 2-6 p.m., Sunday

The Red Coach Inn. 135 North Pine, Escondido 743-9796; Strider rock, Thursday flrough Saturday, the Rhythm Method, rock, Sunday and Monday, the Agents, rock, Tuesday and Wednesday

San Luis Rey Downs Golf San Luis Rey Drivins Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762 The Crescendos, band dance music, 842 p.m., Friday and Saturdae and 7 p.m., Sunday

Stage Coach Inn, 1865 Vista Was Vista 724-9090: Alaska country Wednesday, Friday, and Saturday

Camino Real, Carlsbad, 434-3171: Live bluegrassicountry music, Salurday, call club for information.

Triple S Steak House, 1740 East

Valley Center Inn Saloon, 2755 Valley Center Boad, Valley Center 745-146c Tony Rich, suriety, Thursday, Alan Anderson and High Steppin, country and contemporary rock, Friday and Saturday

Vista Entertainment Center, 435

Whiskey Creek, 14240 Poway Road, Poway 748 7531 Jerry Ba and a Touch of Country, country

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Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: Ipso Facto, rock, Thursday through Saturday; Mars. rock, Sunday and Monday; the Beat Club, rock, Tuesday and

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

#### Beaches

.

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888: The Jets featuring Kenny Morrill, vintage rock, Tuesday through Saturday; Fattburger, jazz, Sunday and Monday.

454-4288: George Reno, all around fun sing-along pianist, 7 p.m., Monday through Saturday.

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

dancing, Priday and saturday.

Baha Hotel, 998 West Mission
Bay Drive, Mission Bay 488-053;
The Clue, rock, Tiesday through
Saturday; Cheatham's Jazz
Quartet, isaz, Sunday Pano bar:
Marsha Giffith, Tiesday through
Saturday, Boh MacLeed, Sunday
and Monday, Phil Beeber plays
classical and wartety misic during
the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: The Us Band, rock, Thursday and Saturday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campland), Pacific Beach. 272-8239: Phil Beeber,

classical guitar, Saturday evening Richard Slayter, classical guitar,

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Bolton Dallas, rock, Thursday through Saturday; Star Party, recorded music and video audience participation presentation. Sunday timough Tuesday; the Hypnotic Revue with Marshall Sylviet, hypnotist, 8-30 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivera Way, Quivera Basin. 223-8061: The Was, Quivera Basin. 223-8061. The Hypnotic Reuse with hypnotic Statist Marshall Sylvet. 9 and 11 pm., Thursday, recorded music. Friday and Satur-Jay, the Fame Connection, audience participation recorded music sing-along presentation, Sunday through Tuesday. Original Oldies Show of recorded oldies with D.J. Mason Lewis, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Ella Ruth Piggee, jazz and blues, Thursday, Crossfre, vintage rock, Friday through Tuesday: the Bill Shreeve Quintet, jazz, Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Zzaji, jazz, Wednesday through Saturday; the Joe Marillo Quartet, jazz, Sunday

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Scat, rock, Thursday through Sunday: Telesis, rock, Sunday through Wednesday.

Diego's, 860 Garnet Avenue, Pacific Beach. 272-1241: The Mar

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Mose Allison, jazz, Wednesday through Sunday: Joe Azarello and Kirk Clague, jazz, Monday and Tuesday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Flyweil, rock, Thursday through Saturday, the Beat Club, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

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

Hotel La Jolla, 7766 Fay Avenue La Jolla. 454-3001: Rita Moss. pianist and singer. Wednesday through Friday; Jackie Kendall, French songs, Tuesday evening.

Hyatt Islandia Hotel, 1441 Quivera Basin Road, Mission Bay. 224-1234: Southwind, jazz and contemporary, Tuesday through Saturday.

Jazz Mine Records, 737 Pearl Street, La Jolla, 454-9832: The

Ray Crawford Trio, jazz, 7 and 8:30 p.m., Monday.

8.30 p.m., Monday.
Jose Murpi, Y., 4302 Mission
Bouleard, Pacific Beach.
270-320: Four Eyes, rock,
Tuesday through Saturday, Private
Domain, rock, Sunday and
Monday; the Blonde Bruce Band
with Johnny Viau on the
saxophone perform blues and
rhythm and blues boogie from 4-7
nn. Sunday

La Jolla Broiler's Cajun Hous 1298 Coast Walk and Prospect Street, La Jolla. 456-0707: Live music, Priday and Saturday, call club for information.

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla, 453-5500: Twogether, contemporary music with keyboards, worals, and guitar, the description of the state of the state

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Street, La Jolia. 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Sainte Maxine, 1250 Prospe Street, La Jolla. 454-2434: The Latin Five, Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: The Road Runners, vintage rock, Thursday through Saturday; Null and Void, rock, Sunday.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Live music nightly except Sunday, call club for information

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Recorded music with Dean Atkinson, Friday and Saturday Plano bar: Randy Beecher, Su through Thursday.

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Boulevard, Mission Beach. 272-8676: Pilot, contemporary, Friday and Saturday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596 France, rock, Thursday through Saturday: Toys, rock, Sunday and Monday: Scarlet, rock, Thesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Full Coverage, contemporary, Friday and Saturday: Bing Cosey hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach
270-7522- Pathunger, jaz.
Thurnday through Saturday, Ellia
Ruth Pigage, jazz and blues, jazz,
Sunday, Notice to Appear, rock,
Monday and Tuesday. King Biscu
Blues, blues and rhythm and blue
Wedneady, Paul Montesano play
tropical jazz and Brasilian music
during the Sounday brunch.

Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park. 223-2335: Notice to Appear, rock, Wednesday through Saturday.

Pax Bar and Crill, 1025 Prospect Street, La Jolla. 454-9711: Mel Goot, jazz piano, Tuesday through Saturday; Gene Perry's Afro-Rumba plays sensuous Latin jazz-

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1880: Shaker, contemporary, Thursday through Saturday, Forecast, jazz and rhythm and blues, Sunday and Monday; Rockola, Beatles music,

The Salmon House, 1970 Quive Road, Marina Village, 223-2234: Floyd Gaines, contemporary, Thursday through Saturday.

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Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues, Thursday.

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2323: Jerry Melnick, standards, movie themes, originals, contemporary, and jazz music on the piano, nightly; all But th Pigiese, jazz and biues, Priday and Saturday; Harey and the Sand Street Jive, jazz, 7-11 pm., Sunday; Paul Montesano plays tropical jazz from 4-7 p.m., Sunday; Surufae.

274-3314: Ed Ellis and Tapestry,

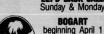
jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

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





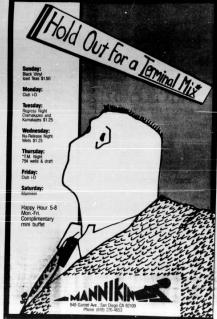
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Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Bob Corwin, pop classics on the piane Wednesday through Sunday.

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

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday; Louise Valdez, Panist, entertains from 5-9 p. pianist, entertains from 5-9 p.m., Wednesday through Saturday.

### San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Bramble, country, Tuesday through Saturday Country dance lessons, Tuesday through Thursday.

560-8022: Circles, rock, Thursday through Saturday, Little Milton, blues, 8 p.m., Sunday; Foghat (a.k.a. the Knee Tremblers), rock, (a.k.a. the Kree Hemblers), rock, and Wishbone Ash, rock, 8 p.m., Monday; the Beat Farmers, rock, rockabilly, and country rock, and Everett King's Modern Rhythm, blues and rhythm and blues. Thesday, Flyweil, rock, Wednesday.

Blarney Stone Pub. 5617 Balboa Avenue, Clairemont, 279-2033; Eamon Carroll, Irish music, Wednesday, Thursday, and Sunday; Brian Connolly, Irish music, Friday

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Callahan and Callahan, Best of Friends, contemporary, Thursday through Saturday; Kamelot, classic rock, Sunday and Baseday.

Bogey's, 5353 Mission Center Road, Mission Valley. 297-8361: Mark Meadows and Pacific Highway, jazz, 8 p.m., Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666 Kicks, rock, Thursday through

Old Town. 260-0305: The Jeds,contemporary, Friday and Saturday.

requests, Sunday through Thursday.

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

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5720: RPM, rock, Tuesday through Saturday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Betsy Hyde, contemporary. Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281: Gloria Michaels and Spring Peec, contemporary, Thursday through Saturday; the Two Tones, rock, Tuesday and Wednesday. Gourmet Lounge/Town and Country Hotel, 500 Hotel Circl North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Siers Brothers, rock, Ruesday through Saturday, with Automatics, rock, Friday and Saturday; the Most Valuable Players, jazz. Sunday brunch and evening, and Monday evening; the Priday happy hour.

favorites, jazz, ballads, and a bit of country, Monday through Thursday.

King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The Bobby Gordon Trio, jazz, Friday and Saturday.

Monk's, 10475 San Diego Missis Road, Mission Valley, 563-0060: Forward Motion, Top 40 dance music, Tuesday through Saturday, Passage, contemporary, Sunday, the Wanderers, vintage rock, Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273 1022:

Passage, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Bitch and the Boys, rock, Thursday through Saturday: Kicks, rock, Sunday through Wednesday.

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Sound Investment, contemporary, Tuesday through Saturday, Dining Room: Kathy Lloyd, contemporary harp,

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: The Peter Jay Trio, contemporary, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: The John Lewis Project, contemporary, Friday and Saturdar



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Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0907; Double Take, contemporary, Friday

Spirit, 1130 Buenos Avenue, Itay Park 276-3993. Trad right with White Wille Johnson, Mues and rhythm and blues. Ten Yards, mcke, Brieze Johyte, nock, and Clinal; Lee Brieze Johyte, nock, and Clinal; Lee Brieze Johyte, nock, and Clinal; Lee Brieze Bockers, Caribbean mck, and roll, and Merlingan and Smiley, regize rup duo, Friday, the Pready Executives, nock, Lumbo Slam, regize, the D'erndaris, Su and and the Salmyr, nock, Sattuday. Awant Industrial Noise Muss. Night Install of Menning and Island Blanker of Menning and Island Blanker of Menning and Island the Drivellan, nock, and Purple Haze, rock, Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511. Coral Room: Passion, contemporary. Tuesday through

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Saturday; the Dick Lopez Trio swing, contemporary, and vocals, Sunday and Monday Crane Room: Bert Torres, contemporary, Tuesday through Saturday

To Leo'sMira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Xpresso, contemporary, Thursday through Saturday: Paradise, keyboards and vocals performing everything from standards to contemporary. Sunday and Monday; the Procrastinators, rock, contemporary, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: First Effort, contemporary, Thursday through Saturday, Dusty Best, contemporary, Sunday through Wednesday.

The Wellhouse, 10789 Tierrasanta Boulevard,

Terrasanta, 560-6677; Ray and Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music. Thursday through Saturday: Jo Treanor, piano variety, Sunday; Peter Jay, contemporary, Monday through Wednesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, fuesday through Saturday; Haywire, country, Sunday and

Your Palace, 32282 Governor Drive, University City, 453-4444. Jimmy Corsaro with vocalist Sharon Andrews, jazz, Thursday through Saturday.

### San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779:

Bacchanal

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MONDAY, APRIL 7



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Tuesday, April 5 BLACK OAK ARKANSAS plus VANILLA FUDGE Sunday, April 20 featuring JIM DAT.DY and MARK STEIN HOT TUNA ACOUSTIC featuring JORMA KAUKOMEN and JACK CASADY

Tuesday, April 29
Wednesday, April 30
Wednesday, April 30

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MR. SAFARI with DRIVE-INS and PURPLE HAZE

TOMORROWS Apr. 10th: Prom New York. Electra Records' 10,000 NANIMACS plus THE MONROLES, and RV & THE SHADOWS. Apr. 11th: THE AMAIS, ROCKIN PERBELS, PLANIMONINO SLAP, and BUDDY BUIL BEAU Farming a solid opera. Apr. 12th Prom Robots comes PLAN 9 with THE STANDARD, THE RESISTANCE, MARTY RS, and NEW TREES.

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Gabriel's Grill: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Sunday, Dining Room: Norel, harpist, plays Thursday through Saturday evenings during

Anthony's Harborside, 1355 North Harbor Drive, downtown 232-6358: The California Trans

10 100

contemporary, Wednesday through Saturday; Fattburger, jazz, Tuesday,

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtown. 544-0882:

AT TICKET **EMPORIUM** John Cougar! April 4 at seats still available

549-9222

Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest 692-3370: Bob Hart, classical piano, Wednesday, Thursday, and Sunday brunch, and performing jazz with Third Floor late Friday night; David and Francesca Savag and Friends, classical viola duets, Friday and Saturday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park, 234-8511: Willie Fidel, piano variety,



Sunday afternoon; Keith Limberg, piano variety. Tuesday.

Cafe Vienna, 3619 College Avenue. 265-1446: Johnnie B., accordion music sing-along. Friday through Sunday.

Caravaggio's, 1119 Sixth Avenue, downtown, 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours.

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honoring variety requests, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572. Too Much Fun, jazz,

Boulevard, East San Diego. 283-6581: Piano bar: Paul Grege. Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowy Maggie's, Thirty-first and University, North Park. 298-8584: Chris Norris with plantist Gordon Wilson, early Jazz and wintage with Emersdal Enryan, Enryange State State

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: Eddie Gold, show tunes and contemporary music on the piano, Thursday through Saturday; live music, Sunday and Monday,





Casler, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, jazz, Wednesday

Hamburguesa! 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584. Charlie Morse, contemporary. Friday and Saturday.

Holiday Ina/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: The Denise Jeter and Bob Morss Quartet, jazz, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: Live music, Friday and Saturday, call club for

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island. 224-3577. Pjano Bar Rick Rutti, Tuesday through Friday happy hours; Sherie Marie, Wednesday through Saturday evenings. Indoor stages: New Shooz, jazz, Sunday and Monday.

Snooz, jazz. Sumaya are viorusay, are viorusay, are viorusay imperial Houses, 505 Kalmia Street (at Park Boulevard), Hillicrest, 234-3525: Waper Juré, jazz. Riesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Jurf and Hank Young, Jazz. Perduy and Saturday, Judy Doppe music during the Thursday and Friday happy hours.

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: The B Street Band, contemporary, nightly.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Oh! Ridge, comedy and music, Wednesday through Saturday.

La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest. 298-0119: Live music, Saturday, call club for

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: Coalition, jazz, Wednesday and Thursday. King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; live music, Tuesday, call club for information.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown. 239-1377: Peter Robberecht, planist, Tuesday through Saturday.

Oasis Club, 3184 Market Street, downtown. 237-9772: Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday;

O'Hungry's, 2547 San Diego Avenue, Oid Town. 298-0133: Ron Wheeler, contemporary, Thursday

Our Place Pub at Mikisan's, 2424 Fifth Avenue, Hillcrest. 232-1773: Jaime Valle, jazz with a Spanish motif, Friday and Saturday; Clarence Bell, jazz, Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village. 232-7581: Paradise (Greg Glover with Karol Kipp), keyboardist and wocalist performing everything from standards to contemporary. Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077: Fno Brigham's Preservation Band, Disteland jazz, early evening Thursday; P.M., contemporary, Friday and Saturday; the Aubre Pay Quintet featuring Fran Loskota, jazz, \*Uesday and Wednesday.

Reel Gusto, 4105 Taylor Street, Old Town. 295-5111: Two Pieces. Sixties and Seventies hits, Friday. DJ Jim Anthony spins platters on

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

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eugene Karoliszyne, variety, Wednesday and Thursday; Eamon Carroll and Bill Graig, Irish rausic, Friday and Saturday; Robin Henkel, blues and jazz guitar. 3:30-7:30 p.m., Sunday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Fay Trio, jazz, Sunday brunch.

Sheraton Harbor Island, Reflections. 1380 Harbor Island Drive, Harbor Island. 291-2900: Devocean, Top 40 dance music, Tuesday through Saturday; Jets featuring Kenny Morrill, vintage rock, Friday happy hour.

Sunday, April 6 Spirit · 1130 Buenos 276-3993 \$1 off with this ad

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Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Pier

Group, contemporary, Tuesday through Saturday.

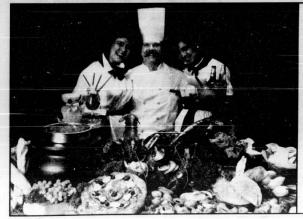
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WEDNESDAY



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TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993: The Sugar Trio, jazz, 7-11 p.m., Wednesday and Thursday, 5-8 p.m., Friday and Saturday, and 6-10:30 p.m., Sunday.

V TY

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melisse contemporary, Wedness through Sunday: Donna Cote, contemporary, Monday and

Top of the Park Lounge/Park Manor Hotel, 525 Spruce Street Hillcrest. 299-9002: Top of the Park: Daniel Jackson, planist, 54 p.m., Wednesday through Friday the Daniel Jackson Ensemble,

Saturday: Paul Reisling, pianist, Sunday brunch, and Tuesday happy hour. Laboheme: Diego Corriente, classical guitar, 6:30 p.m., Tuesday through Sunday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Coda, rock, Thursday through Sunday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855: Live music, Thursday through Saturday, call club for information.

Muzohus

Mightelub & Pub

U.S. Grant Hotel, 326 Broadway downtown. 232-3121: Lobby: The Fred Benedetti Tric, cello, flute.

and guitar chamber music, 4:30-8:30 p.m., Tuesday through

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: The Peter Sprague Trio, jazz, 8 p.m., Friday; Fred Benedetti, classical guitarist, 8:30 p.m., Saturday.

Your Place, 4673 30th Street (at Adams). 284-8449: Brian Whitaker, contemporary rock and oldies, 2-6 p.m., Sunday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827:

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Baines and Don Dunne, Irish music, Wednesday, Thursday, and Sunday; Brian Connolly, Irish music, Priday and Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660. Dale Pearson, contemporary music on the piano, contemporary music on the piano, Tuesday through Saturday. Jim Moore, piano variety, Sunday and Monday; Craig Jones, piano, 5 to 8 p.m., Friday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757: Tommy Rocker, comedy and music, Thursday through Saturday: the Bull and Rear, 690 North Second

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Cafe Vid. 7353 El Cajon Boulevard, La Mesa. 460-7353: Mike and Dave from Chaos Productions spin platters Thursday: contemporary recorded dance music with Tom and Charles. Friday and Saturday; Carol Reynolds and the Kashai Dancers perform at 10 p.m.,

ZZAJJ Wednesday & Thursday, 8 pm - 12 am

Friday & Saturday, 9 pm - 1 am

Every Sunday night — Jazz 7 - 11 pm Joe Marillo Quartet

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Coming in May-Aubrey Saye Quartet

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Upcoming Shows

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video audience participation presentation, Sunday and Monday: BoltonDallas, rock, Wednesday, hypnotist Marshall Sylver presents the Hypnotic Revue Tuesday night at 9 and 11 p.m..

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Joey and the Stingrays,

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Jerry

Cajon. 443-2444: Elton J.R. and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Alibi, contemporary, Tuesday through

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Bustin' Loose, country, Thursday through Sunday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley. 463-4757: The Wanderers, vintage rock, Friday; the Ducktail Revue, vintage rock, Saturday.

Broadway, Lemon Grove. 469-6344: The Classics, nostalgic rock, Wednesday through Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, College area. 448-7072: Brent Bowers, contemporary favorites, Thursday and Saturday; the Outriders, rock, Friday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Ron Morin, country, Wednesday and Thursday; Swingin' Amiss, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine. 445-5545: Craig Jones. sing-along favorites, ballads, jazz, and a bit of country, Friday Lirough Sunday evenings.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Crystal, rock, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The Baja Strings, Top 40 dance music, Thursday throug Saturday: Braq, contemporary, Sunday through Wednesday.

Ole Wagon Wheel, 8646 Missior Gorge Road, Santee. 449-6240: Martin Eddy and Country Breeze. country, Friday and Saturday.

The Outpost, 652 Grand Avenue Spring Valley. 464-9007: Laredo, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Street Choir, rock, Thursday through Saturday; the Procrastinators, rock, Sunday and Monday; Ipso Facto, rock, Tuesday and Wednesday Hypnotis Dr. James Downs performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Live

music, Friday and Saturday, call club for information.

Pizza Plus, 764 Jamacha Boulevard, El Cajon. 444-3300: Tamia, The KCBQ Flatbed Band, country, Friday; Society, contemporary, Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: Robert Taylor, country, Friday and Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Live music, Friday and Saturday call club for information.

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Jam session, Thursday, musicians welcome; the Nomads, rock, Friday and Saturday.

#### South Bay

**SUNDAY BUFFET BRUNCH** CHEATHAM'S JAZZ QUARTET 6:00 pm-10:30 pm

TUESDAY THROUGH SATURDAY

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ySaturday, 4:00 pm-8:00 pm, Sunday 4:00 pm-6:00 pm Best burrito bar in town

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Complimentary hors doeuvres 6:00-8:00 pm Gemini Fashions presents their Fashion Auction starting at 6:30 pm Dancing begins at 9:00 pm First 3:00 people qualify for drawing each nite

FRIDAY THROUGH MONDAY

Dance to live entertainment 9:00 pm-1:30 am Appearing through May 6

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China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robles, contemporary, Tuesday through Thursday, the Palm Trio, contemporary, Friday and Saturday, East Coast, contemporary, Sunday and Monday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Gail Lee and Go for Broke, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: The Reflectors, rock, Thursday through Saturday: Bobby Bare, country, and the Coasters, oldies, 8 p.m., Sunday; live rock, Monday, call club for information; Crystal, rock, Tuesday and Wednesday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, Oldies, and contemporary, Friday and Saturday; live music, Monday and Thesday, call club for information.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons. 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday, City Lights, contemporary and oldies Monday and Tuesday.

La Maze, 1441 Highland Avenue. Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and

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

Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-3754 or 424-3755: Live or recorded ballroom dance music on San Diego's largest dance floor, Friday through Sunday, call club for information.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Los Lupes, Mexican cowboy music inorteño, Thursday: Colouz Latino music, Friday and Saturday; Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

Oasis Bar. 1121 Third Street, Chula Vista. 426-2977: Randy Travis 1982, country, Thursday through Sunday, Diamond Dust. stry, Monday through

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MachineCountry Bumpkin
Coda: Trujan Horse
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Cantina
The Us Band: Beach Club
The Wanderers: Monk's, Happy
Days Car Hop
The West Coast Band: Tuba
Maris University Avenue
Wishbone Ash: Bacchand
Witch Wacde and the Rocket

Mitch Woods and the Rocket 88's: Belly Up Tavern

#### Contemporary/ Top 40

Alibi: Don's West Judy Ames: Mira Mar Dean Atkinson: Mexican Village The B Street Band: the

The Baja Strings: Nite Owl East Barker and Orr: Monterey Bay Canners
Randy Beecher: Mexican Village
Dusty Best: Antonio's Hacienda,
Tio Leo's/Mission Gorge

Bogart: Islands Lounge Bones: Hotel Escondido Brent Bowers: Kelly's Pub Braq: Nite Owl East Jerry Burchard: Dock's Landing The California Transfer:

Anthony's Harborside Callahan and Callahan, Best of Friends: Blue Bayou Lounge Tony Carmen: Gilbey's Cocktail Lounge, El Comal Casablanca with Judy Ames:

Chain Reaction: Bull and Bear City Lights: Joey's Norman Clifford and Frankie

Ray and Lainie Correa with Bert Bing Cosey: Ma Donna Cote: 7

Danny and the Dogs: Rainh and

The Drive-Ins: Spirit
The Ducktail Revue: Happy

Days Car Hop Flyweil: Halcyon, Bacchanal Foghat (a.k.a. the Knee rognat (a.N.a. the Anee Teemblers): Bacchanal Four Eyes: Jose Murphy's France: Mong Mony's The Freaky Executives: Spirit Rick Gazlay and His Voodoo Barracudas: Tuba Mariol/Lineesity Avenue Ipso Facto: Whiskey Flats. Purk

Place The Jets featuring Kenny

Morrill: Atlantis, Sheraton Harbor Island Bruce Joyner: Spirit Kamelot: Blue Bayou Lounge The Key: New Generation Dance

Club Kicks: Bunbury's, Navajo Inn L.A.: Old Bonita Store Restaurant The Mar Dels: Club Diego's, Belly

The Mar Delis Club Diego's. Belly Up Tareen Mars Whokey Hat. Mr. Safari's spirit The Nashelli Express Barr's. The Nomades Win Cody's Notice to Appear Old Pacific Beach Cafe Paradise Bay Nell and Void: Mary's by the Pier The Outridees Belly Pub Private Domain Jose Marphy's. Clib Del Star Cafe Pier Place. To Levis Olima Ness Purple Haze: Spirit The Robel Rockers: Belly Up Tarson. Spirit The Tarson. Spirit The Tarson. Spirit The Tarson. Spirit Tarson. Spirit

Tavern, Spirit
The Reflectors: Fireside Lounge,
Dance Machine
The Rhythm Method: Red Coach

Inn The Risk: New Generation Dance

Club The Road Runners: Mary's by the Pier Rockola: Rusty Pelican Scarlet: Mony Mony's, Fireside

Lounge Scat: Club Chalet The Siers Brothers: Lehr's

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Lighthouse Carol Crawford: Dock's Landing Darci Daniels and Flashback:

Lighthouse East Coast: La Maze, China Five

Restaurant The Elements: Pea Soup

Anderson's
Ed Ellis and Tapestry: Sandtrap Lounge First Effort: Tio Leo's/Mission

Gorge
Fortune: Reuben E. Lee's
Forward Motion: Monk's
Floyd Gaines: Salmon House
Full Coverage:
Mulvaney's Coronado
Wayne Gire: Dock's Cocktails
Eddie Gold: Escape Lounge

Betsy Hyde: Carriage House Peter Jay: Peter D's, the Wellhouse The Jeds: Carlos Murphy's/Old

Smuggler's Inn
Louie and Loose Change: Joey's
Main Street: "Bahia Belle"
Gloria Michaels and Spring

Restaurant
Paradise: Papaguayo Restaurant,
Tio Leo'sMira Mesa
Passage: Monk's, Moonglow
Passion: Coral Room/Stardust Town
Joey and the Stingrays:
Lorenzo's, Carlton Oaks
Country Club
The Johnson Brothers: Gilbey's Cocktail Lounge Mike Lamy: Abbey Restaurant The John Lewis Project:

Passion: Coral BoomScandard

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Pier Group: Stormicheder

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The Rondeaux Brothers: Hungy

Hunter/Banch Bernardo

Shaker: Rosty Pielcon

Shaker: Rosty Pielcon

Sharon: Cournel Longer/Down

Sheri and the City Street Band:

Aste Boul! Shine It On: Vacation Village

Hotel
Chuck Showalter: Jolly
Roger/Oceanside
Tony Soraci and Company
Henry's

The Palm Trio: China Five Sound Investment: Pavillion

Sound Investment: Facilities Lange Southwist: Hyard Islandia Hotel Sounds Modes: Honter's Inn Don Tennison: The Philips Bridge Best Torres: Standart Hool Triple Pays: Hilton Hool: Triple Pays: Hilton Hool: Triple Pays: Hilton Hool: Gashering Son Diego Harbor Excursion Ron Wheelers O'Hungry's Brian Whitaker; Nav. Piece Agreess: The Local Softine Mosa.

Country/ **Country Rock** 

Alton and the Ox Bow Country Lads: Ox Bow Inn

Jerry Base and a Touch of Country Witchey Croek
The Beat Farmers Bacchand
Bramble: Abilities Country Saloon
Bustic Loose: Film Springs Inn
Bed Checkers: Lis's
Country Cansons: Circle D
Country Cansons: Circle D
Corpote: Circle D Corrol
Crossfers: Visit Withde's
Diamond Dust: Causis Bray
Bartin Eddy and Country
Breeze: Ole Hope: Wheel
Golds: Loos Little Bit of
Country, Don't: East
Four Star Country, Landmark
Cockall Lounge
Cord Certari Salation: Little Bit of
Country, Lord Saloon
High Steppins: Salloy Center Inn
Saloon
The Hot Shot with Ron Bell:
Leo's Little Bit of Country

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The Hot Shot with Ron Bell: Leo's Little Bit of Country The KCBQ Flatbed Band: Belly Up Tavern. Pizza Plus Red Lane: Rudi's Hidden Acres Laredo: Outpost

Gloria Michaels and Spring Fever: La Hacienda Contino Midnight Delight: Borrolli's Back Room Jim Moore: Boondocks Rostaurans Larry Moore: Aparases Rostaurans Harb Risk Moore: Hamburguesa! Risk Moore Hold La India One Plus One Plus Karen Cavanagh: Hancho Bernardo Inn 111 11 111 11 111 111 111 111

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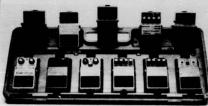
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Lone Star Country: Country Side
Restaurant and Lounge
Ron Morin: Red Bird Tavern,
Wooden Nickel, Lakeside Hotel
North Forty: Odkrale Lodge
Outlaw Country: Country Side
Restaurant and Lounge
The Savery Brothers: Promerado
Club.

Club Steer Crazy: Wrangler's Roost Swingin' Amiss: Lakesiae Hotel Robert Taylor: Rodeo Room Don Tennison: The Flying Bridge The Texas Band: Triple S Steak Randy Travis 1982: Oasis Bar

### Folk/Ethnic

Afro: La Tapatia Brian Baines and Don Dunne: Blarney Stone Too Eamon Carroll: Blarney Stone Pub

Pub
Eamon Carroll and Bill Craig:
Rosie O'Grady's
R. Roy Clayton: Old Time Cafe
Brian Connolly: Blarney Stone

Pub ckie Kendall: Hotel La Jolla La Bapalla: Zoralia 's Latin Five: Le Sainte Maxine Los Lupes: Marisol Los Vagabundos de Indio \* 5: La

Tapatia
Louie and Loose Change: Joey's
Sean McVicker: Ireland's Own
Paul Montesano: Old Pacific
Beach Cafe, Steamer's

Mosaico: Marisol The Paradise Street Band: Ireland's Own, Drowsy Maggie's Gene Perry's Afro-Rumba: Pax

Gene Perry's Afro-Rumba: Pax Bar and Grill The Rothfield-Carr Band: Old Time Cafe Mike Seeger: Old Time Cafe Peggy Shannon: Coffee-by-the-Sea Robin Williamson: Old Time

Cafe Zamish: La Tapatia

Reggae

Blues/R&B/

The Blonde Bruce Band: Jose Murphy's Tom "Cat" Courtney: Texas

### Jazz

The Bruce Cameron Ensemble featuring Elliot Lawrence: Les Blanchard Cheatham's Jazz Quartet: Bahia

Ed Ellis and Tapestrys Sandrup Longie Rick Gashy and Illis Vodoo Rick Gashy and Illis Vodoo Marie Almering Arenue Robin Henkel: Basie O'Orady's King Blacett Blasses Mandridi Everett King's Modern Rhythms Bacchand Limbo Sham Spirit Wickigan and Smitry, Spirit Mehigan and Smitry, Spirit Mehigan and Smitry, Spirit Mehigan and Smitry, Spirit Mehigan Barban Spirit Beach and Del Mar Caft Securer's Cutamaran Planets Belly Up Tore Rebel Rockern Belly Up

Tavern, Spirit White Willie Johnson: Spirit

Mose Allison: Elario's
Sharon Andrews: Your Palace
Joe Azarello and Kirk Clague:
Elario's
Clarence Bell: Our Place Pub at
Mikkan's
Fro Brigham's Preservation
Band: Pal Joey's, Oasis Club,
Putrick's II

Hotel
The Chicago Six: Belly Up

The Chicago Six: Iselly CP
Threem
Coalition: Mandolin Wind
The Bill Coleman Group: Old
Bonita Store Restaurant
Jimmy Corsaro: Your Palace
The Ray Crawford Trio: Jazz

Mine Records Ed Ellis and Tapestry: Sandtrap

Lounge Fattburger: Atlantis, Anthony's Harborside, Lehr's Greenhouse Old Pacific Beach Cafe,

Old Pacific Beach Cale.
Steamer's The Nubrey Fay Thio: San Diego
Harbor Excursion
The Aubrey Fay Quintet
featuring Fran Loskota:
Patrick's II
Bookworks/Pamakin

Mel Goot: Pax Bar and Grill The Bobby Gordon Trio: King

Luis Inn
Harvey and the 52nd Street
Jive: Steamer's, Fat City/China
Camp

Jive: Steamer's, Fut City/Chine Camp Robin Henkel: Rosie O'Grady's The Daniel Jackson Trio: Total the Park/Park Manor Hotel The Denise Jeter and Bob Morrs Quartet: Holiday hm/Embarcadero

Bob Long: Belly Up Tavern The Joe Marillo Quartet: Chuck's Steak House
Mark Meadows and Pacific
Highway: Bogey's
Mr. Nice Guy:

Mr. Nice Guy:
Mulvarney's/Escondido
Paul Montesano: Steamer's, Old
Pacific Beach Cafe
The Most Valuable Players:
Lehr's Greenhouse

New Shooz: Humphrey's Gene Perry's Afro-Rumba: Pax

Gene Perry's Afro-Rumbar Pax Bor and Critl III Ella Ruth Plägter: Old Pacific Boach and Del Marcafic Catamaran Hotel, Steamer's Secrets: Bonita Casa Restanis-at Southwind: Hiatt Islandia Hotel The Peter Sprague Trio: Words and Music Bookstor The Bill Shreeve Quintet: Catamaran Hotel, Islands

Catamaran Hotel, Islands Lounge The Sugar Trio: TNT Lounge Third Floor: Cafe Angelique Tobacco Road: Belly Up Tavem Too Much Fun: Dock Masters Jaime Valle: Our Place Pub at

Zzaii: Chuck's Steak House

### **Everything Else**

Alba Flamenca with Esmeralda Enrique: flamenco guitar, song, and dance, Drowsy Maggie's Johnnie B.: accordion music sing-

Jonnae B.: accoration music sing-along, Cafe Vierma Barker and Orr: mirth and music, Monterey Bay Camers Phil Beeber: classical guitar, Cafe on the Bay, Bahia Hotel Fred Benedetti: classical guitar,

Words and Music Bookstore The Fred Benedetti Trio: cello. flute, and guitar chamber music and jazz standards, U.S. Grant Hotel

Jim Call and Idiot Savant and Little Blanket of Meaning:

soft paisley. Spirit Ray and Lainie Correa with Bert

and contemporary dance music, the Wellhouse

music, the Welthouse
Diego Corriente: classical guitar,
Top of the Park
Bob Corwin; pop classics on the
piano, Top of the Cove
The Rod Craditt Band: oldies.

The Bod Craditt Bands oldies. Rancho Benardo Im The Crescendos: big band dance music, Sam Lus Ray Dourns Colf Course Country Club Cathy Curtis: singer-songuriter, Drowsy Maggie's Ed Ellis and Tupestry, jazz, nostalgic blues, and contemporary, Sandrup







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ballads, jazz, and a bit of country, Relig's Stoak House, Legord's Dan Libertine: classical guilar, Upstart Crea and Upstart Crea and Contemporary, Harbit Dan Libraghton country, rhythm and blues, and contemporary, Hank Poperl's Religible Contemporary, Hank Poperl's Country, Victoria House Contemporary, and cocake, Stardart House Contemporary, and occals, Stardart House Contemporary, and occals, Stardart House Country, Dahah House Law Valencia House Valencia Valencia House Valencia Valencia Valencia Valencia Valencia Valen

Vicki McMaster: standards and pop from the Thirties to the Eighties on the harp. Sheaton Harbor Island Jerry Melnick: standards, movie themes, originals, contemporary, and jazz music on the piamo, Steamer's Mosalco: salsa and cumbia music,

or the plants, securing music, Morator Mosaleon such and cambia music, Morator Joel Nashs plant show three, Mille Fleurs Novels harpist, Abbey Restaurant Chris Norris and Corolan Wilson. every just and vintage with the property just and vintage of the plants of the pl

performing everything from standards to contemporary. Hypogopo Skaport Village. The Loc St Han Meas Delle Vearners julino variety. Dale Vearners julino variety. Dale Vearners julino variety. Eddle Prestons eintuge pop. contemporary, and juzz. Smelley's Baseball han Ceorgie Reno: all around fin sing-along piants!, Awart's of La Peter Robberest's piants!, Mr. A's Restament Pammy Bockers connedy and music. Carlos Marphy Sciences on Center Deel Delle Science Language Contemporary Cassical music on bassoon,

riola, and flute. Cafe Angelique
Paco Sevilla and Rodrigo:
concert flamenco guitar in solo
and duets, Drowey Maggie's
Sharon: singing with piano
accompaniment. Gournet
Lounge
Richard Slayters classical guitar,
Cafe on the Bay, Book and

Cafe on the Bay, Book and Candle The Spud Brothers: cornedy and music, Hotel Del Coronado Star Party: recorded music audience participation show, Cartos Murphy Ma. Jolla 139 Thaylor: classical guitat, Carnacoggist's Jo Treanor: piano bar, Springfield Wigon Horks, the Welthouse

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9



### **CURRENT MOVIES**

April Feel's Day — Not bad to its type. But the type is the codepe-ted emmanding depth, set that the set at weekend party on an isolated stands and the set of the se

taken a hand in rewriting the future, now incide himself back in the present with a different past from everyone relies. That does not have been that does, with a stimite serious control of the serious serious

The Best of Times — Small-lown satire laid on by trowel, such as to make Sinclair Lewis look like a pointillist. The bank president thinks velasquez is pronounced "Vuh-lasskwez" and is a Mexican; the van keer," and is a Mexican the view as secessariat decorates in wholes with various on the Statine celling of the least you can say that the tower scread is satire everity and understoggism. The basic idea of the movie, though well-grounded in write and the properties of properties properties of properties pro



promoting a reunion rematch. But it's nand to feel that this old-timent' game matters in the way the ineligator (or special content of the co

Brazil — The time-setting of this "Orwelfian" (as we have all been instructed to call itly future is identified at the outset as "somewhere in the Twentieth Century" and it is in fact both forward and backward from the present, laden with 1940s clothes

(297-3631) Creamants

STATE UNIVERSITY

Pending, in Pink Indept, 6303 El Cajon Blvd. (286-1455) Theater 1: Out of Africa Theater 2: Stepping Seauty Theater 3: The Money Pil Theater 4: Police Acedemy 3: Sect in St

Theaser 4: Police Academy 3: Back in Tear lean, 4051: Adams Ave. (285:4609) Sanckean 8 and Rettriking Risps. 4/3 Manhatman and Zelle, 445 Life of Britan and Monty Python and the Holy Grail, 4/5 King Leaf, 481 mallines 20 List, 446 mallines

EL CAJON-LA MESA

Santae Orive In. 10990 Viloutside Ave. P. Prise (A46,7447) Theater 1: April Pool's Day and Silver Bullet Theater 2: The Money Pix and Pleton

Trace 2: The stony or and Fazza male Service Vitage 4, M25 Massim Days Fd. (60.1991). Conscious Traces 2: The Choler Purple Traces 2: The Choler Purple Traces 4: April Purple Conscip-Traces 4: April Purple Conscip-Traces 4: The Stone Purple Traces 5: The Choler States (As and Traces 5: The Choler States (As and Traces 5: The Couldes States

and appliances, but further advanced into bureaucratic decadence than we have quite yet got: the future, in short, as it might have been imagined when Orwell was imagining it, only a bit further into it than he himself imagined. And more to the point, a good deal more physically detailed than any future physically detailed than any future.

"Orwellians." Indeed the general effect is of a two-cylinder story attempting to propel an eighteenwheel production, and it gets to be a bit of a drag. For all its touches of bit of a drag. For all its louches of cleverness and histhess of subversion, this is a move up to its shoulder in the pocket of the money men; its chosen path to artistic prominence is far less through invention has hirrough acquisition. Plantan Pryca, Kim Greet, Michae Plant, Robert De Winc, directed by Terry (Gallam, 1985. (Mira Mesa Cinemas, from 4/4)

The Color Purple — Steven Spielberg's old-fashioned Prestige Picture, a literary adaptation of both critical and a popular success, and net with the line to both the black and femirist communities. These last connections give the director a chance finally to apply the universe embracing ideals of CLOSE ENCOUNTERS and ET. not just to imaginary bennes from differ planets. embracing ideats of CLOSE
ENCOUNTERS and E.T. not just to se.
but to fleat People a cit ance.
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### MOVIE DIRECTORY

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Sports Arms 4, 3105 Sports Arms
Bird (222-5333)
Find (222-5333)
Finders 1 Palice Academy 2 Book in Teiling
Treates 2 The Care Bears Move 2:
The Name Connection (48 and 6 matiness),
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The Jessel of the Alle Waggard Please 8, 220 North El Camino Real Encirclas (M3-6044) Theater 1, MSN - III Elouge, from 44 Theater 2, MSN - III Elouge, from 44 Theater 2, Gung No Theater 4, Hannah and Ner Steten Theater 5

### **CURRENT MOVIES**

narraine beneath the music-flexing towangles, siceways-gliding tracking shots, over-the-moon crane shots, hundred-mile-an-hour focal changes, and other assorted directorial methods of saying "Hey, took at me". With Whoopi Goldberg, Danny Goldberg, Danny

Creseroads — Ry Cooder, a lifelong Californian who has out a sort of musicological sost through tibes with a sort of the cooling below throws where all, is responsible for the (very pood country-blues port of the cooling of the coo

matter of the country base harmonica. "who was known to travel with Robert Johnson — and having order to get man the state of the order to get men. State is a strange thing — almost enough to make you believe in treatmengation make you believe in treatmengation make you will be in the man to make you will be the more will need to apposige for identifying the blues Muse as no however, lead to particular most unbasey corrulation. With Joe John Flazod directed by Willer His 1986.

\*\*\* (Ace Drive In, from 4/4; Century Twin; Oceanside 8; Plaza Bonita; Santee Village 8; Valley Circle)

Sarries Wage 8: rearry unrey.

The Data Frose — Currier vertice
Common of the Common o

but not without suffering one casualty themselves — occasion for a little funeral march before striking up the disco again. With Lee Marvin and Robert Fonster; directed by Monahem Golan. 1986.

• (Studio 3 Cinemas; Vogue) Studio 3 Cimemas: Vogue)

Down and Out in Severly Hillia

Several and Out in Severly Hillia

SAMED FROM DRIONNING. This is Paul Mazuriky a second stempt at a transatiance in creation of the first was a contraction of the several and the bourgeois home he invades and the bourgeois home he invades and the bourgeois home he invades and hears are both. In Mazuriky a security of the several and the bourgeois home he invades and hears are both. In Mazuriky a security of the several development of the several

at the beach. He runs into some -good luck when someone who turns out to be one of the principal traffickers approaches him with what at first seems to be an unrelated, if equally shady, proposition. Luck stays with him throughout. Gregory McDonald's lictional superhero, as

(Petablo Drive in Santee Drive In)

FRC — We have here all the makings of a weekly TV series. It was unavoidable that Hollywood would also be a seried to be a seried of the temperature of temperature of the temperature of temperature of the temperature of the temperature of temperature of the temperature of temper

cholographed), and edited by Jamie by, A Coca Colls bottle, chucked out of a passing archine, lands in the midst of some Kalifahar lands in the midst of some Kalifahar possessiveness and dissension. The tribal leader resolves to walk to the ends of the earth to get do of the ends of the earth to get do of the ends of the earth to get do of the earth through publicular terrivists, automobiles, among other brushed to hard. Through publicular possessive size of the publicular or know-lest instruction of publicular. With Marius Meyers, and the publicular size of si

Guing Ho— In the previous movie by this name the American attitude toward the Japanese (with Randolph Scott showing the way) favored annihilation. This one, forty-odd years late; about a Japanese takeover of an American auto plant, inclines toward compromise. Which is not to say that the late-off between lowerd componitive Which is not to say that the face-off between says that the face-off between says the says the face-off between says the face-off between says the face-off between says the says the





# **CURRENT MOVIES** The Jewel of the Nile - Some movies lend themselves less to sequels than others, and ROMANCING THE STONE, a real-life

being generally more diffused in focus, is that while Woody Men himself in it. Is an on the center of it. Not one is. But are not the center of it. Not one is. But are seen to be an only member of the group who is capable of, or a permitted to be capable of, or a permitted to the speech of the group, who presence, though it lightness and them the testure of the pace, invokably hogs the spotial prairy institutions. Hershey, Danne West. "(Camino Cimera 4 from 445 Century Firm, from 445 Fastion Valley, from 445 Ludie Vällege "(Camino Cimera 4 from 445 Century Firm, from 445 Fastion Valley, from 445 Ludie Vällege Village 8: Wiegand Plaze 8)

second fiddle to this Junior Bellmondo, and soon getting his head lopped off, will make some viewers feel roughly that old themselves. Directed by Russell Mulcarly. 1986. (New Valley Drive In; UA Glasshouse 6)

\* (New Valey Drive In U.A.

The Wilstein — Existency

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The Wilstein — Existency

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Iron Eagle — One of the morest
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PROMAPCING THE STONE, a real-fit ormance valled upon a mounty of the STONE, a real-fit ormance valled upon a mounty of the STONE, a real-fit ormance valled upon a mounty of the STONE, a real-fit ormance valled upon a mounty of the STONE, and the

King Lear — Russian version of the Shakespeare play, directed by Grigori Kozintsev (HAMLET, too). (Ken, 4/6, 11 a.m.)

(feen, 46, 11 a.m.)

The Last Netz — Ne, yes . I's better principaganiel fram in a best or principaganiel fram in a best or principaganiel fram in a best growth of the control of the con

blackmail implicit in this tedious Biblical spoof, from the Monty Python group, is that by not find funny, you are liable to be taken bluenose. It could be argued.

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Lucas — Reviewed this issue Weh Corey Haim and Kern Green; written and directed by David Setzer \* (Center 3 Cinemas; Flower Hill Cinemas; La Oolla Village; Plaza Cinemas; UA Chula Vista 6; UA Cinema 3; UA Escondido 8; UA Glasshouse 6; UA Horton Plaza 7)

Glashouse G. U.A. Horton Finan 7).

Machiellam - Lie and love among the literal in New York

City, protographed in sith Ineary, any Date-kand-white by Glodine of George Genthen, Woody Allen, having laised behind the cameras on his NTERIORS, a back on science as an actor than as a writer director, however. And as a consequence, for displays a nativer echocortene, or human of the control of the

embarsasment on the incumbent Communist regime First he shows up at a diplomatic conference in Segon without a suit and file. Then beesding dignitary. Then he storms out of the conference after calling said dignitary an "assished" And intelligence and the storm trially—after a undimentary recurse conference with every last surviving American MIA (doug of them) in tow Directed by Joseph Zito. 1984. 

(Npo), front 44.

Numphy's Romance — The lighter side of Marth RIR a romantic corned, yet in the sort of Western Corned, yet in the sort yet in the yet in the sort yet in the yet in the sort yet in the yet in

the characters and the audience. This hardly seems necessary when the characters in question are as unreservedly and unrelentingly lovable as these: a plucky divorcyle with an only son, a tomboysh talent for horses, and just a touch of common-sens ferminsm ("You mean to tell me if there were a fly in these parts instead of a zppor, if of get the parts instead of a zppor, if of get the

Misaing in Action—It is not unreasonable to magner that a better could be made about / Vertram veterans returning to the scene to rescous unreasonable of the scene to that Chuck Norris would be in it here the martia-dars master once again molivated by vergeance (and Feel that Chuck Norris would be in it here the martia-dars master once again molivated by vergeance (and SPIDE/RMAN canoon on televisori), sets out to inflict pubble SPIDE/RMAN canoon on televisori, sets out to inflict pubble communitating the size of the Communitating the SPIDE of the Communitating the SPIDE of the SPIDE/RMAN of SPIDE/RMAN The Official Story — Argentine political drama (and winner of this year's Oscar for Best Foreign Film), directed by Luis Puenzo. (Guild, from 4/4)

Out of Africa — Isak Dinesem's file as a coffee grower in Kenya, before as a coffee grower in Kenya, before dinors the settly of a Edna Ferber novel. The adapters' leernness of vulgarity but not of sheet build proceeds it from being very excelling or eventful in any other way office of the company of t seerial wimching strewels – but it is all to di asul fill her in the consentence of the con

and an older endown min make the best of the terms of the endown min make the terms of the endown th

Pee-wee's Big Adventure — The moviegoer's first introduction to Pee movegoer's first introduction to Pea-wee Herman, and both of them should be very happy about it. Jerry Lewis would seem to be the comedian's closest screen cousin, at least in measurement of time, but he even bypasse Lewis in likeness to their silent era forebears, with his comprese and unaserate expression controlled in the state of the state world he makes an example for intellectuals too. And his attitude toward that world is nothing short of philosophical. Directed by Tim Burton. 1985. "" (New Valley Drive In)

British and the second of the

Horion Plaza 7. University Towned Centrely

Ren - The happy concidence of an actual old man (Akera Kurosawa, age severity-fivel electing to do a subsective for the control of the control

Rocky IV — The third sequel to ROCKY has gotten into polices, but of the ROCKY has gotten into polices, but offered to the ROCKY has gotten into polices. Offered to the Rock Sufficient of the Rock Sufficien of based and useram: observes me any notion of here two fighters as proper allegorical expresentatives of two global superpowers, and gwing we global superpowers, and gwing who may be a superpower to me of the superpower of the

### **CURRENT MOVIES**

paton-like left and tranquisting right, cruely leased American boung professions, and who left is to looke in the paton of the pat

Silver Builde.— The title refer to place scoolersted wheelchaff for a croping young boy, besides, of course, the standard melendo of stopping werevolves. In the broadpool Starben King Tossed salest hand-me-down heror Implicitly, comy dump joles, children and their magnistion, solution and their lack of the course of the children and their children and their children and their children salest for Chamber of the Chamber children of the Chamber children of the Chamber children of the Chamber for Chamber for Chamber of the Chamber for Chamber of the Chamber for Chamber of the Chamber for Chamber fo

In Stary
Steeping Beauty — A spendid vilainess named Malefloant, with yellow gees and block horms, and evidence gees and block horms. And the There Good Fairnes stempt to rescue Prince Philips from Touched Mountain. A roy fol dragory to linke point. Produced in 70mm by the Disney summation learn. 1959, province from the Charles and the Charles and

University Towns Centrely Spees Life Use - The opening, with hard-working music by Elmer Bernstein, a reasonable floaring of a threigh eaponage deriva. The observation of a threigh eaponage deriva. The sob-Hope speed of one, find noting a speed one of the speed of one, find noting a speed one of the speed of the spe

The Tight to Bountitial — Little enough has been done to therefore the tendent for the tendent Carlin Glynn, and Rebecca De Mornay; directed by Peter Masterson 1985 \* (Flower Hill Cinemas, from 4/4; UA Chula Vista 6, from 4/4; UA Glasshouse 6; Vineyard Twin)

Turtie Diary — A very sevent (a little too, no doubt, for some taster) adaptation of the Russell Hoban rovel, directed by John Invin, from a script by Harold Printer. A relationship between a man and a woman that's founded on nothing but their mutual desire to liberate three sea furties after thirty years residence in the London Zoo, and that doesn't stand.

in the way of each of them developing other (and sexual) relationships with other members of relationships with other members of relationships with other members of contemporary firms, to say the least of the say the most, either The suries of the contemporary firms, to say the least of the say the most, either The suries of the contemporary firms, to say the least of the say the most, either the suries of the caper lent a problem for the stand by the the most, of the limber, and the say the most of the limber, and the same than the contemporary of the say that the same than the contemporary most bouching than usual, which is to say more terrative and test arithyelding, as the insoline contemporary that appears on the same three the Amist community assumes the Primitive Test (Victor).

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Zellig — Woody Aller's documentary parody on a ficiatious celebrity of the inventise and Thirties, known as the inventise and Thirties, known as the something to his own earlier endocumentary parody, TAKE THE MONEY AND RUN, something — a fixed parody, TAKE THE MONEY AND RUN, something to RUN and Something to REDS (the interminging of old footage and new), and something to REDS (the interviews with sepert witnesses). The interviews with sepert witnesses).

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DORTH SET, the cross way begandly, which not seen to care the care to care the care to care the care to care to

It's a new menu, a new

So fresh,

seafood

entrees

change every day.

It won't be long

before you hear

the "ooohs" and "ahhhs" So make plans

now to catch it. For lunch, dinner and Sunday Brunch At The Atlantis.

On Mission Bay, next to

Sea World, Call 226-3888

for reservations.

The Atlantis

DBYSE, Kernmord Bectis, 180. Windows new Win-dowskater dual pry ACM 88 x46°, Lts 1350/sech will set 1550/sech, 12256/sech 193. GAK Pickup, 1900 Best offer, 459-7500 . DBYSE, Sears, heavy duty, gas, reliable, gold, 1100, 470-3607

#70-7609.

EMERALD, 5.14, retail appraisal \$14,900, sell for \$5000 or best. PO. Box 202072, San Diego, CA 92120.

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### RESTAURANTS

# The <u>Best</u> of Tijuana's Restaurants





· 阿克里斯 新月 | 阿丁 1. 16 1800 ..

INCLUDES PREE MARCARITA
plus soup or taled, 11:90-1:00
Music: Wednesday, Plano & Singer 7:00-1:00 THE RENO RESTAURANT

1937 8th St., off Revolucion Ave., Tel. 1-706-685-8775 Parking in front of restaurant.

### The Best of Rosarito's Restaurants



All our stasks are grilled over nesquite wood.
Those famous, juscy metaquite deals have now
the famous, juscy metaquite deals have now
the frame of the famous famous famous famous famous
the famous famous

Grand prize-winner at the
1983 Rosarito Seafood Fair
Sundy banch you to Jen, Bustla, Luch d draws
Sundy banch you to Jen, Bustla, Luch d draws
For the Law Stackers 20 X off win
Don Pancho Seafood House
RM 40 - Subtract al extents

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### **Beautiful Beachfront Restaurant!**



An exciting new beachfroit restaurant with the most fatheless are view on the flags and the state of the flags. An exciting menu offers state, belter and other seafood, and Mersiam specialities. Resents, on the beach, 2 beltes south of Quant del War or Calle Edwar. No. 115 Quant del War or Calle Edwar. No. 115

Amstrongi GARAGE SALE, Multi-family sole April 5-6, 11244 Amazon Street, San Diego, Bedroom sets and dining set, end fables, much more GARAGE SALE: April 5, 800am juliara Mesal-Ciothes, steron equipment, electric drill, antiques, jewelry, dirt biles, tosster overs, serosene freater, more 8711-19/stra Lante.

CARAGE SALE: East San Diego, April 5-6th, 9-7 6 lamilles. Bors of miscellaneous plus furniture, ap-pliances, clothes, baby clothes, carseat, toys, bikes, 1210-1218, 45th, treast.

GENERATORISAW on trailer, 5,000 weets. Driven by 4 cylinder engine. Also 14" comet radial arm saw. First 11,475, 560-6660.

GCLD ROPE CHAIN, 22" 14K, 10 grams, must sell, 5125 or best offer Evenings, 563-4857 GRASS CATCHER for Craftsman lawn mower, almost new 120, 566-5565. \$1.0 garms, must set.
\$1.0 garms, must set.
\$1.0 garms, must set.
\$1.0 days, more personal set.

AMBURGER MAKER, 510: TV stand, 510; girls' kates, size 7, 525, alternator, 512 582-0800 HEADBOARD, kinglitual, solid maple, with sliding compartments, 175, 436-6270. compartments, 175, 438-6270
HEADBCARDs, memade with pair of horn beds.
Copied from andiquet in Mexican convert, hand cave
ein wood. Materiassissiprings in good conditions in 14th cotal 459-6459
HEADBETS, 216et 886-1400 with remoter press to sain buttons. I new, 150, 1 used, 125, 463-8696.
HEDGET TRIMERE, 112 Chair, 170, 667-678.
MICHAELED, GOOD consistion, 135, 942-2846. HIDE-A-BED, good condition, 135, 742-2946.
HONDA CIVIC CVCC, 1976, semi-automatic, yellow, 1800 of best, 272-5249.

HOORS CIVIC CVCC, 17%, one submuse, price.

800 or best, 273-250, one feet beer used, 1500.

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AMPEL November 1, 157. Passe exercise machine.
AMPEL November 1, 157. Pa

meet of a steep projection 150 of a sized control for a steep of a steep control for a LABES, red metal base with white accordian shades. 27" high, set of two, \$20. After 6pm, 475-9947. LANDFILL, free if you haut. 7930 Westmore Road, Mira Mesa.

MOVING SALE, Plants, sleeper couch, 10 speed, MOVING SALE, Plants, sleeper couch, 10 speed, 10 s LAWN MOWER, small, hand type, works well, \$35. Brass fireplace screen, \$10. Everyings, ask for Penny, 208-0085. 206-6465

LITHOGRAPH by Salvadore Dat. Exploring Macronal Percit signed and number centrificate of authenticity Published at 16500, 1240. Evening or everenting, 550, or weekinds, 583-9614
LIVING ROOM SET. Couch, coffee table, 2 end tables, wall unit, brown and rust, 5450. Frank Jr., 464-6566.

PRISONABLE OF THE POST AND 194 4588. "Y
MOVIMOS SALE Source pages 1,500 outsided: 375
sola and love seat, 1150, seat 375. DP300 gym set,
1500, 1975 from 5,755. DP300 gym set,
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umber rack, undersor Pul semens, uccount cleaner,
as boost, surfaceds and sale. Ast creep, Anglane,
as and MOVIMOS SALE; gelmin set, bedgerone at soft, even

leave message, 453-0440.

MOVING SALE: dining set, bedroom set, sofa, end tables, motorcycle and more 672-3792.

MOVING SALE: Sale: priced waterbeds, tables, dresser, wall decorations, mini gym, aquarkum, stereo, much more. 272-3191.

much more 272-179.

MCVMMS MARL in matterns box spring, frame, 150.

Avec CX-500 persible derived calend, sin Peeds, 150.

Avec CX-500 persible derived calend, sin Peeds, 150.

MCVMMS MARL CX-500 too-sin, 1-bits sens, electric calend, 150.

MCVMMS MARL CX-500 too-sin, 1-bits sens, electric calend, 150.

MCVMMS MARL Exempting must gor Furniture, sens, 150.

Lare Americs, Sin Carlos, 150.

Lare Americs, Sin Carlos, 150.

Lare Americs, Sin Carlos, 150.

MCVMS MARL Exempting matter, 150.

MCVMS MARL Exemp MOVING SALE: Dresser, waterbed, love seat, tripod, stereo, toys, luggage, hall tree, night stand, mattress, silvenware, appliances, miscellaneous, 566-3242.

COMMENTANCE Frommon, confinence guardiants of the confinence of th high a 32" wide. All excellent. 145 each. 487-3398. OPPICE BOUMMENT Case occurrent computera-ed cash register. Vistor 4909 programmable and register. Vistor 4909 programmable 201 AMM. April 1983. OBIGAN. Amount excellent condition, secrifice, 1900. Projudate refineration, oliving responsible float-sion materias, complete, lite new, 3175. Table lamps, new shades. 150 pair. 444-250.

OSCILLOSCOPE, 5", Heatrikit, 140, Sterro: am/fm, record player, 8-crack cape, 130, 276-2248. OVEN, convection, with slow cooker and conventional oven options, like new, \$50/best, Patty, 9-5pm, 239-2353, x27.

CP-033, 827

CVEN. Fatherware connection turbo-oven. Moved, ascherio or small it cost 115; will self for 1135 or best offer. Recipe book and instruction. 34:638; PAMIT SPRATE, arieties, with all accessories, 130. After 5pm, 225-880.

After 5pm, 225-880.

After 5pm, 255-880.

Sylvant State Speniow, only 16:50 per gallon. Call 54:6048.

way not used experience, only 16-30 per gallon, Call APPORT CLITTER (supp. 15°2 state). Only 16-30 because it needs adjunctor. 234-458°.

If the control of the control o PIANO, sprint, 1300; sofabed, 175; sofa and love seat, 1150; desk, 375; DP 1000 gym set, 1100; 1975 Pirsto, 1475; 692-3111.

PALCOW COUCH, large, excellent condition, brown and writer, Paul 5002 tell 1920, Judy, 296-398, PLANTER BOX, redwood, 4 feet long, 18 Carved wooden cher with padded seat for dess, 110, 297-928. PLANTE, sections. 279-7928

FLANTS, Nactulents and cactus, Over 400 different plants. Must actus 50 cms to 12, come are respirations and other succulents, seasonable: Days, 452-3527; evenings, 270-7727.

PLASTER BRIGER, Exzex two schore in good condition, 11275. Leave message, 561-5850.

POWERT FABLE, colapposal, legs foot, ada, green fest center with chip trays and drink holders for eight players, 150, 285-771.

center with chip traily and drink holders for eight players, 150, 233–371.

POOL, above ground, Drughboy, Ill' of with deliue area'd text, Melfy pump, limit, ladder, vecuum and accessores, 1275, 127–2046.

PRESS., doller, but goodler, excellered, presserved, presserved,

uidation art.sale. Original oils. **REFINGERATOR**, 19 cubic feet, Admiral, white, side-discripture of quality. Very low meet only. Call Sam-2pm.

REFINGERATOR, 19 cubic feet, Admiral, white, side-by-side, good condition, \$100, 444-200. **REFINGERATOR**, 19 cubic feet, Admiral, white, side-by-side, good condition, \$100, 444-200. **REFINGERATOR**, 19 cubic feet, Admiral, white, side-system of the property of the side of t

RANGE, gas, Signature Menu Mage 450, Like new house, guette works perfect, 5100, Leave message, Accepting the with over and under overs, \$125.

223–638

number and speaker, 1900, flig. 753-716.

REFINIGERATOR PREEZER a beauty. Croy I-U2 years oid, white, Whiripool, 17-2 cubic feet capacity, 1600 new, will sell for 3350. Available first capacity. 1600 new, will sell for 3350. Available first sell for 1800, for Available, 120 cets side-by-side, narvest giol, iz enaker, frost free Good condition. 1502 449-5009.

464-6038 REPRIGEATOR, real good condition, Amania Asi-ing 1100 or best offer. After 6:00. 695-3473. REPRIGEATOR, collect, small, low-energy consump-tion, works well. Good for lang cooler or to get by sill you buy a new on 1-25. Evening, famply 483-4007. REPRIGEATOR, 19 cubic foot Philoto, good, ke maker, top freeze; 1506-453-729. REPRIGEATOR, 10 cubic feet, indest, white, 3 years old, excellent condition, 1855-564-010.

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MIKISAN

Family Dining Room

Sushi Bar

Lunch Specials

11 am-2 pm

Teppan Table

Tami Rooms

RUGS, beausiful, hand made, virgin wool, dry-cleaned, thick; best quality, from India, size 5 x 6; 1519: 282-95. Maple dening table with its nature, \$200 Stor-ster, \$35. All ingood condition. After 6:00pm.

SOFA, 7 piece sectional, \$100. Coffee table, 2 end tables, \$60. Oak wall unit, \$200. Three 2'x6' mirrors, \$10 each, 449-6154. SOFA and matching chair, plaid upholstery, 175. IOLAR PANELS, 4'x6', 1150 each. Call after 6pm,

SPOOL TABLE, large, diameter 52", resin finish, ex-cellent condition. Make offer, 562-2534, 266-8488. SOUARE DANCE outfits, size 8 and 9. Two dresses, two skirts, shoes, petticoats, and pants. Reasonable. SEATE CO. SEA CO. SEA

STOPMATCH, like new, chrome model in 1/10 seconds. Worth 145, will take 122.50 Jerry. 287-8566 STORAGE Medit 145, with take 12,50 pt. and take 12,50 pt. and take 12,50 pt. and take 12,50 pt. and take 15,50 pt. and take 15,

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46-705.

STOVE, Hotpoint, Electire, double overs, harvest gold, includes hood, light, and fan, 1175, 271-9070. STOVE, Galvay, double overs, electric, white, bitter, 30.5" wide by 67" high by 27" deps. Good conditions 180 or best offer. Magdalens, 424-8709. STOVE with gradiengril, O'Keefe and Merritt, 36", 941. Brown, good condition, 375. Call Dave, 295-0220. SUITS, men's designer 3-piece, size 34 or 36. Octality 485-7597

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SMININVEARI The latest contemporary styles. Buy direct at factory nutlet. Saturdays only, 10:00-5:00.

3439 If Cajon Blvd.

TABLEL 47: ound glass: topped and 4 vinys upholistered chairs. Chairs suitable for direing or office. 633-600-6. TABLE, laminated round table with leaf, four mat-ching, naugahyde, roller chairs in excellent condition, 3160, Before 8pm, Carisbad, 729-9411. 5160. Betoire Spin, Carisbadi, 729-5411.
TABLE, surp carting type Stand upor sit, adjustable angle, flat file, storage drawer, swinet Chair, 36° T-square, samp, 2255 all. Scotz, 1827-614.
TABLESCOTTA ansique sitk, ecru. 55° 180°; smail champed solitating logid etched bandi; catalysis convener, auto air conditioning (Pinos Mustang); Carbonette. 300 etch. Noon-midnight. 297-7225.

### RESTAURANTS



econd dinner must be equal or lesser value Not valid with \$4.95 senior citizen menu. it volid with \$4,90 senter chart in PLUS LEVE ENTERPAINMENT Johnny B. on the accordion riday, Sahuday evenings Lunch 12:00 pm-3:00 pm Sun-Fri. Dinner 4:00 pm-9:00 pm Sun-Fri. 4:00 pm-9:00 pm Sun-Fri. 4:00 pm-9:00 pm Fri. & Sat.

Cafe Hienna

pitcher of beer or half liter of wine Two combination dinner plates for \$12.95

Not valid on food to go. No coupon necessary. Just mention this ad through 4/17/86.

FL AZTECA
Mexican Restaurant
1433 Garnet Ave., PB. 581-9089
Mon.Frl. II am-II pm
Sat. & Sun. 9 am-II pm
Breakfast served 'II I pm





1/2-PRICE SPECIAL!!





DINNER DINNER

FREE COVER CHARGE TO CLUB FOR DINERS

CHARBROILED BREAST OF CHICKEN:
TERIYAKI, KANAKU AND HAWAIIAN-STYLE
CHARBROILED TOP SIRLOIN FRESH FISH DAILY
THE CHEF'S SPECIALTY OF THE DAY

"All the above served with" basket of garlic toast, your rhoice of soup or salad, baked potato or rice pilaf and the vegetable du jour. Wine served by the glass or by the bottle.

25% OFF DINNER ENTREES with lihis ad



### SHRIMP & CHICKEN DINNER **FOR TWO**

- Dinner served every day after 3:00 pm and includes: Cashew chicken
- Fried wonton Egg roll Sweet & sour pork · Fried or steamed rice Hot & sour or eggflower • Tea & cookies

For 3 people add: Beef chow mein For 4 people add: Mandarin Kung Pao For 5 people add: Buddha's Delight For 6 people add: Mandarin crispy chicken Offer good with this ad through April 15, 1986.

Special available to go tool



soup

Special available to go tool

MANDARIN PLAZA RESTAURANT

376 Sports Arena Blud.
Sports Arena Village Shopping Center
224-1222 • Open daily 11500 am 1000 pm
Fridey & Saturday 11:00 am 11:00 pm

4/17/86. Any day from 4 pm. Tax & tip not included. No take-outs. Not valid with

Lunch or dinner combination Plate
(2 for \$4.95-\$6.95)

By any item from the Mesican combo
scion and receive the 2nd
from same section affective the 2nd
from same section FREE with
same, the lesser priced item
With this ad. Offer expires
1786, Any 48 from 4 pm.
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a pm. Valid any day.
Valid any day.
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The Reel Gusto/Old Town
(formerly Romaines) 4105 Taylor St. (Corner of Juan & Taylor) 295-5111
Coupons for Old Town location only

Seafood • Steaks • Mexican Food • Spirits In Old Town · Banguet facilitier · Satellite TV (all sports)



RESTAURANTS

### In Historic Old Town

Dinner Special for 2 2 carne asada

BOTTLE 'n BEEF 4383 University Ave (across from Calif. First Bank)

2 for 1

UPTOWNER ABBEY CLUB MIKE LAMY

HAPPENING AT THE 7. 2858CD

WHAT'S

VALET PARKING Lunch 11:30 am-2:00 pm Monday-Friday Dinner 5:00-11:00 pm Tuesday-Saturday

Special prices • Complimentary hors d'œuvres Monday-Friday 4:00 pm-7:00 pm

April 15 in Gabriel's Grille Casual dining now available in the Abbey cellar cocktail lounge.

A light meal for the early diner Free lunch drawing

Piano & songs Wednesday-Sunday

Corner of Fifth and Olive (3 blocks north of Laurel)

or best offer. 566-9879.
TV. color, works good, \$100. Call 283-7408.
TV. color, 19" porsable, late model, solid state, excellent condition, \$100. 455-6352.

teah messige, 226-2197
YYFEMPHTER, Royal (200 electric portable. Aus cisened and serviced, 140-282-688). YYFEMPHTER, Robotes Coarect-O-Vitter, new con-dition, 1310. Great for student, home business, etc. Sarfly, 574-6400.
YYFEMPHTER, 884 office electric, good for office, home, by chool work, 1955. Smith Comna portable electric typewriter, excellent for home or school work, 1956. 637-4100.

No. color, 17 - Hazon. Older but works fine, 150. Old jp. 32 - Zenien solid state cond consists, 1500. Older plant after, Curse. Philos unsulation-beam, and 18 KAC outs possible state class colors of the chanse, 1500 older and 1500 older plants of the chanse, 1500 older and 1500 older plants of the chanse, 1500 older and 1500 older plants of the chanse, 1500 older and 1500 older plants of the chanse, 1500 older plants of the chanse of the c

WASHER AND DRYER, Kenmore heavy duty, ex-cellent mechanical condition, clean. Can deliver. Washer, \$145; dryer, \$125, 453-3948.

RESTAURANTS

# FREE

SHRIMP PEDDLER

### Mongolian Bar-B-Q All You Can Eat

e it your way by selection of ingredients and easonings. Each serving cooked to order, d beef, chicken, turkey, pork or lamb served ith rice, egg roll, fried wonton and soup.

H S U'S SZECHWAN CUISINE 許家



Complimentary pitcher of beer or ½ litre of house wine with the purchase of any two combination plates

STUFFED WITH

**CURRIED CHICKEN** 

# WHOLE LIVE MAINE LOBSTER

**COMPLETE DINNER** 

Thursday-Sunday Special Prime Rib \$7.95

Lobster & Prime Rib \$14.95

Everyday Special Steak & Lobster \$12.95



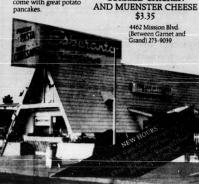
### EAST COAST

1½ blocks east of College Avenue 6205 El Cajon Blvd. Reservations 287-7332 Closed Monday, Tuesday & Wednesday Banquet facilities available

### The House That Great Croissants (And A Lousy Architect) Built.

Join us in our humble abode for breakfast, lunch, or dinner. The food's so good Our quaint patio and modest indoor dining room await you. Or try our take-out window...it's the only good idea the architect had. you'll forget where you are. HOT CROISSANT

Esperanto serves the most unique breakfast on the beach, including hot stuffed croissants. Eggs Your Way and tasty French omelettes both come with great potato



ROSE CANYON

Dinner for two \$14.95

4033 Avati Dr. •270-6564
(at Morena.¼ mile south of the Price Club)

Beer & wine
Good through 4/17/86 with coupon please

30 Cate

### 

# An authentic Japanese dinner for \$7\*\*

inner includes Miso soup, noodle solod, rice & een tea plus 1 complimentary bottle of Sald (per group) with this ad through 4/1786. Singer Pork + Groze Dirnner + Chicken Terlyaki Vakitlori + Chicken Sukiyaki Dine in the atmosphere of cherry blosso Koto music or try our sushi bart



**MEXICAN DINNER** FOR TWO \$9.95
hoose from 10 authentic Mexican combinati
dinners. Expires April 17, 1986.

### SUNDAY MARGARITA

BRUNCH ... \$5.25

### **CASA MACHADO**

Montgomery Airport
Off Aero Drive, Kearny Mesa 292-4716



### Get "Hooked" On A "Reel" Deal At Crystal T's



Swimming around in a little confusion looking for fresh lish in the Valley? Come to Crystalt 1's Emporum and enjoy one of six fresh fish selections at funch, every Monday through Friday. At Crystals, we prepare our fish in deliciously imaginate ways. Try our Cajun Blackened, New England Crumb Baked or Southwestern Broited variations....and get 'hooked."

### SPECIAL OFFER

Present this coupon Monday through Friday, during lunch, when you order one of our fresh fish selections, and receive a complimentary trip to Crystal's Salad Bar.

Offer effective through 4/18/86.

Emporium

1



# Kelly's STEAK

### Dine Early and Savor!

EARLY-BIRD DINNERS Complete Dinners from \$5.25 4:00 - 6:30 p.m. Daily

CHATEAUBRIAND-STYLE STEAK & CHAMPAGNE DINNER SPECIAL

\$14.95 for two

OSCOPS. Teltronix, type \$45A, working in with single trace plug-in. \$45; with dual ig-in, slightly higher, 479-0225.

BANA 4-drive controller card for Apple Mile, with manual and disk, 140; or trade for CPIM card or 777 Peter, 459-7239

LATES for 4 day singles cruise, Los couver. May 12. Burgess, 281-7582.

RISQ to share driving and minimal gas with an driving to Florida, leaving April 15th, Unda. nes, roundtrip. Flying Sarr Diego ne to May 28th. 1300. Monday

CANCER REMISSION, new concepts, by Reardo Gloet, author of "Cancer is Good For You" in-mediate remissions and lecture at Procesia Pryte bookstoor, 70 North Highway 101, Encintes. April 3rd and 4th, 7-7pm, 436-7740.

### 2 for 1 coupon FREE DINNER

Special good through 4/20/86.
Excluding Fridays, Not valid on food to go

2253 Sunset Cliffs Blvd. 222-0533 142 University Ave. 298-6613

# Fish and

"I'm tired of running around, going from taco stand to taco stand. I'm unfulfilled and lonely. I need to settle down with a nice restaurant. Like Rubio's Delimex."

NO MORE

ONE LUNCH STANDS!

ony of a future fish taco aficionado

**FISH TACOS!** 99¢ ALL OF THE TIME

**Prime Rib** 





A-AARON Answering Service, 110-120, RC, Box suite, 17-113, 2136 El Cajon Bivd., North Park (near Texas), 299-7000, ext.25.

Guess wercome.

MAIL ART SHOW, The Uncompromosing Artist.
Anything malable displayed and distributed among perticipating artists. Send by April 19th to 4018
Artisona, San Diego, CA 92104.

MRECHAPT MARRHE veterans (Morid War 2), and any interested parties, welcome to our monthly meetings, first seurals) (lone, at dissumer College Student Center, Information, 697-7462; MARS CLUB for single abusis air of their friends in their 50s, 40s, and 50s. For complementary newwetter call 546-8441.

hrough pre-school age 232-0454.

ObuMatt SAAMS BOCETY ofters sating, racing, and social advises for larges. Meets every flueday evening at the Casamatan hotes! 1,30cm.

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Call instance of Throught, Soreph Costa, 227-0226.
SIDDHA YOOK Medisation Center, Medisation and channing, Monday and Friday, Apon. Free Personal 274-9504, 492-985, 492-985, 2907. Cell for apportune of the Personal 274-9504, 492-985, 2907. Cell for apportune of the Personal 274-9504, 492-985, 2907. Cell for apportune of the Personal Studies of Sensitive Cell for apportune of the Personal Bod, Chapterly apply underlying messages for visition. SPEAKER, Free Economics professor discusses "The Benefits of Sensit Business Enterprise." 697-1022.
PSEMDIATE OF MANCHY Does underly to your Personal Cell for the Persona

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### RESTAURANTS

### LASAGNA DINNER **FOR TWO \$8.95** OR EGGPLANT PARMESAN

**FOR TWO \$8.95** Above dinners include salad, garlic bread and ½-liter of wine. For dining room only. Plus \$2.00 off any pizza for dining room or pick up.

Vesuvio Italian RESTAURANT

4863 El Cajon Blvd. • 287-8286 • 287-8295 FREE DELIVERY

"I like a cook who smiles out loud when he tastes his own work . . .'



COMBINATION TACO & ENCHILADA **MEXICAN DINNER** FOR TWO

\$795



WELCOME **BACK TO** SCHOOL! C'MON OVER TO MOE'S AND ENJOY . . . Any small sandwich—
"custom built!"

Your choice of chips
A 16 oz. drink for only

\$2.69 SUBS and SALADS

28 VARIETIES OF SUBMARINE SANDWICHES FROM 41/2"-2' LONG! NOW SERVING YOU IN 2 LOCATIONS

6366 El Cajon Blvd. 286-3377 (across from Tower Records)

5157 College Ave. • 582-3377 Open until midnight (across from S.D.S.U.)

### "The best chicken in town"

Saffron announces our new hours beginning in April Monday-Saturday 11:00 am-8:00 pm Fantastic Thai gourmet carry out or outdoor dining on our patio



SAFFRON

THAI GRILLED CHICKEN India at Washington Mon.Sat. 11:30 am-7:00 pm 574-0177



The real Chinese Szechuan cuisine in San Diego

**Buffet Lunch** Buffet Brunch \$3.99 lus wine or beverage Saturday & Su

Dinner for two only \$9.95
Save 14 on our regular price! includes two hot entrees per person soup, egg roll, fried rice, tea, cookie and dessert. With coupon through 41/7/86. Entrees change weekly.

ibly the best Kung Pao dish in San Diego." Douglas Verkaalk, (bune. Recommended by Van, PennySaver and Donna & Alan Lubin, Channel 6, Left Dine Out.

7094 Miramar Rd. Between I-15 & 805 at Distribution 1/2 block west of McDonald's

Reservations 695-3795 7 days a week 11:30 am-9:30 pm









**Mexican Flesta Combo** 

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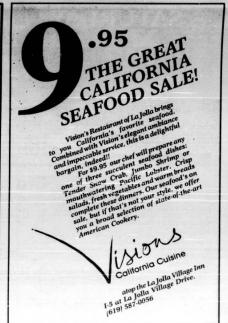
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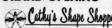


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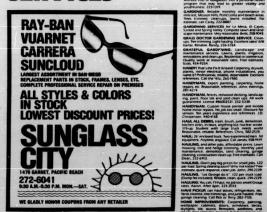
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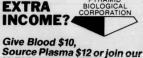
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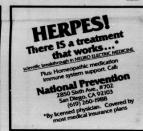
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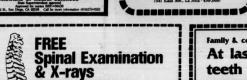












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TOPOTA CBLICA 07. 1978. is used inflience, are conditioning, new premium trees. 76ft miles, wery, deported of the conditioning, new premium trees. 76ft miles, very, deported of the conditioning, new premium trees. 76ft miles, very, deported of the conditioning, new premium, broad owns seas. Addiffice casette stereo. Michelin addissis. excellent mileage, immaculate condition. 1432.0 491-064.

After Spin, 477-3213.

VW BUZ, 1175, Interior tax, 2 hyphical front lates, and other other 278-278. The chart of the other chart of the Dest. Milet. 363-4757.
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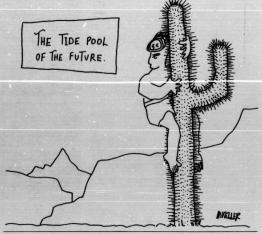
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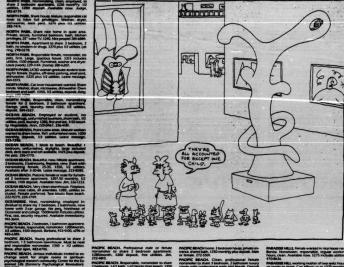
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FIRST WE GO BY THAT SEEVE OUT FRANCHING VIS.

TO SHE LET AC IN THE STATE OF THE SEEVE OUT FRANCHING VIS.

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ONE TIME WE HAD THE PLAN OF JUST STANDING BY THE FENCE AND LOOKING PITIFUL. SOME OF USE EVEN COULD MAKE OWNSELVES CRY. BUTTHAT WAS WORSE

OURSELVES CRY, DAI INTO WAS THOSE
BECAUSE THEN THE KIDS INSIDE FELT
LIKE THROWING ROCKS AT US. PITIFUL
USUALLY ONLY MEANS SOME THING IN
A MOVIE. OTHERWISE, FORGET IT.

WAS ONLY ME AND CRISTIE, TWO
GIRLS BUT WHEN YOU GOT THE EARNY
TWINS WITH YOU AND THE SANTOSES
IYOU CAN'T HARDLY EVEN GO IN THE
PAY'N' SAVE WITHOUT EVERYBOPY
WATCHING. SO HOW ARE RICH PEOPLE
EVER GONNA LET US BY THEIR HOUSE?
AND TWINE THEY THINK WE ARE A BUNCH
OF PSYCHEDELIC JDS. COMING OVER.

AFTER WE DID ALL THE HOUSES WE COME BACK ALL THE WAY HOME AND JUST BEG OFF THE GARDEN HOSE FROM JUST BEG OFF THE GARDEN HOSE FROM
ONE OF OVER MOMS.

THE NEXT DAY WE ARE ALWAYS
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### THE READER PUZZLE #400 Technicode

Each of these motion pictures has a color in its title. We'd like you to fill in the



Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to OPURO HOT TURS in Puzzle
Beach, or a Reader T-Shirt.

2. All extress in the Reader
Puzzle coates must be received by Puzzle coates must be received by Dega, CA 20138 by 9:00 a.m. Wednesdey, six days following the issue date:

Medineaday, six days following one issue date.

3. All entries must be accompanied by your name, address, and choice of prize (include shirt size S. M. L., XL).

4. Employees of the Render and their immediate families are not

their immediate functions are not eligible, the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got fine 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 allowed on the puzzle page, And please, no phone calls or two to be present or the present of the present of the 1. One entry per person.



The Color (1) The (2) Legoo Seylent (3) (4) Nights (5) Submarine The (9) Panther (10) Orpheus The (11) Max (12) Flamingos I Am Curious (13) The (14) Slime

The (14) Slime
(15) Line 7000
(16) Hawaii
Electra Glide in (17)
(18) Line Fever
A Patch of (19)
The (20) Rose of Cairo
The (21) Hole
(22) Dawn

The (29) Rolls-Royce Behind the (27) Door (29) Denim (29) Rain (30) Collar The Woman in (31) (32) Sunday Rhapsody in (33) (34) River The (35) Angel The (36) Stallion



\* 1986 United Feature Syndicate.

Reader Puzzle #398, Empty-handed

E Of the seventy-four entrants, twelve were handy with the

San Diego 2. Leon Landry Jr., San Francisco
3. Alan Klay, Chuia Vista

Jim Nelson, La Jolla
 John L. Drehner,
 San Diego

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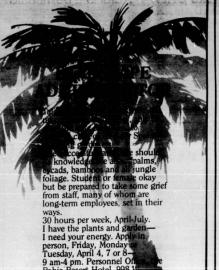
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OFF THE CUFF How will you raise your child differently than your parents raised you?



Furrier: I'm the oldest of three girls and a brother. My dad was really strict; I'll probably be a little more lenient: I'd like him to do more things than I was able to do. Like when a guy wanted to take me to a movie, hey'd have to eak him first. It caused a lot of tension. If it wasn't for my mom, he would say no to just about everything. She would always try to change it to yes for us.

always try to change it to yes for us.

Eddie: My fasher was in the military, and I was an only child. I really didn't even get a chance to know him at all till II was fif-feen or sixteen. I plan on spending as much time with my kids as I can. I probably won't spoil them as much as my parents did me. Because he wasn't around much, my dad bought me toys all the time. I leave the most of t



Laccia: We're going to stop and Laccia: We're going to stop and Laccia: One. Dale: One. Lacia: I don't really want a big family. I think you can give quality time if you have fewer. I'll definitely take more interest in their school work and extracurricular activities. It defin teen fame my parents interest in their school work and extracurricular activities. It defin teen fame my parents and the control of the control of



Mary and Gus Rodriguez ESL Teacher; Music Teacher Chula Vista Mary: My parents were very strict religiously. I want my child to have faith but not just

because someone says so. I couldn't go to movies or dances. I think it's important to

coulding go on more way.

Annees, I think it's imposite not one based on so many artificial rules. Some things I'll do the same, though, I was brought up with music, going camping, putting on pupper shows. That was fun.

Gaz: I don't think I'll be as strict either. I grew up going to proceed a should be s



Jim and Reni Williams
Navy Sales
College Are Reni: I was practically raised on McDonald's. Mom put sugar and corn syrup in my formula. I'll definitely be feeding him differently. Also, my parents sqill when I was yo together as a couple. I want to give my kids an example of what a loving, long relationship is.

is. Jim: I'll pertly much raise them like my folks raised me—they loved me a lot. Guidance is important. I'll newer forget the first time! I rolled my truck over. My dad received the call at work. He akked, "What sayone hur!" Whent said no, he said he'd be home after he finished his coffee. My dad was sensible. He didn't lose his head. We see so many nepole who lack. so many people who lack common sense. I think being loving and having common sense will be important things



Patricia and Ruben Del Ri

Patricia and Ruben Del Rio Insurance Counselor; Receiving Clerk College Area Purricia: I came from a large family, 1'd rather give more attention to fewer kids. He says four, I say three. Ruben: I came from a family of three kids. It leaves some out. With four that wouldn't happen.

happen.
Patricia: I think I'd like to get a little more involved in their lives. I'd like them to be able to feel they could come to us at any time and talk. In my family I could always talk to

family I could always talk to my mom.

Ruber: It was definitely Mon in my family too.

Patricia: I'd get more activities too school activities too.

Ruber: I'm hoping the first one is a boy. If you have a boy first, they can help out and set a good example.

Patricia: I'm hoping for a good scampe.

Patricia: I'm hoping for a good activities too.

Authorities of the school activities too how and ruffles.

—In Rubery



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