

Tales Out of School



The turbulent times of USIU and its controversial, visionary president, William Rust

By Stephen Meyer

admost campuses are announcing four or five, and
that's expansion? exclaims William C.
Rust. The president of United States International University was understandably touchy at the suggestion that the
Scripps Ranch university appears to be
Scripps Ranch university appears to be
scripps Ranch university appears to be
structure, to begin construction this
structure, to begin construction this
syear, that will house the Asia Pacific
Rim Institute, a center promoting
cultural and intellectual exchange with
Asian nations. It is the first of five such
institutes, Rast envisions building on the
USIU campus — others include Latin
institutes, Rast envisions building on the
USIU campus — others include Latin
chore distant future. Coming in conjunction as they do with the announcement of a new "Friendship Hall" (complets with theater, television studio, and
art gallery). a multipurpose sports complex, and three new international
centers' (comething more limited than
a "campus") in Wiesbaden. West Germatty. Vienna, Austria, and Hong
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Lest We Forget

John D'Agostino's article on the bi-level guitar article on the bi-level guitar ("Overtones," April 17) proves again that San Diegs is a center or musical progress and innovation. A while back I was invited to Millard's studies to rry the instrument, so I can add my approval to D'Agostino's. While there I showed Millard my guitar of the future, which are refrested on the progress which are refrested as in the construction.

per octave.

Let us not forget an important local innovator, the late Harry local innovator, the late Harry Partch, many of whose compositions as well as instruments were developed here. UCSD, SDSU, Interval Foundation, and others have tried, and evidently succeeded, in furthering the innovative trend that he starred. Iswo Darreg North Purk

A Prone Man

A FTONE MAIN.

How unusual for San Diego's best newspaper (the Reader) and its biggest (file Union) to be caught simultaneously in the same abuse of the English language. In the April 10 Reader issue, John D'Agostino describes a contestant in a bench press competition as she "assumes the prone position." "assumes the prone position." George Flynn of the *Union* refers to Sagon Penn during his struggle with Officer Jarobs as "the prodefendant" (April II, page BI).

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor. Box 80803, San Diego, 2118. Please include your name, address, and telephon, number. Letters may be edited for length and clarity.

for longh and clarity.

Any sudgifilter who can bench process on 10 yet alone 30 ye spend time in a weight room performing one hundred bench presses, repeating each time. "I am prone to error but supine on

The Student

Peter V. Czipott -Scripps Miramar Ranch

INE SIMMENT
Stumbles
As a medical student who reads
previous little besides teathereds,
these days, I was agreed in
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formation and the days
to dismon-search pose of
Jonathan Saville ("Blackout,"
April 10). The subgenter of
personal descriptions of illness
and curch as some wenerable
contributors, such as Norman
Coustins and the neurologist Oliver
Coustins and the neurologist Oliver Cousins and the neurologist Oliver Sacks, but none known to me could have illuminated his experience for us in quite the way Mr. Saville did. i.e., by reflecting

impressed with the cace he received at UCSD Medical Center regist down to my colleague the "attentive medical student," whom Mr. Swille, honoring an old hospital tradition regarding the interarchical flocation of fame, does not dignify with even a pseudonymic initial. I am long accustomed to Mr. Saville's enjoyable and instructive theatrical

accusioned to Mr. Saville's enjoyable and instructive theatrical reviews, but I hope you will continue to prim whatever else he wants to write as well. Incidentally, I would recommend the above mentioned Dr. Sacke's book Mygatine to Mr. Saville — as a matter of historical interest, of course, since the patient already sounds cured.

No On Woe

I read Jonathan Saville's article
on his experience with migraine
("Blackout", April 10) last night. I seldom read his columns since I am not at heatergoor. The few
times I have read them, I have been
reimartily impressed with his am not a theatergoer. The few times I have read them, I have been coverly literate style. Last night's reading convinced me, if I needed convincing, that his style really is coverloss. Both the style is a style of the style is a style of the style of t

I enjoy the Reader and make stare! Ept a copy every week. I do think that the space Mr. Saviile takes up could be put to much better take; even if he were only forced to be more succinct. widespread interest. He the plight of underpad single mothers of latchkey kids, who cannot afford proper-child care; or more articles like the one in this week's paper on senior citzens would interest more readers than Mr. Saviile's medical Faunce Patnam San Diego

Roam & Party

Roam & Party
The Vista park commission and Information are defining problem. The vista park commission and information are defining problem. The vista park confidence of the vista party and the scaled from the land of the free. Maybe they be provided the vista park of the vista park of the vista park. These parks have about a seventy to thirty ratio of Mexican-Americans one grigors. Who cares? We all play together and have a faminate itum! I was very marked to the vista park of the vista park percent. Frank Bozelle



Tales Out of School USIU president William Rust has a unique vision for a global university and a long history of problems. By Stephen Meyer

City Lights Property problems in Sherman Heights, a flock of trouble, one dead cat, save the IAs, and the police chief's big loan. Straight from the Hip Of apple and chime By Matthew Alice

The Inside Story The Teamsters arrive, and a pollster's questions make Bill Cicator edgy. By Paul Krueger And a Dollar Short In search of a winning lottery ticket.

Theater Jonathan Saville sees the South Coast Rep's brilliant production of Sam Shepard's Buried Child More Theater Minimalism maximized. Jeff Smith reviews Jim Leonard's The Diviners

Movies Shoah is more movie than Trouble in Mind and Wise Guys put together—lengthwise, at least. Reviewed by Duncan Shepherd

Restaurants Eleanor Widmer and company dine well at Tijuana's Costa Dorada Comedy Dom Irrera is a natural. By John D'Agostino Quarter Notes Three one-act operas by the San Diego Symphony. By Jonathan Saville



Highlights of Upcoming Events A dual exhibition at Quint Gallery, a lecture by Reyner Banham, the second annual Artwalk, and the Pacific Rim Festival begins 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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City Lights

Instruction Crew

2 pencils of the San Diego chool district, think they're being taken for granted. IAs, as they are commonly called, can do a variety of tasks, are known for being reliable, and don't cost very much. Many of them have been working for years in supposedly temporary positions, which means \$5.15 hour and no benefits. In an effort to correct this violation of the state educational code, the school district will all but eliminate the 3000 hourly, or temporary, IA positions in June. In the best of all worlds, June. In the best of all worlds, school principals will hire the IAs back as permanant employees with full benefits in September. But tight budgets make for cruel worlds, and it appears that most of the district's hourly IAs will be given the choice of another temporary position - one that requires concurrent enrollment in college — or unemployment.

because it was a short-term. assignment filling a long-term need, according to William Hoover, the district's personnel services administrator. Teachers alway: need someone to help them grade papers, run the mimeograph machine, tuto



arrangement, and neither did the Classified Employees Association, a union that

promised him the customar eighty percent loan. Though Home Savings appraisers

value, the lenders later told Reed they would loan just seventy percent of the purchase price. Reed took the loan because he had to close the deal quickly, but he and

confirmed the property's

their loads. IAs are used on all grade levels but more often in elementary schools; they typically work a four- to fivehour day, five days per week. The same IAs have been hired back for supposedly temporary jobs each September because they were available and already familiar with a specific school or classroon Many IAs are senior citizen or homemakers with famil in school, and they already makers with families

have health benefits through their spouses or retirement plans. They work part time to supplement their incomes, supplying the school district with a cheap but dependable work force. The marriage was happy enough — until the relationship was examined closely. The district's legal counsel did not like the

represents permanent, but not temporary, IAs. (The district now has 977 permanent IAs in a job that was created in 1965.) Sooner or later the district had to start complying with the spirit of the educational code, says Hoover.



Sing A Song Of Capture

No one is sure how, or even how many. Oriental white-eyes escaped from the hummingbird aviary of the San Diego Zoo. The 200 speculates that the birds flew out of the wire-mesh birdhouse as its double doors were being held open for a stroller or wheelchair. The year was probably 1973, but it could have been 1974. Only

one thing is certain: a male and a female escaped, and they were on good terms. A few conjugal visits later, broods of little white-eyes were hatched. The young quite a problem for the count epartment of agriculture. For white-eyes, whose diet can

San Diego County, with help from the state department of agriculture and the San Diego Zoo, may be the first to do it.

The white-eye fugitives were first discovered in 1979 by a

No other school district in

the state [misuses] IAs like San Diego," he adds. Temporary IAs were notified last September that their positions were being limited to a maximum of limited to a maximum of twenty days of employment. In February Hoover sent out a cet of guidelines to assist school principals in switching IAs from a temporary to permanent status. Included in the packet was information on other options, such as hiring the IAs for less than four hours a day, which waives the health benefits requirement — a cost to the school of \$2250 per employee. Another option outlined was filling the empty jobs with teacher's assistants, another temporary position that also pays \$5.15 an hour with no benefits. Teacher's assistants are generally college students, as the job requires that the employee be enrolled in at least one college class.

Reading between the guidelines is James Carvalho, executive director of the Classified Employees Association. Carvalho claims that implicit in the guidelines is the too-tempting suggestion



ones, like their parents, mated with abandon, resulting in endanger fruit crops such as avocado and citrus. No one has ever completely removed a population of exotic

City Lights

The \$50,000 Loan

When San Diego Police Chief Bill Kolender and his wife Lois purchased their San Carlos home in October, 1984 they secured a \$115,000 loan from Great American First Savings Bank and a \$50,000 loan from Jim Vaus, vice president of the San Diego Crime Commission. Though Kolender is required to file annual economic disclosure statements listing gifts, interests in real property, investments, and certain loan he did not report the \$50,000 loan from Vaus. The official disclosure forms, however, clearly indicate that he should

Critics of the transaction Critics of the transaction question the propriety of the police chief taking the loan from Vaus because of concerns for the independence of both the San Diego Police Department and the San Diego Crime Commission. The crime commission was crime commission was established in 1983 to assist local law enforcement agencies by providing police equipment, public education, and research into various types

"I never even thought to disclose [the loan]," Kolender disclose [the loan]." Kolender says. "He [Vaus] is a personal friend and it was a good deal, and I'm paying top interest [fourteen and a half percent]. It's bullshit to say it's a conflict." After he received conflict." After he received inquiries about the loan last Friday, Kolender says he checked with the city attorney's office for an opinion the matter, and that Chief Deputy City Attorney Jack Katz told him the Vaus loan

transactions involving an official's personal residence are exempt from disclosure. But in interviews this week, both Katz and Ted Bromfield who is also a chief deputy city attorney, could not state with certainty that the loan need not have been declared. "I'd have to see all the documents before I could really decide

said Bromfield.

Kolender's obligation to disclose publicly the Vaus loan is contained in official disclosure forms and the of scrosure forms and the police department's conflict-of-interest codes. The disclosure forms explain that Kolender need not disclose his home loan if the loan comes from a commercial lending institution. However, the disclosure forms explicitly

EXCEPTIONS. You need not disclose leans on initial or assuming Statements in addition, you are not required to disclose the lottowing.

\$10,000 at any time account in a project a stocker loved to the complex det not exceed here year time account a period covered by the dispersion.

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Kolender says he is fully aware of Jim Vaus's notorious past. Vaus has written an

past, vaus has written an autobiography and was the subject of a movie, Wiretapper, which detailed his career as an electronic snooper for gangster Mickey Cohen. In 1939, before he hooked up with Cohen, Vaus confessed to armed robbery and spent a year in jail. (He says his record as a felon has since been expunged.) Four years after the first conviction, Vaus was court-martialed by the U.S. Army for stealing film projectors, and was sentenced to ten years in prison at hard labor prison at nard labor.
According to his book, he was
pardoned by President Harry
Truman and was honorably
discharged. In 1949 Vaus met
evangelist Billy Graham and became a convert to the straight life. Today. commenting on whether Kolender should have

past before taking a \$50,000 loan from him, the sixty-six year-old Vaus says, "If thirty years don't prove that a man is on the right path. I don't know what does."



Vaus has been described as the "backbone" of the San Diego Crime Commission. whose roster has included bankers Gordon Luce and Kim Fletcher, Padres president Ballard Smith, baseball star Steve Garvey, former U.S. Attorneys Terry Knoepp and Jim Lorenz, and other prominent San Diegans. According to Roger Young, the former FBI assistant director who is now executive director of the commission, the whose roster has include of the commission, the organization has dozens of projects under way, including administering reward money for the Crime Stoppers program, holding seminars o various types of white-collar crime as well as terrorism, and it will soon issue a and it will soon issue a compendium of reports on organized crime. Jim Vaus has provided substantial funds, office space, and equipment for the crime commission offices within the Kearny Mesa offices of Youth Development, Inc. (VDI), a Development, Inc. (YDI), a nonprofit organization founded

state that foans on an official house that come from private individuals must be reported. This is the second time in two years that questions have been raised about Kolender's disclosure statements. In May of 1982, he was given a free limousine ride and tickets to \$1000-per-plate dinner for

state that loans on an official's

President Reagan in Los Angeles, provided by J. David Dominelli, the fallen financier. When local newspaper reporters questioned the gift, Kolender checked with the city attorney and was told he wasn't required to report it, but in 1984 he amended his

The Last Meow Shirley Oakley's cat is dead. Its life ended, she believes, in

a bathroom full of poison fumes, in a house tented by exterminators who disposed of its body without telling her and never even said they were

and never even san they were sorry.

Oakley says the young guys sent by Algon Exterminating Company came to furnigate her house for termites on January 22, a \$650 job that was needed to complete the was needed to complete the purchase of a Lakeside house by her and her husband, Billy (The couple has been renting the home for nine years.) When the four exterminators came that afternoon, the Oakleys took their two dogs to a neighbor's house for safekeeping. "I was going to leave my dogs in the yard, until I tried to explain to the men how important it was to close the gate properly," says Shirley Oakley. "They sneered at me like they really didn't

give a damn." Billy Oakley, a La Jolla bartender, describes La Jolla bartender, describes the extermination crew as arriving late in a "semifrenzied" state. "They seemed annoyed that we were still there," he says.

After the dogs were taken care of, the Oakleys began looking for Nikki, their four-and-a-half-year-old cat. They bed already checked inside the

had already checked inside the house but were afraid that the animal had slipped back indoors. Shirley says she asked one of the men (whose name she never learned) if she could go back inside the house for one more look. She claims she was told that it was too late because the exterminators locks had already been placed on the doors. The gas had not been turned on yet, according to Shirley. "I asked him two or three more times, but the answer was still no," she says "He said, 'We looked. She's not in there." Billy Oakley told his wife not to worry.

"They had promised to check one final time [before they turned on the gas]," he says. The Oakleys returned the following night. "The first thing I did was search for Nikki," says Shirley, "I called her and looked outside, while Billy looked in the house. We couldn't find her. Finally Billy found cat excrement on the athroom floor. Then we knew



animal's body, however. They called the home phone number of one of the exterminators. which was left on a note posted to their door. Billy Oakley says he eventually got the externinator to admit finding the cat and removing the body. "He said he forgo to clean up the excrement."
says Shirley. "If he had, I
would still be looking for her would have never known Nikki's body was at the shop the Oakleys were told. But a

the next two days resulted in "absolutely nothing," Billy says. "No apology, no offer to return the body. We never really found out what actually

became of her."

Algon Exterminating Company, an El Cajon firn says the cat was accidentally umigated but believes the Oakleys were more responsible than Algon for the cat's demise. "[Billy Oakley] knew as well as we did that the cat might still be in there when he left," says owner Michael Cole. The Oakleys should not have waited until the last minute to remove the

cat, he says. "Cats will run in and out under the tarp. There's no way you can search every noway you can search every nook and cranny. If a cat wants to hide from you in a strange house, you could spend all day looking for a: Two of the exterminators

who set up the tent (another crew took it down) say that Shirley Oakley never asked to go back inside. If she had, they say, she would have been allowed. Furthermore, they claim to have looked through the house for the cat. "My partner said he saw the cat go back in the house," says crew member Jesse Rowin. "He went back in, looked under the back behind the couch, all over the house. Mr. Oakley looked, too." When they didn't find the cat. Rowin says, "We assumed it must have walked back out." Crew supervisor Lonnie Elms says that Billy Oakley then "shrugged it off" and left without showing much concern. Elms adds that he "very emphatically" told the Oakleys a few days earlier,

Mr. Reed's Neighborhood

He has the sort of credentials that make loar officers drool on their credit reports. Victor Reed, a wellpaid, high-ranking governmen official, began accumulating real estate fifteen years ago and Chula Vista.

But Reed had some hie \$530 in monthly rents was accepted by the seller February 7, he says executives at the San Diego office of Home Savings of America

during his spare time. Today he owns a modest inventory of rental housing in San Diego

problems with his most recent acquisition, a newly remodeled duplex whose twobedroom units each command Government appraisers valued the house at \$110,000, and when Reed's offer of \$108,000 the selier suspect Home
Savings executives reduced
their loan offer solely because
they don't like the
neighborhood in which the property is located. As a result they've filed complaints with the Federal Home Loan Bank Board and the federal department of Housing and Urban Development (HUD).

Home Savings executive won't comment on Reed's allegations. Don Smith, regional manager for Home Savings, says, "We have responded to a government inquiry on the matter and consider the issue closed." He a Federal Home Loan Bank Board spokesman says his agency's investigation continues, and Reed, who has monitored fair housing laws and equal opportunity programs for minority businesses during his twenty-six years as a county employee, plans to pursue his complaint. "This is the kind

of thing I combat in my job, and I feel I'd be remiss if I

and I feel I'd be remiss if I didn't do anything," Reed said last week after filing his complaint with HUD. "I know

the last six years the department has been trying to round up all the Oriental

nment before, according to agriculture spokesman George Opel. He believes that

group of field ornithologists (birdwatchers). The group was viewing a slide show being given by a state biologist on potentially troublesome exotic birds. When the Oriental white-eye came on the screen the ornithologists recognized the green-backed, yellow-breasted, three-inch-long bird with a white ring around its eye: they had already spotted it in Balboa Park and Point Loma. Another member of the family was later seen in Presidio Park. The white-eyes

STRAIGHT FROM THE HIP By Matthew Alice

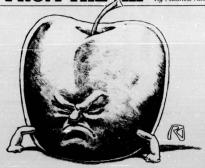
Dear Matthew Alice: Does one bad apple really spoil the bunch? State of the Dear State of the Bunch?

Gau de OnThere's a lot about apple lore that sounds
suspect to me, and I'm not just talking
about the one-bad-apple theory. For example, from the green hills of Kentucky, we
learn that if you stick five apple seeds on
your face and name them, the first to fall
earn that if you stick five apple seeds on
your face and name them, the first to fall
cits just that I'm not about to stick apple
seeds all over myself to determine with
whom I will share my life. Nor am I about
to test the suppersition that claims if you
can eat a crash apple without frowning, you
can get the person you desire. The question becomes, who would desire someone
that the proposal states apple seeds
and is one proposal and stack apple seeds
on his or her people of states dept seeds

can get the person you desire. The question becomes, who would desire someone
who are crab apples and stuck apple seeds
no his or her fince?

No. Sidney, I'll remain skeptical about
the ship of apples to forcetel the futureple to affect the health and well-being of
his fellow apples. I just doesn't work that
way nowadays, what with all the
sophisticated harvesting and storage techniques the produce industry uses. That's
saying dish't arise out of a vacuum, after
all, and I would hazard a guest hat indeed
an apple could do harm to other apples
storage and harvesting did not home
in one weak apple and, given that
stronghold, become a powerful force for
evil, wreaking destruction on the rest of the
bunch. That very thing happens today in
soft fleshed fruit such as peaches, cherries,
and grapes. And given the lack of good
storage and harvesting techniques in the
post, there were probably a tof or bruised
and battered apples just waiting to fall vicperson the probably and th

hose were the good old days, though



Over the years I've noticed that clock towers almost everywhere play the same ditry when the hour chimes. As I recall, it consists of four bars of four notes each. Does this tune have a name, and why is it so universally considered appropriate for tolling the hour?

Dan Blair

Dan Blair
San Diego
The chime is known as the Westminster
chime, and it's heard so often simply
because of trauition. And we can be eternally grateful that tradition was kind to us

and our ears in this instance. Imagine the damage to our fragile peace of mind had Plato's clock chime come down through history as the quintessential chime: the Greek philosopher is said to have had a water clock that whistled every morning at

and now a single bad apple has little chance of spoiling the bunch. Apples are harvested in September and October; after any damaged fruit is removed, the crop goes directly to two types of storage, cold storage or storage in controlled-atmosphere rooms. Half the apples are placed in cold storage and are sold for the rest of the year at a rate of about four percent per model. The other half of the harvest is placed in rooms from which most of the oxygen is removed and replaced with carbon dioxide. This 'pust the fruit to sleep', as one produce broker told me, and slows the ripening process to half a percent per month. These are the appless we buy from February to September. In other words, we're now earling old apples and will be for the rest of the summer.

iour oclock to call his students to study. Well, it sound get your attention, no doubt about it. Tradition has also preserved other chimes, and two of the most common ones found today are St. Michael's chime and the Whittington chime, which are said to be more "upbeat" than Westminster's. Many other chimes are kixing around the minor leagues of chimedom, but the about the common to the commo

The four-note tune that concerns us, though, is definitely the all-time champion bell-inger. It's found in nearly all chiming clocks in the Western world, and it can be traced directly to what is popularly known as Big Ben. Actually the clock's proper name is the Great Clock of Westminster, and it's found in the Victoria don. [8]; Ben is the moniter of the long that the control of the control

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

ONE OF THE NATION'S MOST POWERFUL AND ontroversial labor unions has and its presence here could radically alter labor relations at the port and eventually throughout San Diego County The International Brotherhood of Teamsters has recruited sixty of the 350 port workers sixty of the 350 port workers since November, and the Teamsters' close association here with unions representing airport workers, harbor police, and bayfront workers has started talk of a job slowdown or strike which could close the airport and halt cargo shipments at docks along the

bay.
Fifly-six of the port's ninety electricians, carpenters, plumbers, and equipment operators have signed on with the Teamsters, as have four white-collar employees. That's more than twice the number of workers represented by two other unions currently active at the port, and it establishes the Teamsters as near counts. the Teamsters as near equals with PORAC (Peace Officers organization that represents the sixty-eight Harbor Police officers who guard port property and provide security at Lindbergh Field airport.

regotators invited the Teamsters here and helped them begin efforts to organize the 350 port employees. The Harbor Police have been working since 1982 without a about agreement and are angry about their inability to secure a new contract that would guarantee better pay, retirement benefits, and guarance better poyretirement benefits, and
retirement benefits, and
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Territorial control
Terri

schoolteachers in Pasadena, city workers in Santa Monic and firefighters in Vista and Ramona. Teamsters' leaders claim they can persuade port management to sign a new labor agreement. "The Port of San Diego isn't going to



frighten us at all," says
Teamsters official Arlene
Mordasini. "We are a very
strong union, and I believe we
have the ability to make things
happen that other [unions]
can't."

cant."

The muscle behind this confident talk is the close relationship Mordasini's local enjoys with other Teamsters locals representing truck drivers, airport employees, and other unions, including the International Longshoremen's and Warehousemen's Union and Warehousemen's Union and the Hotel Employees and the Hotel Employees and Restaurant Employees Union, whose members load freight shipping terminals and work

in waterfront hotels on port district property. The Teamsters have also forged strong links with PORAC, which represents Harrior Police officers here; most recently the two groups won a new contract for bus drivers and security police at the Los Angeles Rapid Tranzit District.

encourage speculation about a Teamster-led strike that would Teamster-led strike that would attempt to cripple Lindbergh Field, bayfront cargo shipments, and other port operations. "The Teamsters could shut down the airport," says Everett Bobbitt, the PORAC negotiator who

district management. Teamsters official Mordasini won't even discuss the possibility of a strike. She says possibility of a strike. She says her major concern is preparing for July contract negotiations on behalf of the sixty port employees her union now represents. But Port electrician Bevers says, "A job action in concert with the Longshoremen and other Longshoremen and other unions is one of the reasons we selected the Teamsters to

represent us."

Bobbit says he's concerned about the Teamsters' negative image and stresses that he encouraged the union to

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we have to get the port to listen to us." But organizers at the other unions that currently represent port workers see the Teamsters as competition and predict that the Teamsters will use the port as a beachhead in an attempt to organize other city, county, and public employees. Indeed, Teamsters official Mordasini sees endless potential here. "I think San Diego is a wide-open area."

Reporters for the San Diego Union and Los Angeles Times are busy investigating mayoral candidate Bill Cleator's role as chairman of the local Cruise

Industry Consortiun Cleator's mayoral campaign filled with references to the consortium's success in attracting luxury ocean liners to dock here, so the newspapers feel scrutiny of the consortium's expenditures and accomplishments is warranted. But another unexpected

researcher is also perusing the consortium's records. Ralph Todd, the public opinion pollster who conducted the Union's election polls in the Cleator-O'Connor primary election, says he wants to know exactly how the consortium has spent thousands of dollars in city funds used to promote Sar Diego as a home port for luxury cruise ships. Todd

wants to know how much of this money has gone to erves as spokeman for Cleator's mayoral campaign, and how much consortium members have spent on travel Though Todd hasn't finished his research, he boldly states his research, he boldly states his "strong suspicions that the public would be upset if they knew how this money was being speni." And the pollster hasn't limited his research to consortium expenditures; he's also analyzing recent increases in Cleator's city council office budget.

budget.
Todd will probably conduct
the Union's polls for the June
3 Cleator/O'Connor mayoral election, but his zeal in

digging up information strike or's aides as a blatan conflict of inter_st. "I think it potentially invalidates his objectivity as a pollster," says Dan Greenblat, Cleator's

Dan Greenblat, Cleator's campaign manager. "It's like Mervin Field doing opposition research for [Governor George] Deukmejian." Todd stresses that his research is being done completely independently of the Union investigative effort. He swears he has never even discussed his extracurricular work with Union editors. But Cleator takes Todd's research seriously: when Cleator learned that Todd was asking whether or not Cleator and his wife had paid for their passage aboard Princess Cruises'

January 1985 inaugurai vo from San Diego, Cleator sent Toold a copy of a canceled check showing he paid \$4137 for the berths

Todd says his investigation doesn't threaten the validity of his polls for the *Union*. "I've got my biases, but I put them aside" when it's time to aside when it's time to supervise the polls, he says. Union associate editor Peter Kaye says he's not bothered by Todd's research efforts and adds that the pollster doesn't have a conflict of interest as long as he doesn't use the information in a way that could benefit O'Connor. Kaye says he'll discuss the matter further with Todd but still plans to use him for the upcoming Union poll.

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universities, but particularly for one headed by a man with as expansive a vision as William Rust's. His dream. literally, is as big as the world. For thirty-four years, he has made it his mission to promote global understand-ing by creating something that had never been accomplished before — a never been accomplished before — a single university with campuses all over the world. The march toward interna-tional brotherhood, unfortunately, has been fraught with problems. Anyone who lived in San Diego during the early 1970s remembers the financial nightmare United States International University went through during that period. From press accounts, it appeared that USIU's difficulties resulted from uncontrolled growth. Between from uncontrolled growth. Between 1966 and 1971 Rust had taken a small liberal arts college, California Western University on Point Loma, and ex-University on Point Loma, and expanded it into an international phenomenon called USIU, with campuses in England, Kenyai Mexico City; Hawaii; Steamboat Springs, Colorado; and Scripps Ranch. When it became apparent in 1972 that USIU was in trouble, reporters were at no loss for inside sources (many of whom hadrit received that the "autocratic" president was destroying the school. Rust's idea for an international university was a boondestroying the scritor. Rust's idea for an international university was a boon-doggle, they said, a great and noble vi-sion on a collision course with reality. In pursuit of this dream, Rust had exished another, more limited one tinguisnea another, more limited one—
that of a small liberal arts college at
California Western University. Cal
Western's lovely Point Loma campus,
many believed, had to be sold in 1971
to fend off the financial disaster that

Rust's expansionist policies had brought upon the university.

Today, eleven years after a financial crisis forced Rust to sell all of USIU's worldwide campuses except Scripps Ranch, the president still insists that there was no mismanagement at the time and that USIU's problems had

nothing to do with his international vision. He says that USIU had to sell the Point Loma land because the city placed a restrictive 2000-student limit placed a restrictive 2000-student limit on the Cal Western campus, making it impossible for the school to grow. The problems would never have resulted had the school's assets not been frozen dur-ing the bankruptcy litigation surround-ing the 1973 fall of the San Diego-based conglomerate U.S. Financial Securities Corporation. A division of U.S. Finan-Corporation. A division of U.S. Finan-cial was then involved in new construc-tion on the Scripps Ranch campus and was providing long-term, low-interest financing for USIU. "That [overextension] didn't cause the prob-lems," Rust asserted in a recent inter-view. "The problems came from a view. The problems came from a number of strange things that took place. Who would expect the largest firm in San Digo to go bankrupt? We were never near bankruptsy. We were in a strained position because of tight cash flow, but not because of lack of assets. Some of our assets were frozen, and when those assets became loosened, everything began to flow

Few people share that opinion. Just Few people share that opinion. Just about everyone who was connected with USIU in the early Seventies — and is willing to talk about it — will tell you that William Rust's dream, however no-ble, has always been broader than his pocketbook was deep. Circumstances such as U.S. Financial's bankruptcy contributed, yes, but were not the cause, these people say. The school simply expanded too quickly, depleting its resources to the point where it had to sell numerous assets in order to surto sell numerous assets in order to survive. "In the Sixties Rust got in so fast and so deep that he had no choice but to sell everything," says Jack Edling, a former USIU vice president who examined USIU's records in 1973 and helped determine that the university had a \$26.5 million debt and that all of a \$26.5 million debt and that all of USIU's satellite campuses would have to be sold. "Rust wanted every innovation. He had ideas, but he didn't have the resources. He expected a slik purse out of a sow's ear." [92.5]. Rust. a Methodist minister who holds a better that the sold is a better that the sold is a set of the sold in the sold is a set of the sold in the sold is a set of the sold in the sold is a sold in the sold in the sold is a set of the sold in the sold is a sold in the sold in th

"Some of the donors picked up the paper one day and read that the campus was going to be sold. They didn't even know about it."

at the University of Denver and came to San Diego to become the executive dean of Balboa University, founded in 1924 and not very well known for its business and law programs. In June of 1952 Balboa University changed its name, becoming California Western University, a new school with about 200 students and a valuable sast in its University, a new school with about 200 students and a valuable asset in its campus on Point Lorna. The campus, which Rust called "the jewel of the university," was on the grounds of the old Theosophical Society, founded by Madame Katherine Tingley in 1897. The site of Tingley's utopian experiment, which had religious/internationalist undernose strangely similar to William Rust's, is a gorgeous place for a campus, overlooking the Pacific and planted with extraordinary vegetation imported from all over the world. Rust wasted little time gaining control of the place. Less than a year after he arrived, Cal Western president Robert Griffin resigned (for personal reasons), and Rust was made president.

During the 1950s the vision of an international school took increasingly clearer form. Carroll Cannon, a Methodist minister who would become provost of the liberal arts school, met Rust in 1956 and discovered that the president's religious humanism and internationalist sentiments matched him.

at the University of Denver and came

own. "Rust had strong humanitarian values," recalls Cannon, a Point Loma resident now involved in the United Na-tions Association. "If there's a God,

separate them, including borders. We separate them, including borders. We must struggle to overcome them. A school without borders could under-mine prejudices and lead to a better world." As Cannon understood it, Cal Western would remain a reasonably small college but would emphasize its international character by encouraging students to go abroad for a year early is their switches.

in their studies.
From California Western University's beginning, support from the Methodist church was crucial. Though the curriculum was not religious, several prominent Southern California Methodists were on the board of trustees, and the church made Cal Western its accredited Methodist university for Southern California and Arizona. Rust didn't stop with the Methodists, though. His goal was to make Cal Western a "San Diego university" one embraced by local business leaders. Rust became well known as an eloquent, even rivering, sequenter. He riculum was not religious, several leaders. Rust became well known as an eloquent, even riveting, speaker. He delivered several hundred speeches per year, always dwelling upon his global vision for Cal Western. As spirits were lifted by Rust's rhetoric, pure strings were opened, and Cal Western became the beneficiary of millions of dollars in donations from wealthy San Diegans. The names of the buildings at the present Point Loma Nazarene College, which owns the school today, form a roster of leading San Diegans in the Fifties and Sixties, men such as Morley Golden, Irving Salomon, Ewart Good-

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The school grew steadily during its first fifteen years, from 200 students in 1954 to 2000 in 1967. The influx of baby-boomers on campuses in the Sixoady-coorners on campuses in the Six-ties prompted Rust to report in 1966 that "the need for higher education [these days] outstrips our ability to provide it." To enable Cal Western to grow, Rust ap-plied in the early Sixties to the federal General Services Administration for 350 acres of the dismantled Camp Elliot marine base in Scripps Ranch. In 1964 it was granted to the universi-ty, and a year later another fifty acres were added — all free of charge, with the condition that the land be used for tine condition that the land be used for educational purposes. At the time people wondered what Rust intended to do with the property. Cal Western had always operated on a tight budget, and it certainly had no capital to develop the Scripps Ranch land.

In January of 1966, Rust announced his fivewages plan to turn his cheeries.

his five-year plan to turn his rhetoric into reality. The newspapers announced that Cal Western would soon have seven locations around the world: the Point locations around the world: the Point Loma campus, two large campuses (3000 students) in Scripps Ranch and in Nevada, and smaller campuses in Arizona, South America, the Pacific basin, and Mexico. All this was part of a new concept with the grandiose title United States International University, or USIU. Several months later, the everindustrious Rust announced that the U.S. Office of Education had granted U.S. Office of Education had granted the school \$934,860 to help build the \$2.8 million Scripps Ranch campus, which was to open in 1967. The year 1966 also saw the beginnings of the School of Performing Arts (SPA), the School of Human Behavior, and the first doctoral programs (in educational leadership and general psychology) at

As Rust's international university took shape, he became all the more

The Methodist board members, so essential to building Cal Western, became an obstacle to USIU in the mid-Sixties. Some of them were unenthusiastic about Rust's expansion plan; they were more interested in building a fine liberal arts college, a San Diego version of Stanford or USC. Furthermore, they weren't contributing much money, and the church affiliation made it difficult to obtain the major donations it difficult to obtain the major donations an international university needed to proceed. Rust says he and the Methodists "worked things out" and that they left the board of trustees with little bitterness. Others tell a different story. "The Methodists talked for years about the 'tragedy' of their relationship with Bill Part", "saw Graphi Connor with Bill Part with Bill P about the 'tragedy' of their relationship with Bill Rust," says Carroll Cannon "You can't blame the Methodists for wanting control. They raised about three million dollars in the late Fifties and early Sixties, including building and scholarship funds. And Rust had

and scholarship funds. And Rust had raised money in the name of the Methodist Church."

According to Cannon, the Methodist split was only one symptom of what he calls "Rust's inability to share his dream with anyone else. He had a sense of possessiveness, or ownership, of the university and of the vision. His identity with the school was so strong that no one else could function." Robert Castetter, former dean of the Cal Western University law school, has similar recollections of Rust: "When similar recollections or Rust: "When I first got there in 1960, the president wanted to lick all the stamps. He didn't have the capacity to use other people's strong points and to delegate authority to others. He couldn't use others to

minimize his own weaknesses No one has ever questioned Rust's No one has ever questioned Rust's charisma and brilliance as a promoter and fundraiser. Friends and enemies alike are awed by his tenacity, his dogged persistence, his astounding ability to persuade, and — most of all ability to persuade, and — most of all
— his toughness. "Rust has more guts
than anyone I"I ever know in my whole
life," said one education professor who
has worked for Rust for twenty-two years. "He had the whole commu against him [in the early Seventies], and he pulled it out." Another professor, David Feldman, who says he continual-ly quarreled with Rust during his years

"We wanted to be to the U.S. what the Royal Academy of Dramatic Arts is to England. As it turned out, we traveled to La Jolla. That's as far as we got."

as an instructor and as dean of the business school, nonetheless has respect for him. "Rust is an entrepreneur; he's strong willed, argumentative, conflict oriented, and cantankerous," says Feldman, now vice chancellor of the Grossmont Community College District. "Entrepreneurs are that way. What they believe, they tend to think is real. They believe they have a secret knowledge of things. They push hard, and they alienate a lot of people

hard, and they alienate a lot of people in the process."

Robert Dunn, former vice president of USIU and now a professor, has worked closely with Rust for twenty years. "He is a man of great physical and moral energy." Dunn says. "He only sleep: three to four hours a night. I've gone with him on the red-eye special to DC, arriving af 6:00 a.m., working all day, taking the 5:00 p.m. back to San Diego, then catching a plane to San Francisco the next morning and getting back to San Diego from an afternoon meeting. That's the way it was for years. There was never a month in his life I could have lived without ending up in the hospital."

without ending up in the hospital."
"Bill Rust believed he was born to "Bill Rust believed he was born to be president of a fine university," observes William Clarke, a former USIU dean now with the San Diego County Department of Education. "The president didn't know what the word 'constraints' meant. Nothing was going to stop him. I think Rust saw the day when at the peace talks where world leaders get together, the problems

of the world would someday be contested by graduates of USIU. I think Rust wanted USIU to be as important to the world as the United Nations.' When USIU first opened in the fall of 1967, Rust was a long way from scratching his signature on world politice, and in the next decade he came close to being history rather than making it. Evidence of financial difficulties surfaced in the late Sixties, when Rust received a second piece of government surplus property at Adair Air Force Base in Corvallis, Oregon. He might still own the land had it not been for the vehemen opposition of Oregon Senator Mark Hatfield. In an effort to determine whether or not USIU was Senator Mark Hatfield. In an effort to determine whether or not USIU was qualified to acquire the government land, Hatfield probed USIU's financial state but found answers to his queries "nonresponsive and vague." Rust repeatedly failed to come forward with financial reports and audit figures, and Hatfield had discovered that USIU was late in making payments on loans from the U.S. Office of Education.

In the late Strike LISIII was ground.

the U.S. Office of Education.

In the late Sixties USIU was growing fast enough, and its intentions were novel enough, to merit the scrutiny of a Pulitzer Prize-winning investigative journalist. Acting on a tip from Senator Hatfield's office, William Lambert of Hattield's office, William Lambert of Life magazine came to San Diego to in-vestigate the university. As a reporter for the daily Oregonian in Portland, Lambert had won the Pulitzer for a series of articles he wrote about co

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asonumed hom page [2] required with the Teamsters union in the Beatife, Northwest. In 1969 he wroze a story about improprieties by Abe Fortas that forced the Supreme County justice to resign. "This guy [Rust] pops out of the blue and starts acquiring property; it fooks suspicious as hell." Lambert said in a recent telephone interview from his home near Philadelphia. "Here's a guy who creates a university from scratch, and then somethow, with political clout, he picks up two pieces of valuable government property [Campe Elliot and Adalari] for nothing. That just doesn't happen! Ithough Rust might be a religious kook who was trying to build an empire."



Lambert came to San Diego several times during a three-month period. Although he'd already chosen a working title for the story, "A House of Cards," he eventually decided to drop it. "Rust gave us a lot of garbage, stuff that sounded like fantasy he'd somehow made into reality, but there was nothing criminal going on," recalls Lambert, Rust abandoned the Adair AFB land in 1970, deepening skeptics' suspicions that USIU, though apparently free of scandals, was in financial trouble. In December of 1971 Rust announced

in December of 197 Rost and more and in December of 197 Rost from a mine and in the campus, the beautiful ninety-acre pages, the beautiful ninety-acre pages, and the campus, the beautiful ninety-acre provide," and move Cal Western University to Scripps Ranch. It is difficult to overestimate the effect this decision had on the future of USIU. It caused a visceral surge of antipathy against Rust and his "international university" that lingers to this day. Why he parted with the campus is debatable. Many say held overestended his loans and needed the cash. One former professor said wryly. "What do you do when you spend too much and need mone? You self your jewels." Rust vehermently denies that USIU was in financial trouble at that time, and he insists the 20th studentiments. "Whatnever happened, you can't book up," he says. "Under the circumstances, it was exactly the right thing to do?"

The reason why Rost sold the campus is less important than to whom he sold it, and how. Some weeks after the announcement to seel, he asked prowst Carroll Camon to assemble a group of prominent tocal under the seed of the





Robert Castetter

domors to Cal Western who had fallen out with Rust. In the spring of 1972 the newspapers reported that Rust was considering two offers for the campus, one from the local group and another from the Church of the Nazarene in Pasadena. Everyone assumed that Rust would sell to the local group. It made sense. — Cal Western was a "San Dego money had built it, and many San Diego money had built it, and many San Diegos most place to their careers to it.

But in June of 1972 Rust announced that he would sell the campus to the Church of the Nazarene for SH raillon. He told the press that the local group "didn't offer nearly what we had disclosed in total amount, [and] only a small portion of that had been raised." Cannon, who resigned over the affair.

says that Rust was given an offer, but the never made a counteroffer or even sat down to negotiate with the local group. Cannon claims that a 8m Diego plant, guaranteed Irving Salomon a five-unillion-dollar loan if the local group was ceceded in closing the deal. "We could have swing it," says Cannon. Claude Ryan said he would contribute. To Rust Increw that Ryan could have word to the Rust Increw that Ryan could have well as the same said he would contribute.

bought the campus."
Though he specifically denied it in the press, there is little doubt that Rust learned competition from another local college, especially one similar to his own. Had Rust sold the Point Lorna campus to the local group, Carroll Cannon would almost certainly have stayed and become president. The name Cal western would have remained un-



changed. Many students would undoubtedly have chosen to ernoil in Cal Western under the new administration rather than move to USIU's Scripps Ranch campus. And what's worse, faculty members, most of whom had been hired by Cannon, might have abandoned USIU. Rust denied that he feared competition, but he admitted to the San Diego Union that some faculty would been immed whip.

ty would have jumped ship.

Students and faculty were upset over losing the campus. During the last week of classes in June of 1972, they even held a mock funeral. No group, however, was more miffed than the numerous local donors who, over a twenty-year period, had placed faith it William Rust and contributed millions of dollars toward the building of California Western University. "Some day and read that the Cal Western campus on Point Loma was going to be sold," says former law school dean Robert Castetter, "They doint even know about it. That went over like a former was the control of the control

a result of the sale. By selling the Point Lorna campus to the Church of the Nazarene, Rust orphaned a San Diego child. He destroyed the cherished, sentimentally charged liberal arts school — which for all practical purposes died in the transition from Point Loma to Scripps Ranch in 1972. — and left the community wondering what Cal Western University might have become had it survived. "That campus would have really blossomed, think," says Cannon. "Rust is a giant who walks through the flower garden. He had no empathy and no sensitivity. You nurture a flower, make it grow, and then it done is not a consequence."

then it gets stepped on."
In the early 1970s Rust found himself fighting a three-front war against the Western Association of Schools and Colleges (WASC), the dissident faculty holdowers from the defunct. Point Loma campus of Cal Western, and the local press. The moral force behind the tripartite assault was the state accrediting agency. WASC Depending upon whom you talk to, WASC either land a political bone to pick with William Rust or was genuinely concerned about USIU's deficiencies. The foot soldiers were the dissident faculty who were interviewed extensively by visiting accreditation teams and who fed WASC documentation concerning USIU's suspicious money management and Rust's autoeratic rule. The Intom and Tribune, as well as local I'V School and the dissidences are local with the control of the dissidences are local I'V School of the control o



there after they read those stories, so enrollments declined. That press coverage set USIU back ten years."

WASC had never seriously challenged Cal Western University, which was a traditional four-year liberal arts school. With the birth of USU in 1967, however, came a series of affronts to the academic status quo. The idea of campiases the world over raised suspicions that resources may have been spread too thinly, thus jeopardizing academic quality. But's ayas that WASC's attitude at the time was: "We unjet to drive those crazy ideas of an international university out of their head. At that time nebody thought that it could be done." Rust denies that money problems led to a drop in standmoney problems led to a drop in stand-

to a grop in stand



late 1960s to allow older students to continue working while they completed

their degrees. "We came out with a weekend doctorate, and WASC didn't

like it at all." Rust says. "People were flying down from the Bay Area every weekend to do their doctorates. The

idea of doing it on weekends was considered demeaning."

In 1969 a WASC accreditation team

In 1969 a WASC accreditation team came to USIU and wrote a favorable report of the school. But when the WASC administrators — notably director Kay Anderson — read it, they balked. The doctoral dissertations were of uneven quality, and the members of the faculty were too old, WASC said.

USIU responded to the attack by bringing in Harold Lasswell, a noted political scientist from Yale, who read a sam-

pling of dissertations and reported that overall they were not unlike those at any

other school. The accreditation was eventually awarded for reasons,

WASC's Anderson insists, that had nothing to do with Lasswell. But in

1973, when the financial crisis was in

School

ards, and he scoff sir rumors that USIU covolved into a "diploma mill." "Oh, for God's sake," he says angrily today, "We've go some of the finest professors in the United States on this campus. Do ou suppose they'd be associated with anything like that?" In fact, USIU's professors from the United States on this campus, both the birth of USIU in 1966, Rust initiated his policy, which still exists, of hiring distinguished retired professors from other universities. The list of past and present faculty is impressive indeed, including as it does academic names such as Victor Frankl, Max Lerner, Carl Louding as it does academic names such as Victor Frankl, Max Lerner, Carl Rogers, Ber Mattenberg, Igor Ansoff, Herman Kahn, Rollo May, Albert Ellis, R. D. Laing, Ashley Montague, Seymour Lipset, and Herbert Blumer.

But, WASC suggested, some of USIU's faculty members, however distinguished, were too old.

Rust indicates that USIU's most

back and par USIU on probation, a rare more that can severely damage a school's reputation. "They couldn't nitpick with regard to the faculty, which had excellent reputations, and they couldn't nit-pick about academies, so they taiked about financial problems and about Rust's autocratic manner," says David Feldman. "But the real issue is whether financial problems or managerial sybe affects quality. They didn't demonstrate that." Anderson, who still heads WSSC.

Anderson, who still heads WASC would speak only generally about USCU during this period. "Our job is to executive the property of the period o

water:

Rust claimed that the WASC study
was conducted by friends of his opponents. It was "hathcht job", he told
reporters, adding that it is impossible
to kill a school. "If it were, then we
would be dead. We have been going
through hell..." Rust's references to
enemies trying to destroy him were
more than mere paranoia. In 1974 a
group of dissident faculty members
emerged in an effont to consolidate support for Rust's ouster. Angry over Rust's
'caademic imperalism'" and his 'total
mismanagement of USIU" — the latter of which was blamed for failure to

receive puchecks—dissidents filed a class-action flawsuit against he school.
"We wanted to force the university inbehaving the property of the control of the coordinate of the control of the control of the new administration," says Benjamin Banta, one of seven faculty who put heir names on the suit. The professors, who came to be known as the "Seven Dwarfs," admit they were raggaed in wilfful subterfuge. They met regularly for weeks, carefully planning their coup d'etat. Some would come to class and say, "I didn't get paid today. Class

Banta insists that he and the other Dwarfs lowed their school and were loyal to it. When he arrived at the Point Loma campus of California Western University in 1969, Banta was extremely impressed. "People were working very hard," he says of his first three years, before the Cal Western campus was sold. "I'd never seen such dedication of faculty at Michigan State, San Diego State, or other places I've been. People were really busting buts. People were dedicated and hard working, and to see it wereked by the egomania

of one man...it was a real tragedy."
Most of the "dissident minority" as
Rust called them, were holdovers from
the idyllie days of Cal Western. The extent of support for their views at the
new Scripps Ranch campus of USIU is
unclear. Banta says the majority of the
undergraduate faculty, unhappy about
the sale of the Point Lorna campus thee
years before and now having to cope
with rubber psychecks and academic
probation, favored Rust's departure.
The more recently hired professors at
USIU, which had primarily graduates,
were less hostile to Rust. In fact, sixtyfive of the 150 faculty signed a petition
to express disapproval of the classaction suit. This was apparently enough



raduation at Cal Western University, Point Lorna campus: mid-Sextica

ruled that USIU would have to give the Seven Dwarfs back, pay and a years salary but dismissed the class-action soil. The Dwarfs, who were encouraged not to attend the hearing, met their attorney afterward. "He smiled and told use, "We won," recalls Banta. "But we'd lost. We'd won the battle but lost we'd lost. We'd won the battle but lost we'll lost. We'd won the battle but lost. We'd won the battle but lost we'll lost. We'd won the battle but lost we'll lost. "Read was experimented on the work of the wo

The development of the strain of the strain

as a matter of fact," he said in 1972. "USIU is one of the nation's most financially strong private universities," be said in 1973. And in 1974, "USIU is better off than ninety percent of colleges and universities that are accredited." No one doubts that the USIU president truly believed everything he said. Many pointed out that his belief in an international university was stronger than all the evidence suggesting that USIU was crumbling.

said. Many pointed out that his belief in an international university was stronger than all the evidence sagesting that USIU was crumbling. Even as Rust's optimistic statements were appearing in the newspapers, USIU was building a monstrous \$26.5 million debt. — a fact that was revealed internally in about 1973, after vice presidents Robert Dunn and Jack Edling examined USIU's financial records. It was clear that neither out this man belief would make it go away, so USIU started peddling asserts. During 1974 and 1975, the university

sold its campuses in Hawaii, Mexico. Steamboat Springs, Kenya, and England. In February of 1975 —during what must have been the blackest days in USIU's history — the university even considered hock-ing its Scripps Ranch campus of Mramara College, which was owned by the San Diego County Community College District. Fortunately for USIU, the deal never went through. But to this day Rust appears visibly pained when reminded of it. To have gone in a period of just four years from the exquisite grandeur of Point Loma, to the pleasant but unmajestic cauchyptus growes of Scripps Ranch, to the modescript Miramar College campus, may have been too much even for the spirit of William Rust to bear. Particularly given that only a few months later, the cash crisis forced him to sell his most prestigious holding, the Call his most prestigious holding, the Call his most prestigious holding, the Call where the control of Law, for \$1.75 million. (The school now operates in dependently on Cedar Street downtown.) Losing the law school was a devastating blow, but along with the other sales, USIU's debt was reduced to a manageable four million dollars, and the school pulled through the crisis. "The only reason Rust survived that period was 'the dream,' " says David Feldman."

ing apart, when the walls were falling down, if he ever for a minute thought the dream wasn't real, he'd have given up and lost."

When William Rust was told that many who had worked with him had commented on his tendency to desire more than his resources allow he hastily replied, "I hope so! It would be a fright, wouldn't it, if people only did what was easy, and comfortable? You've got to reach as strongly as you can." It's hard to disagree with Rust, particularly while speaking with him in

person, where his power to inspire is greatest. And yet the path to Rust's global university is strewn with people who were intoxicated by Rust's vision but ultimately let down. Some are very angry and feel they were used by the USIU president; others, such as Jack Ediing, a USIU vice president from 1972 to 1978, can look back with amusement at the frustrations they felt working with Rust.

ing with Rust.
When Edding arrived at USIU in 1972, he was extremely impressed with Rust's tremendous energy and his maserick style, so different from every other university president he'd known during his career in education. He didn't know at the time, however, that USIU was in financial trouble and that the school would never have the exources to match either Rust's energy or his style. During his seven years as a vice president, Edling often found himself in the awkward position of promising students things that Rust couldn't deliver. "Almost every year Rust would say. "We're almost out of the woods. It'll be next year that we'll get such and such facility or program," recalls Edling with a lugh. "At first I'd tell students we'll have the gym, the students of the student win, or the theater next year, but after five or six years of having egg on your face, you

years of having egg on your face, you figure out that it's always next year." Though Eding was a vice president at USIU, he never left his duties corresponded to his title. "There were lots of administrative duties that I though I'd have but never you." he recalls. "Rust ran everything. I spent a lot of time just trying to smooth over problems that had to do with not paying

Faculty who worked for Rust in the Fifties and Sixties confirm Edling's experience. Carroll Cannon, provost at





School

"tendency to dump programs and start new ones, which left a lot of students hanging." Dr. Edward K. Distler, the school physician and a faculty member, recalls that "plans were constantly recalls that "plans were constantly changing. The machinery was constant-ly moving. You never knew what was going on." In the early 1960s Rust asked Distler to work with an architect to design a new student health clinic.
"Six months later we went to a board meeting and showed our plans on an overhead projector," recalls Distler.
"We talked for a few minutes, and then
Rust stood up and said, 'We'll have to move on to the next item. The architect and I were dumbfounded. Six months of work went out the window in one

clip sentence."

The School of Performing Arts (later to become the School of Performing and Visual Arts), created in 1966, offers a poignant example of William Rust failing to deliver on the dream. Whereas other disciplines pursued the ambiguous goal of "universal brother-book" or "inversal brother-book" or "inversa hood" or "international cooperation." the performing arts school was driven by a vision you could see in three dimensions - it wanted to put its actors, dancers, and musicians on stages all over the globe. The "International Company" was going to tour the world and bring renown to the school, recalls Professor Q, who requested anonymity. "We wanted the School of Perform-ing Arts to be to the United States what the Royal Academy of Dramatic Arts is to England. As it turned out, we traveled to La Jolla. That's as far as we

got."
Professor Q spent eighteen years with
USIU, during which time the school
operated out of six different locations.
These years, according to Professor Q,
were marked by constant, at times incomprehensible, juggling of real estate and by continually renewed but always unfulfilled hopes that the "International Company" would travel. One of the performing arts school's greatest disap-pointments occurred in 1982, when Rust decided to sponsor a major con-cert series in San Diego. Floyd Herzog. the dean of students at the School of Performing Arts from 1968 to 1973, was key to the plan. In a recent interview, Herzog said that although it never did travel, SPA in the late Sixties was "one of the finest performing arts schools in the country, anywhere. Rust really let it fly." But it suffered during the finan-cial debacle of the early Seventies, and Herzog left in 1973 to head an arts program at Centre College in Danville, Kentucky. Nine years later, in 1982. Rust called Herzog and asked to meet him at the Cincinnatti airport. 120 miles from Danville. At the meeting Rust "unveiled his master scheme." He of-fered to hire Herzog back as his impresario in the concert series effort. Herzog's job would be "to book the world's greatest artists and attractions,"

Herzog's job would, be "to book the world's greatest artisst and attractions, including the New York Philharmonic. USTU was edited gained to build a performing facility on the Scripps Rand campus, or rent a major facility in San Diego. And after years of merely talking about it, USTU was finally going to form an international company for graduate student performers, who would be integrated into the concerns excess. "Knowing how things had always been there, I said I'd think about it," recalls Herzog.

Though Herzog had offers from elsewhere around the country, be resigned from Centre College and came to San Diego on November 1, 1982. Professor Q had left USTU in 1980 a man department, but he no resigned have working in the UCSD drama department, but he no resigned how some continued to USTU, fully convinced that this time the performing arts school would finally floorish. Herzog immediately began discussion in the USTU in 1980 and in the continued that this time the performing arts school would finally floorish. Herzog immediately began discussion with Specches Building owner face queline Littlefield, who was agreeable to centim the topoc electric of hearing the process of the continued the specches and the second of the process of to renting the Spreckels Theatre to USIU. But Herzog started hearing rumors there was no money. Then he was instructed to drop discussions with Littlefield and work on other things. Six Littlefield and work on other things. Six months after arriving, Herzog resigned from USIU having accomplished notining he had been hired to do and having had to "beg" for his monthly paychecks. "What we did is we made something tangible out of the dream,"

Herzog says. "As soon as it became tangible, everything stopped. It's wonderful for a human being to have the dreams Rust has, but not when it's at the expense of other people's lives. Rust is so immersed in the dream that he loses sight of the practicalities of what it would take to pull the dream off. His dreams are other people's

o this day Rust, who is in his late sixties, still travels about 400,000 miles per year in a tireless effort to make his international university a reality. So far in 1986, he's traveled to Korea, Taiwan, mainland China, the Philippines, England, Kenya, Germany, and Austria — some of these places twice. Rust has made undeniable progress in the past eleven years. In 1975, divested of all but one of its satellite campuses (a scaled-down version of the English campus had moved to Evian, France), USIU was an octopus with its legs hacked off. All that remained was the Scripps Ranch campus, noted primarily for its graduate programs in human behavior and education, both of which attracted mostly American students. The inter-national character of USIU was revived in 1977 when the school reopened Universidad Internacional de Mexico in Mexico City, which now has eightysix students, and International University-Africa in Kenya, now with 181 students. In 1978 a new campus just outside London called International University-Europe was added Most of its 671 students today come from Africa, the Middle East, and the Orient. The Scripps Ranch campus now has 2616 students, about forty percent of whom are from foreign countries. In addition to these campuses, USIU has "extension centers" in Oceanside, Irvine, Glendale, San Jose, and the Immerial Valley.

Imperial Valley.

In the fall of 1980 USIU suffered In the fall of 1980 USiU suffered another scare when the federal Office of Student Financial Assistance in Washington, D.C. accused USIU of "misspending" \$400,000 in student loan funds. The government office threatened to cut off an additional \$600,000 due to be allocated for the 1980,1981 school ware and executelly. \$600,000 due to be allocated for the 1980-1981 shoot) year and eventually to exclude USIU from federal student loan programs altogether, which may have meant the end of the school. But USIU agreed to repay \$335,000, insisting that it was merely a matter of accounting differences," and the affair blew over. Since then 19510 has been blew over. Since then USiU has been relatively free of the press scrutiny it bore so heavily in the early Seventies, and WASC has accredited all of the university's programs. Rust is happy with the current state of USIU, a school that, he says, has no peer in the world today. "I was walking in the evening on the England campus, and I thought to myself, "This isn't a dream. This is reality. Students are coming from all over the world. The campuss are thriv-ing. They say an idea whose time has come is unstoppable, and I think this is one whose time has come."

come is unstoppable, and I flink this is one whose time has come."
Rust has not been deaf to signals that the Far Bast is the key to USIU's future success. Whereas the bulk of USIU's future success. Whereas the bulk of USIU's future success. Whereas the bulk of USIU's future foreign students, the student body has recently seen an influx of Malaysiana. Thalis, Japanese, and Koreans. Bust becomes excited when he talks about the school's future relationship with Asla. "I's a massive, exciting, dynamic place," he says. "It's beyond the comprehension of most people you talk to. China, with 10,000,000 people. India, Pakistan, Bangladesh with another one billion. Japan and Korea. Taiwan, with 17 million people—It's amazing what's happening in that place. You go down to Djakatra. I'm supposedly cosmopolitan, but I didn't know Indonesia was the fifth largest country in the world in population, with 165 million people. I was flabbergasted!

And the eagerness for education is un-matched anywhere in the world."

The Asia Pacific Rim Institute, for

which ground at Scripps Ranch should be broken sometime this year, portends to be a conduit for cultural and intellecto be a conduit for cultural and intellec-tual exchange between the United States and Far Eastern countries. It is precise-ly the sort of organization Rust needs to give USIU the prestige the believes it deserves. "We intend to have courses, seminars, professor exchanges, language training, and cultural novseminars, professor exchanges, language training, and cultural programs and cultural programs. In a seminars, and cultural programs are programs and cultural programs and cultural professor of international relations and director of the Asia Pacific Rim Institute. "We'd like to have international figures come and speak, and make it open to the general public. And muchin't the great to have the heads of three or four different Asian states come and hold an open forum with students?" Sinder comes to USIU with high credentials, having been director of two United Nations "missions" to Laos and Taiwan in the 1960s. He is confident USIU will obtain the \$2.9 million (two-thrist of which has already been raised) to build the institute, as well as funds to operate the building well as funds to operate the building

once it is in place. "We won't know un-til we give it a try," he says. "But I'm confident the administration will solve that problem."

Only time will tell whether William

Only time will tell whether William Rust can close the gap between the enthusiasm he generates and the financial realities that have continually plagued him in the past thirty-four years. He now has a tremendous asset in television station KUSI, Channel 51, which has the state of the state sion station RUSI, Channel SI, water Rust struggled fifteen years to obtain for USIU. The university was granted a license to operate the commercial sta-tion in 1983, and it is worth, according to Rust, more than \$40 million. Insiders claim that the USIU president hasn't channed a lit ower the wars. He's still claim that the USIU president hasn't changed a bit over the years. He's still intransigent and single-minded, and his dream is as big as it was twenty years ago, if not bigger. He is a suspicious as ever of the press, and he exudes the cockiness of someone who has faced great adversity and survived. Rust wouldn't confirm one USIU administrator's claim that some forty countries have expressed interest in hosting a USIU campus. He would only say that "quite a number have talled to us. It used to be we went to them—now they come to us."



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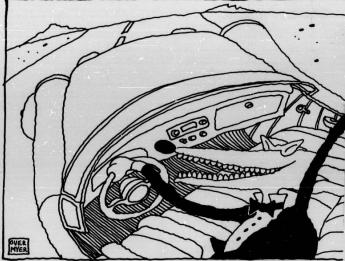








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9.00 a.m. on a clear and sump Thurday. The car was clean, the tank was full, and the top was down. My pockets were crammed with good-luck charms, and my mind was a citadel of positive thought. I took a final look at my modest home and its faded, flaking paint and sped off on the road to riches. This was my day to win the California state lottery. The plan was simple yet brilliant. In my wallet was a ten-dollar bill

The pian was simple yet orlitam. In my wallet was a ten-dollar bill that I would use to buy one lottery ticket in each of ten locations around the county. Spreading out my random network of buying spots would only better my odds of winning. I bowght. I would spend all ten dollars on tickets no matter what, and at some sublime moment before sunset, I would become filthy, stinking rich.

Itithy, stinking rich.

I had a gut feeling about the day's venture, a sense that something truly wonderful was about to happen. I felt blessed, anointed, chosen. Somewhere out there was my personal ticket to paradise, and all I had to do was go pick it up.

By my calculations, the chances for a windfall could not have been by windfall could not have been for a windfall could not have been the could not be compared to the could be could b

As if all that weren't enough, there was a staggering number of lesser rewards in the megapurse. Since fifty percent of total lottery revenues must be paid right back out in prizes, there were millions of two, five, one-hundred, and five-hundred-dollar tidbits there for the taking. Just purchase a care

AND A DOLLAR SHORT

If God had wanted me to remain poor, he wouldn't have invented the Lottery

scratch, and win. Get three identical amounts and take that amount to the bank. Overall odds of winning in the Grand Game were better than one in nine. But odds, of course, are irrelevant when the Great Cosmic Payday finally arrives. I had my sights set on the hundred K. Maybe my dreams of serice area as wild as they once ever, but financial picture, a six-figure snapshot would suit me just fine. Anyway, that was the prize I visualized, A hundred thousand smackers. Three fat groupings of lovely little zeroes danced in my head. Call it a hunch, call it a premonition, call it wherever you like, but as I drove south on 805 toward my first stop, I could almost smell those sweet bundles of crisp, cool cash.

The Lucky Market in National City is not the sort of place a peckish gournet might pop into for a fast tin of beluga. But it is the sort of place a fingal customer can buy three loaves of bread for \$1.09, or four boxes of Jiffy Corn Muffin Mix for a buck. The Lucky Market also sells lotter; tickets

also sells othery tickets.

They sell those tickets from behind the window of a small enclosure in one corner of the store. I walked past a few morning shoppers calmly pushing their carts along and headed straight for the window, ten-spot in hand. My heart was pounding. Was I about to bag the big prize with my first shor? Unexplored universes of possibility felt within my reach. On the other side of the thick glass, a woman was busily counting money. A cigarette dangled from her lip, and she squinted behind a thin veil of smoke.

"Excuse me," I said. "Could I have a lottery ticket, please?" I placed the ten in a scooped metal tray beneath the window. "Just one?" she asked, cigarette

"That's all I'll need," I answered.
"It's a \$100,000 one."

"It's a \$100,000 one."
"It probably will be," said the woman flatly, tearing my ticket from a seemingly endless strip. She slid the ticket and nine dollars into the tray and resumed her counting.

the tray and resumed her counting.

I hurricol outside like a kid with
his first candy bar. Dipping into my
collection of lucky charms, I cam
up with my wife's high-school ring.
I hopped into the car and, oblivious
to the world around me, pressed the
ring against the gray latex film over
the prize box on my card. I took a
deep breath, and like a latter-day
Aladdin. I began to rub.

Aladdin: I began to rub. The tit-ket was a winner. My instincts had been dead-on. They had just been \$99,998 short, that's all. I took the two-dollar winner inside and quickly exchanged it for two more tickets. On the way back to the car this time, I noticed a trail of scraped and discarded tickets, many torn in half, strewn across the parking lot. My bonus pair were both losers. But then you can't really lose if you're playing with the house's money, so what the hell. The Lucky Market wasn't, and I moved on, eager to have a go at the next card.

My spirits were high and my palms were itching as I strolled into Horton Plaza at 10:15. A man scated behind a cart with a placard on it reading "Horton Plaza Information" seemed like a good place to start, so I asked him which shops sold lottery tickets. He emiled and said he didn't know of any.

I moved across the "palazzo," past rows of smart shops, and asked a woman at another information cart where I could buy a lottery ticket. "No place in here; she said. The woman glanced to either side and leaned closer. "But there's a little bar on Fourth called the Golden Lion that sells them."

Fine, I thought, Horton Plaza is too tony for the lottery, I walked around to Fourth Avenue, past the pre-Plaza site of Doc Webb's tattoo parfor, across the street, and into the Golden Lion Tawern. They weren't open for business quite yet, and no, they didn't sell lottery tickets. Neither did Patrick's II next door, but the barrender there told me to go around the corner to the Mercantile.

On the way to Ocean Beach, I daydreamed about what I'd do with my winnings. For starters, I'd give Sam his twenty percent off the top (as if I had a choice). I'd set aside a chunk to provide for my family well into the next century, and as my Uncle Milt would say, put a rock on

chunk to provide for my family well into the next century, and as my Uncle Milt would say, put a rock on it. I'd pay off a few naggling debts, like about \$3,000 worth. I'd make semi-handsome contributions to my favorite charities, and then I'd get down to some serious Imelda

Marcos-style squandering.

If I got my hundred thou on the next ticket, it would still leave me seven more shots at the heavy jackpots. Big Spin, here I come. It could happen easily. Last year some guy in a Spring Valley bar bought a \$5000 ticket, then bopped into the same bar the next day and bought another \$5000 winner! Such drived as statistics and laws of probability do not apply where instant karma is

concerned.

I pray for the dilemma of having more loot than I'd know how to spend. Round-the-clock fantasy fulfillment would pose no problem for me. I'd fill a vault with the stuff and roll around in it like Scrooge McDuck. I'd tour Europe in a red Maserati, buy a Rolex watch — make that riw Rolex watchs— a yacht, and an exotic chateau somewhere full of dazzling objets d'art, crystal chandeliers, and marble-topped tables. I would schedule in the occasional binge of unbridled hedomism. Yes, there would have to be sybaritic days of chamgange and Orcos. (I'd always

retain that charming, kooky,

common touch.)
But enough of reverie. There
were things to be done. I pulled into
O.B. and was ready to go for it. At
the foot of Newport Avenue, I
spotted the familiar orange-andgreen lottery logo in the window
an ice cream shop called Big Olaf.
I stepped inside to order a ticket.
The kid behind the counter was
talking to a guy on a stool by the
wall about 10c Theismann's
Monday-night football leg-snapping.
This was not only a stale sports
topic, but a damned lousy omen as
well. I got my ticket and took a

short walk out onto the O.B. pier Sea gulls soared against a pale blue sky, and long, lazy waves lapped at the beach. Connected by their lines to the calmness of the sea, fishermen stood against the pier's rails and gazed out at the horizon. But all this serenity only made me sick. I wanted a hundred thousand, and I wanted it right now I took out my father's old bone handled pocketknife and scraped Nothing. And then, just because I was in O.B., I scratched off the strip at the bortom of the card marked DO NOT REMOVE. It had concealed a long row of meaningless digits, some numerical code that was as worthless to me as a bucketful of bait. A parting glance at the ocean only dredged up images of sunken treasure.

I hit Alpine a little alter one oclock. It is a quiet community of tree-lined streets and rustic storefronts, and it seems just the perfect place for a winning foltery ticket to hole up. (And pretty for a thoroughbred ranch, it one had a notion.) The dust of the road was thick in my throat, so I centered the Alpine Inn for a beer. The cool. grotto-like tavern was peaked with neely dressed people, many presumably focals, and the din of cockail chatter filled the air. I found a spot at the bar and asked din of cockail chatter filled the air. I found a spot at the bar and asked and the control of the c

afternoons?

I went next door to Alpine Wine and Spirits, bought ticket number four, and put the edge of my lucky silver dollar to it. But I wasn't to be one of the lucky 365 just yet. Oh well, it had been a pleasant drive, and the beer was cold.

I mopped the sweat from my forehead. The sun was baking Lakeside as I continued the search for lottery bounty. I followed the sweltering roads like a hunter stalking a killer cat. Soon I saw the jo orange I in the window of Lakeside Sporting Goods, and in an instant, the seductive allure of colossal wealth had me inside with my wallet open. Truly the hunter

my wallet open. Truly the hunter had been captured by the game. I waited while a man named Jim researched the price of a bandlero for its potential wearer. "Forty-nine interprises" jum finally said. "And that thing is all leather." Signs near the cash register indicated that night crawlers were a mere ninety-five cents a dozen there and that anyone interested could have a deer head mounted for only \$195.1 paid one dollar for my textee, which didn't

BY BILL OWENS

DOLLAR

way out of Lakeside, I imagined that Hemingway might have written (after several Papa Dobles) about a similar experience: "There was only luck and death and there was no luck in that place when he was

y personal history with games of chance is not a particularly impressive one, although Fate has cast the flicker of a smile on me from time to time. Heavy losses at a playground diversion that involved gambling with baseball cards nearly devastated my collection. There's nothing like having to fork over a Willie Mays or a (cherished) Richie Ashburn to make a boy's gut churn I consistently lost twenty-five-cent bets with my father on the Friday-night fights. A fat kid named Chuckie Schoebel once beat me in chuckie Schoeber once beat me in a foul-shooting contest, and I had to buy him a large 7-Up (no ice). I played the Irish Sweepstakes. I voted for McGovern.

On the up side, I regularly won comic books from my younger brother, who was always easy to sucker into a bet. As an adolescent, I racked up more than my share of free games on niphall mechanism. free games on pinball machines. Sometime later, while in the Marine Corps, I won fifty bucks in a company raffle. I won a dozen doughnuts at Winchell's once. I

dougnnuts at winchell's once. I voted for Reagan.

Over the years, I've picked up a few dollars here and there in poker games, slot machines, at racetracks.

Overall. I'm ahead. And though I'm far from being a compulsive gambler, whenever I'm in sniffing distance of that One Big S distance of that One Big Score, my teeth grind, my stomach does flips, and I wonder just how safe the rent money really is. A low fever can

last a long time.

There are enough banks along
Bernardo Center Drive to service a good-size nation, let alone a small community like Rancho Bernardo. The long rows of sound financial institutions are no doubt a convenience and a source of pride and confidence for the town's well to-do, but they must appear as imposing, monolithic fortresses to

impossing, monolithic fortresses to poor people.

There is a Saw-on in a shopping center hard by this street of banks. In the Saw-on's checkout line, I stood behind a deeply tanned woman in tennis togs and thought about the inequities of wealth. Why, after all, should so few have so much while so many have so little?

Hardly a new question, but worth pondering anyway. And though I do not knock capitalism, free enterprise, or the debatably apocryphal American Dream, still the phrase "fisch bastands," with its strong undercurrent of seething resentment, has been in my vocabulary for almost as long as I

can remember.

I bought a ticket and a chocolate bar and walked outside. I wondered what it would be like suddenly to gain entrance to America's fraternity of affluence with the scrape of a card or the spin of a wheel. Critics of the lottery have argued that it feeds on the money of those who can least afford to lose it. This socioeconomic on is not difficult to

Sea gulls soared against the blue sky, and lazy waves lapped at the beach. But all this serenity only made me sick. I wanted a hundred thousand, and I wanted it right now.

nobody was ever forced at gun to buy a lottery ticket. Besides, there is something appealing and quintessentially democratic about a pizza waitress or a janitor (legal citizens or no) turned instant millionaire. These are the people's

games:
My ticket was a two-dollar
winner. Philosophical musings be
damned, I was pumped. I quickly
strode back into the Sav-on for two
more tickets, and at that moment I would have bet my car that I was thirty seconds away from

prosperity.

I would have had a long walk to
Poway. Pasteboard junkie that I'd
become, I fixed in a Food Basket.
"Gonna scratch it right here?"
asked the freckle-faced checker. I asked the freekle-faced checker. I said sure and pulled out a Cub Scout pin. "I like to watch," said the young man. "Makes me feel like I bought it." Things were quick and dirty in Poway.

The Laundromat next to Krist Liquor Market on Linda Vista Road looked as though Rambo had trashed it on an angel-dust buzz. Battered washers and dryers lay on their sides, and what used to be a floor was consent with the possibility their sides, and what used to be a floor was covered with the metallic entralis of gutted appliances. Apparently the machines' coin boxes had all been emptied. I thought of a time some thirty years ago when a friend and I happened upon a shattered parking meter on a West Philadelphia side street. The meter had been broken open and abandous from the present of the pre-tained of the present of the pre-tained of the present of the pre-tained of the present of the precascaded from the smashed device and onto the pavement below. It wasn't exactly the Brink's job, but for a pair of twelve-year-olds, this would have ranked as a major caper. We looked down at the money. We looked at one another. We walked away. I stepped outside Krist's and set the eighth ticket of the day on top of a newspaper stand. Another

dollar spent on the lottery, another thirty-four cents worth of quality education for some fortunate youngster. I used my grammar-school St. Christopher's medal on the ticket. The first amount revealed was \$100,000. The second amount was \$100,000. Well, I thought, it's about goddamn time. Probing for vibes, I moved my finger over the four remaining covered spots like a Ouija planchette. There. That one. No. that was \$500. Above it was two dollars, below it one hundred. I glanced behind me before uncovering the last spot. Linda Vista was as good a place as any to strike it rich, but I hadn't come this far only to have some goon rip off my passport to Easy Street. I kissed St. Christopher and hunched over

the card.

My heart rate was back to normal
by the time I reached Hillcrest.

Maybe, I reasoned, there was some
self-imposed psychological barrier
between me and making the big
haul. Catholic guil? Middle-class
mindset? Perhaps deep down I felt
hat I didn't really deserve to be
rich, so the dark forces of my mind
were subnotein what wauli. the card. were sabotaging what would otherwise have been inspired, infallible choices. It was elementary. To perpetuate my blue-collar notions of inevitable insolvency, my devious subconscious had purposely made exactly wrong selections!

I resolved to trick my own mind. Pacing from Hillcrest to Mission Hills and back again, I fought every bogus urge and traitorous inkling to buy tickets along the way. The good life is well worth a short, forced march and a bit of psychic purging. Finally, and with a Zenlike clarity

of consciousness, I chose. The choice was Check Cashiers, Inc., at the northwest corner of Sixth and University. But both the ticket and the theory behind its purchase turned up zilch.

It was after six o'clock and high

time for a cocktail. The Blarney Stone Pub Too on El Cajon Boulevard was to be my last stop, I Boulevard was to be my last stop, I went in and sat down, and Tommy, the bartender, flipped a coaster onto the bar in front of me. The regend on the coaster read: "Lucky Strikes Again. The moment is right for it." Well, now. So the pot of gold had been right here waiting for me the whole time. Somewhere, a leprechaun was giggling.
Since sellers only make a nickel

per ticket, I opted to support this one's business more substantially buying a bit of merchandise. I requested a pint of Guinness and a lottery ticket, and Tommy obliged. I noticed that the card he handed me was for the California Gold Rush, lottery game number four and the immediate predecessor of the Grand Game. Tommy said he hadn't gotten the new tickets in, and he wouldn't until he sold out the old ones. "But there's no problem," he said in a thick, smooth brogue.

The top prize for the Gold Rush

was fifty grand, a sum for which I'd settle. Sipping stout, I stared at the card for what seemed to be a long time. The sun had set, and contrary to my plan, I was not filthy, to my pian, I was not fitty, stinking rich. I slid a quarter off the bar and scratched out a four-dollar winner. "Tickets or cash?" asked Tommy. I didn't hesitate a second.

On the way home, I stopped and bought a bouquet of flowers for my wife, and I thought a little about luck, and money, and time.



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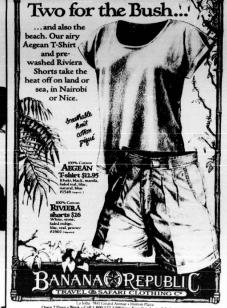
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Below the Surface



JONATHAN SAVILLE

The casting calls for productions of Sam Shepard's Buried Child must be peculiar things. "A middle-age actor who can play an all-American fullback who for some reason has become a half-wit." "A middle-age actor with one leg." "A symme series who can manipulate him." "A middle-age actor with one leg." "A young actor who can manipulate his bellybutton to make it look like a mouth speaking." The prop man too has his

hands full: a pile of unbusked corn, a pile of carrots with the dirt of the yard still clinging to them, an artificial leg (complete with shoe), the decayed corpse of a baby (consisting mainly of "bones wrapped in moddy, rotten cloth"). The actors, once chosen, have an extraordinarily hard job: to seem completely real. Midwestern, down-home country folk. Of the complete of the co

ready to transform themselves into the obsessed figures of a world of dream and obsessed figures of a world of dream and myth, a world in which the corps buried in the yard makes the earth mirraculously fectual, and in which the bizare act of sticking fingers into a girl's mouth a made a horrifying equivalent of violent rape. Finally, the theater putting on this Pulitzer Pizz-winning play (first per-formed in 1978 in productions directed in Robert Woodruff) must find an audience Robert Woodruff) must find an audience willing to renounce clarity in favor of mystery, logic and consistency in favor of overpowering emotional force, a well-made play in favor of a deeply disorien-ing and at times terrifying theatrical

are met brilliantly, movingly, magically, in Sam Weisman's production of Buried Child at South Coast Rep in Costa Mesa. The cast is magnificent. Ralph Waite, known to everyone as John Walton, turns that familiar characterization into a known to everyone as John Walton, turns that familiar characterization into a grand, grotesque parody as the drunken, schizodi, infanticidal patriarch of the Illinois farm family that is Shepard's savage travesty of "a Norman Rockwell cover. Dick and Jane and Spot and Mom and Dad and Juniora and Stoys. ... and Turfy and Toto and Dooda and Bonzo..." And Turfy and Toto and Dooda and Bonzo... "An Martin, with her scarectow figure." The propriety and family affection as the old and properly and family affection as the old and so down the scare of th car rysterical reaety, portrays the ou-mented son with the power, pathos, and uncanniness of an actor equally at home in the representational style of making the character seem like a real person with a real past and a real inner life, and the pres-entational style of showing us e character

being played, a theatrical being, not ac-tual but fictive, not real but more concen-trated and total than is possible in realism. Hal Landon Jr. is the one-legged

tituli but harter, and so and the reaction of the control of the c

John-David Keller, an SCR stalwart, is John-David Keller, an SCR stalwart, is appropriately nervous and placating as a local outsider (the mother's Protestan-minister friend) who unfortunately finds himself in this American Gothic home at its crisis point. And Jennifer Parsons, as the grandson's vulgar, gum-chewing, down-to-earth, belseadly normal girfriend, play this key role with a nessen of sayle and the underlying perceptions of sayle and the underlying percept. tion that it is from her unimaginative, sturdily realistic, shallow-modern-urban-American perspective that the audience sees this strange, frightening, hidden, farlerality that lies in the heart of the country, a reality tying present to or bast through a tragie succession of compulsions and crimes reaching back to the primitive vegetation rituals — the killing that makes the corn grow — from which tragedy originally sprang.

tragedy originally sprang.

How good is this production? Here is how good it is. In the middle of act one, the old man and his demented son are left alone on stage, after the old woman, dressed in her drab, deadly, respectable black (the costumes are by Dwight Rich-ard Odle, each of them flawlessly responard Odle, each of them flawlessly responsive to time, place, and character), has gone to pay a visit. The door of the upstage pork (the set, meticulously obedient to the playwright's instructions, is by Ralph Funceltol Sams shut. Mr. Waite, scroungy, sly, dead of spirit, sits on the couch. lights a cigarette watches the black-and-white TV flickering and jerking with some romantic movie in the corner of the nearly bare, realistic yet dreamlike yet theartically artificial room. Mr. Barry, seated on a milking stool, crouches stoidly over a pail, husking the ears of corn he has harvested from the in-explicably productive backyard. Mr. Waite stares at the television screen. Mr. Waite stares at the television screen. Barry goes through his repetitive ges-tures, one ear of corn after another, star-ing into the pail. Silence. The silence goes on and on. Nothing happens — no

dialogue, no action, no interaction, no revelation of character, no plot move-ment, no stimulating visual effect, noth-ing but the common, homely, mechani-cal, dispirited activities of the two cal, dispirited activities of the two curiously isolated characters. Director Sam Weisman has been utterly faithful to the script throughout the production, giving each moment its full due, and here he takes Shepard's instruction, "Long pause," and turns it into the longest pause I have ever witnessed in the theater. The matinee audience at SCR was elderly, middle-class conservative an audience and middle-class, conservative, an audience for Shaw or Shakespeare or Amadeus. The entire play must have seemed infi-nitely weird to them, as indeed it must to anyone ensitive to the conventions of the theater and to the way Sam Shepard consistently undermines them. Yet that audience sat in a silence as perfect as that on ence sat in a silence as perfect as that on stage, seemingly forever, with complete attentiveness, without stirring, without whispering, without the slightest falling away from the uncanny, empty, compel-ing tension created by these consummate actors and by their director, willing a take every risk in order to do justice to this inexpressibly strange, inexpressibly yowerful play. The risk worked. All the risks worked. That is how good this pro-duction is.

risks worked. Inat is how good this production is.

How good is the play itself? Buried Child is not as completely rootless in the-atrical tradition as it might at first seem. Its theme of the buried child, the past sin gradually uncovered. is fundamental to lbsen and Strindberg. Its dramatic form

- the enigmatic concealments, the slid-ing in and out of realism, the inconsistencies and involutions of action and charac-ter, the creation of shocking stage images ier, the cuevion of shocking stage images to embody psychological and metaphysical traths too massive and ghastly to be otherwise articulated — these derive from, or reinvent, the airamaturgical discoveries of Steinberg's Ghors Sonata, that inexhaustibly seminal work of modern surrealist and expressionist theater, which can also have served as a source for the theme of familial degeneracy. The vibrant, vital, expressive pauses come from Chekho whrough Pinter, where they pick up their sense of conceeded terror. The leg and the rotted corpse come from the prop storehouse of horror movies, that Gothic strain in American taste Shepard is so storehouse of horror movies, that Gothic strain in American taste Shepard is so skillful at both exploiting and parodying. The plot structure of the young man returning home to find a chaos of crime and disorder is as old as Arrenic and Old Lace, Hamler, and The Libation Bearers. But for all these affinities with other plays. Buried Child remains amazingly

plays. Buried Child remains amazingly original, a play whose newness lies not in its formal or thematic innovations (for these are only moderate in scope) but in its blatant revelation of an absolutely unique sensibility, that of San Shepard himself. No one in the history of theater but Shepard could have combined character portrayal, mythical resonance, naturalism, and religious litary into the prosepoetry of the old man's spoken testament, just before his death, a monologue delivered at SCR by Mr. Waite in a precisely

calculated matter-of-fact tone that cumu latively has the effect of chant, of music, of the rhythms of the natural cycles permeating the life of the race: "My shed and gasoline powered equipment, namely my tractor, my dozer, my hand tiller plus all the attachments and riggings for the above mentioned machinery, namely my above mentioned machinery, namely my gring tooth harrow, my deep plows, my disk plows, my automatic fertilizing equipment, my reaper, my swathe, my seeder, my John Deere Harvester, my equipment, my reaper, my swahle, my seeder, my John Dere Harvester, my post hole digger, my jackhammer, hat he life in mention my lathe — Did I mention my lathe? I already mentioned my lathe — my Bennie Goodhaller, my brace, my rough rap, my forge, my welding equipment, my shoe in my lather — my Bennie Goodhaller, my brace, my rough rap, my forge, my welding equipment, my shoe in my hammers and chiesls, my hinges, my hammers and chiesls, my hinges, my hamer and chiesls, my hinges, my hamer and chiesls, my hinges, my cattle gates, my barded wire, self-tapping augent, my horse hair ropes and all reagents, my horse hair ropes and all reagents and my horse hair ropes and my horse hair sold into the middle of it and burned til nothing remains but ash." Is this and American farmer? Or is it almetrican materialism? Or is it an indual raplah, Achtles, or the middle of it and burned til nothing remains but ash." Is this and American farmer? Or is it almetrican materialism? Core it is a my horse hair ropes and h



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JEFF SMITH

For aesthetic and economic reasons, theatrical minimalism has abandoned the conventional rhetoric of the stage. Instead of the minute details of realistic theater, of the minute details of realistic theater, which attempt to re-create an actual set-ting, minimalist theater offers what used to seem an unpromising sight: a bare stage with few or no props and the light-ing fixtures in full view. While realistic theater tries to hide its mechanisms under the rug, minimalism eschews rugs alto-

gether and freely exposes its devices. It recalls the way people used to listen to the radio. They were encouraged to take an active role in the telling of the tale by imagining the visual details themselves. This Spartan approach to drama is not now (like a recruiter, Shakespear's prologue to Henry V enlists the support of his audience to "piece out" the "imperfections" of the Globe's empty stage with the suddence to "piece out" the "imperfections" of the Globe's empty stage with the contemporary. And its investing use to the subject of many a chicken-fegg debate. Minimalism is inexpensive, and since the reduced budgets of the last two deceived.

ades have precluded realistic productions, the Darwinians in the debate contend that slimmed-down stages are a survival tech-nique based on financial necessity. Their Creationist opponents, however, claim that minimalism has theoretical underthat tonimalism has theoretical under-pinnings, and that these came first. They do have a point. The new media of this century, film and television, have tried to bully the theater out of existence. They have cameras that can po anywhere, and they get to edit out mistakes, while the poor old theater is stuck in one spot and forced to play make believe. But the the-ater, ever an interpli dighter for truth, justice, and naked honessy, thank you, has refused to cover before these electronic interlopers. It has undertaken a rigorous, ongoing self-examination to rediscover its interlopers. It has undertaken a rigorous, ongoing self-extimation to rediscover its essential nature. Joined to this analysis essential nature. Joined to this analysis has been a growing distrust of realism and theatrical illusion, of all the tricks used to make counterfeit words. Pushed into a corner, the theater struck back with a bold self-assertion of its own theatrical reality — bare stages and no tricks, just the unadorned elements of the art: boards, actors, audiences, and (the fact that puts drama into the making of dramay only one take per scene. Be it by necessity or design, the theater refused to be shamed by its limitations. Now it celebrates them.

heceasily of obago, the toward of the behavior of by its limitations. Now it celebrates them.

It is a support to the toward of the behavior in a truly insentite production. The play is set in Zion, an imaginary southern lordians town (opp. 40), in the early 1930e. Presented in the form of an oral history, the play tells the story of Buddy Layman, an "slose-bey" who could "distory, the play tells the story of Buddy Layman, an "slose-bey" who could "and predict raison on a sunny day. But while his downing stick c.; find hidden wells, Buddy has on morbid fear of water. He won't even bathe. When he was six, Buddy almost drowned. His mother sneed his life, but lost hers. And now the townspeople are of two minds about Buddy: elpeople are of two minds about Buddy: ei-ther he is blessed with mystical powers, or he's just got a screw loose. Into the

town comes C.C. Showers (a name more symbolic than need be), a "retired" preacher looking for regular work. Showers befriends Buddy and tries to heal the boy's psychological fissures. There are times when Leonard's script wanders off its main track. In many ways it is off its main track. In many ways it is about the whole community, and its sub-plots are often extraneous. But the grow-ing bond between Bu6dy and C.C. is en-gaging and ultimately quite moving. A first glance at the Lamb's arena stage will fail to divine much of anything, though. There has been no attempt to rep-licate, rural Indiana, or the Depression

licate rural Indiana or the Depressi licate rural Indiana or the Depression-riddled Thirties, or even any water. Ex-cept for lighting fixtures hanging in plain ricew from black bars, the stage is empty. And as the production unfolds, it remains severedy minimalist. Veronica Murphy Smith's appropriately faded costumes suggest the play's locale, but props are sactions. Everything, from doughnuts and coffee to a large river, is invibile. And the exposed lights provide a continual re-minder that this is just a theater, not Zion. We are sitting in this room watching these people act out this story. And everything, on the surface at least, appears to prevent our involvement with the tale. But very soon in the Lamb's production, in spite of all these apparent handicaps, a transfor-mation occurs. The summer's dust begins to parch your throat. The suis is high and hot. A breezed sure feef fine. Oh, and be careful not to ally on one of them mosty green rocks when you go walln' in the Fig. 1, and riddled Thirties, or even any water. Ex-

green rocks when you go wadin' in the river.

The Lamb's production makes the in-visible visible. Special credit for this achievement must go to director Robert Smyth, who has orchestrated the play's theatricality beautifully. An irony lurks behind the scenes of a minimalist stag-ing. One of the theater's reactions to film and television acting has been to increase the difficulties of a live performance. Thus the apparent simplicity of minimal-ism often masks huge, baroque demands on the cast and crew, who must conjure up images and stage business not only mi-

nus the comfy props of the past but also ir: a space that's always shouting "I'm only a theater!" Smyth's deft, uncluttered direction never makes one aware of the effort behind it. The story itself is ever effort behind it. The story itself is ever present, and the shout that frames it soon disappears. The Diviners may not be Smyth's best effort. In my book, that honor beiongs to his Doctor Faustus — of 19(1 think) 182 — which remains one of the ten best productions! have ever seen in San Diego. But his work on this show is not far behind.

in San Diego. But his work on this show is not far behind.

The ensemble acting is consistently sharp. As a program note points out, the cast plays "good and simple people." yet could wish reasonable that the same could wish the playwright had attempted less than a complete sociology of Zion (this was his first play, and first plays usually have two and sometimes even three others inside of them), all of the actors

bring vivid life to their parts. Of particu-lar note are Gail West, Bonnie Kucera, Anna Plassmann, and especially Deborah Gilmour-Smyth, the latter as a woman whose well-intended religious zeal might actually be harmful. The three function like a Greek chorus of concern. And Sta-cey Van Allen, a new face, has a strong cey Van Allen, a new face, has a strong presence as Buddy's understanding father. The words at times thin out in Van Allen's intentionally thick delivery, but he makes a major contribution to the success of this production, and he looks like an actor to watch in the future. David Cochran Heath and Phil Card have long been in the actors to-watch cathering the production of the production

spiritually jaded C.C. Showers, Heath is alternately (and expertly) dazed and sturdy. The combination is effective. since the ex-preacher is relatively new to the secular world and since he must also be appealing to a citizenry that needs moral leadership as much as water for the crops. Heath is particularly effective when he shares the stage with the increasingly amazing Phil Card, who is excellent as Buddy, a boy of rectured that he refers to himself in the third person. Card cornic skills have been in evidence at Lambis for quite a while; an amiable of the cornic skills have been in evidence at Lambis for quite a while; an amiable of the cornic skills are very evident in his portragal of Buddy. But Card has added something new — the ability, at the same time, to

make a line both numbrous and heartbreaking. In many ways, minimalist theater is a storyteller's theater. Its skeletal approach recalls the marrative techniques of oral history — word, gesture, and mine— used to weave a tale around the campfires of countiess millenia. And the fire itself, then as now, is an ally. The Diviners be-gins and ends with two men retelling the

moral fable of Buddy's uniqueness. At Lambs, David Thaper's lights black out the stage and came on the tellers. From this point on, his lighting and sound designs suggestively bathe and cloak the empty stage — that erstwhile unpromising sight—and become an integral part of the narration. His overall efforts rank among his finest (and therefore among the finest in San Diego theater), and one in particular is a definitive example of minimalist magic, the creation of something out of seemingly nothing. Toward the end of the play, the script calls for a rainstorm. Thaper's sounds to their job. But for rain, he shoots thin reeds of light from the celling and clogs them with smooth? And you he shoots thin reeds of light from the ceiling and clogs them with *xmoke!* And you reach for an umbrella. You are sitting there—this is only a theater, remember—and you are looking at light and smoke, but you'd swear it's raining on that stage. To quote my favorite character in modern literature, Burma Jones of A Confederacy of Dunces, "Whoa!"

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DUNCAN SHEPHERD

folph's exercises in attitude and posture, or in other words in coolness and noncha around the settings and trappings of the film noir, chiefly in and around Wanda's Cafe (Genevieve Buiold doesn't look or

talk much like a Wanda - more like a Nitalk much like a Wanda — more like a Ni-cole or a Gaby or of course a Genevieve) and the amber-hued rooms above the cafe and the beat-up mobile home parked outside, housing two country bumpkins (Keith Carradine and Lori Singer, the lat-ter making Daryl Hannah seem already obsolete) who, with their swaddled newborn in tow, have come to the big city to find their fortune. The city, though it

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looks a lot like Seattle, is evocatively called Rain City, and is as much a science-fictional place as a film noir-ish: crawling with armed militia and pelted with P.A. announcements over ubiquitous

Rudolph's is a different sort of coolness ness under pressure, because in the apathetic and paceless plot there is no pressure; and not coolness allied with toughness, but rather with slackness. The degree of directorial disengagement — quite scornfully godlike — enables Ru-dolph to shift with relative ease into our right spoofery. There is the (usually) transvestite Divine, done up here in accord with his proper rex (except for a dia-mond earring) as the generic fat rack-eteer, accompanied everywhere by a toadying solo violinist (Bach, Pachelbel, etc.); and there is the pampered and purring child-bride, whom we had at first taken to be the daughter, of the rival gang boss; and above all there is the tensorial transformation of Keith Carradine from bearded mountain man to pomaded punk coker (urban corruption, you see) to something finally appropriate for a production of Car. This sort of thing discourages you from any serious contemplation of the alternate moody moods. And if you had not been discouraged before, you should surely be after, the climatette slapstick shootout, which reminded me with Carradine strength and the complete of th boss; and above all there is the tonsorial

in the past, can of course be an easy conduit to dullness — coolness, that is, so evenly and refrigeratively maintained as to prevent any emphasis or modulation. (His customary damping devices of gray smoggy atmosphere, standoffish telephoto lenses, and drowsily drifting cameras, are liberally deployed here.) But he also shows us as newer units before the also shows us, as never quite before, the corniness. Kris Kristofferson, as an ex-con and ex-cop dressed all in black, walk-

ing with a pity-please limp, and dispens ing such dime-novel wisdoms as "A little bit of everybody belongs in hell" and "You gotta be nice to your friends without 'em you're a total stranger," is the prime repository of corn. And he would still be so, even if he were not betrayed by the surrounding slips into spoofery. It is hard for a man to maintain his dignity in the midst of continual chuckles, especially when he is the major cause of them. There is one other major cause of them - and less derisive ones too. The miniature cityscapes used spar-ingly in transitional shots, though cer-tainly corny in their own right, are nonetheless uncharacteristically fun. (In this fantasyland, fakiness hardly matters.) Or anyway they are fun for a while. But these are betrayed, too, by the eventual "realistic" explanation that our tarnished roman tic hero builds them in his apartment in his spare time. Cornier and cornier.

With Wise Guys, Brian De Palma proves himself (not for the first time: see Home Movies) to be equally adept at com-edy as at suspense. Which of course is to edy as at suspense. Which of course is to say, if you have been paying attention, equally inept. After several increasingly unsavory efforts in the one direction, he has decided for a change of pace to be funny. But funny, as many before him have found out, is one of the last things on earth anyone can decide to be. As with his suspense efforts, he can only give the im-mension of traine hard. The sense of pression of trying hard. The sense of strain is indeed relentless, and this (by way of some immutable principle) is even less conducive to laughs than it is to

What the initial decision and subsquent strain come down to in practical terms is that, for example, everyone in the cast will talk in a "funny" voice: loud or shrill or heavily accented or all those things and more: your rudimentary Ital-ian ethnic humor. This sort of thing is dominated, by virtue of size and volume

Lauper's rock videos, as a mafioso with an uncontrollable temper, an itchy trigger finger, and the accuracy of a paper air-plane. Danny DeVito, one of the two nominal stars, benefits somewhat from an incidental physical resemblance (only shorter and fatter) to Robert De Niro, which is called to your mind first thing with a take-off on the "You talkin" to me?" routine in front of a mirror. This may also be De Palma's way of reminding some people that De Niro's dry run for that Taxi Driver routine came in one of De Palma's early and unassuming efforts:

Hi, Mom! However, both DeVito and his
co-star, Joe Piscopo, see to it that the
level of humor never rises above run-ofthe-mill TV. (As a hedge against objections from the Italian Anti-Defamation League, Piscopo, who would seem to be Italian, portrays a Jewish mafioso: or as

he envisions it, the Jackie Robinson of Jews in the New Jersey mobs.) De Palma calls upon his usual reserves of haphazard technique; plenty of parallel construction, a 360-degree pan as the frightened citizens clear the streets in pixillated fast-motion — that sort of thing. But technical virtuosity, though it can be of use to humor pitched at the level

of, say, Alexander Pope, is dead weight in humor pitched as low as this. And it takes very little weight of any kind to ground low comedy for keeps. The jokes here rely neither on an element of surprise nor rely neither on an element of surprise nor on a compensating element of speed. Very much to the contrary, they are dis-tinguished mainly by the obviousness of their punchlines and the turgidness of getting there. And — right up through that deceitful switcheron ending, a fix-ture of De Palma's "serious" efforts too — they exite mainly immalence. But at - they excite mainly impatience. But at the very least, anyone who had trouble last year telling whether Prizzi's Honor was supposed to be funny won't have the same trouble with Wise Guys. If that's anything to brag about on either side.

Claude Lanzmann's Shoah comes nearer than any movie yet to satisfying single-handedly the insatiable appetite for the Holocaust. This is only a statistical observation: at nine and a half hours, it comes nearer than any Holocaust movie yet to an eternity. (Even the Holocaust miniseries on television, according to my sources, came to only seven hours without the commercials, teasers, and recapitulations.) The way it is situated on the Ken

Cinema calendar, with the first half of it set to run for nine days through Saturday and the second half of it for one week starting Sunday, I am able to have the chance to see and comment on Part I (or part of Part I, anyway) before it has van-ished from view. I will not have the chance to do both with Part II. And so far, with several days still to go, I have seen only two and a half hours of it. Never seen only two and a half hours of ft. Never mind appetite, there's stamins to be con-sidered From the part I have sat through, plenty of both will be required. Lann-mann's interviews with survivors of the Polish concentration camps, with local Poles, with even a presiding S.S. officer, are painstaking and painful, laborious and onerous, repetitive and corresive. This is obviously testimony important to

more important to have than actually to hear. If you see what I mean. It is certainly more compelling in this format, however, than in the complete published text — a remarkably quick read at a mere two hundred pages: no longer than that of an average-length movie. — and voices — two of the elements of the film stressed by the late Simone de

Beauvoir in her preface to the text - add immeasurably to the stark words. The frequent delays on screen while Lanzmann's translator relays messages between alien interlocutors add nothing but minutes. A video-cassette format, or even weekly invideo-cassette format, or even weekly in-stallments on television, would have cer-tain obvious advantages: at this pace and this length, smaller doses begin to sound more and more attractive. But among more and more attractive. But smeag other general principles against that for-mat, the picture quality here — in what is predominantly an interview movie — is unexpectedly high (excluding, for exam-ple, the interview with the S. S. man on a concealed video camera). Apart from all those expressively reased faces. Lanz-mann toys with a sort of Night and Fig effect, intermingling past and present, with only verbal recollections rather than ac-tual archive footage, but with atmospheric imagery of the abandoned camp sites today. (Thirty years after Resnais was doing the same thing — and that much further into placid and mysterious anonymity.) But is it, for all that, a "real" movie, and did it really need to be nine



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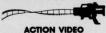
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Party of Nine



rumble seat on the property of the hotel we frequented in Connecticut when I was a child. Connecticut, to my unformed mind, seemed hundreds of miles from New York, and white we lived simply in a white frame farmhouse bordered by the stone walls that characterize the area, it was a place of long, golden days and warm hlue nicks.

ELEANOR WIDMER

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There's a youthful snapshot of my nother standing in front of a Ford with a

were two or more sets of lovers, newly married or recently engaged, who held hands under the crude table, sat thigh to thigh, and occasionally cast each other such passionate glances that the entire ta-ble was electrified.

ble was electrified.

The night seemed to go on forever; plat-ter after platter of food was brought out.

Many held vegetables, including sweet corn that had been harvested within the hour. In addition to the vegetables, there were berries of every kind, picked from prickly bushes and served with heavy cream that was skimmed off the milk as soon as the cows were milked. Neither the milk nor the cream was pasteurized, though the farmer ran the liquid through a cheesecloth to eliminate any surface

dirt.

People at the table laughed a great deal, told the same funny stories week after week, and more often than not, my parents burst into song — I came from a singing family, and my parerts, when they were in a good mood, entertained all the guests by their close bernown rendition of popular songs and showtimes. I under the sky in Connecticity were as wondrous as I have discribed or whether I have since created them, but whenever

wondrous as I have described or whether I have since created them, but whenever I'm gathered at an extended trible with young and old alike. In in marvelous spirits and rarely fail to have a good time. Of course, the leap from Connecticut to Tijuana is long, not metely geographical and the spirit of the when a party of the spirit of the the evening, when the piano player ren-dered showtunes at Costa Dorada, I had

dered showtunes at Costa Dorada, I had to stop myself from singing aloud. But I am jumping ahead of my story. My friend who organized this dinner party had gathered nine of us who were to rendezvous in front of McDonald's on the American side of the border before we set

never crossed on foot before. For some never crossed on foot before. For some reason I assumed that we had to walk for about three minutes over a bridgelike structure, but this ramp proved to exist at multiple levels: we circled around and up and down for what seemed like the min-utes before we finally came to the other side. Perhaps if I had made this walk be-fore, I would not have been so impatient: I was relieved when this part of our trip was over. Psychologically, it conveyed a greater sense of passing across a border greater sense of passing across a border than when you zoom in by car, but frankly it increased rather than abated my anxiety — I kept craning my neck as if I were in a tunnel waiting for the light at the other end.

if I were in a tunnel waiting for the light at the other end at street level, we had to hire two taxis to take us to Costa Dorada, which is west of the cultural center. Normally you would drive doon Passer to the control of the cost o

had no lunch, and after a few sips the insets in the ceilings with their patterns of
glass seemed to be moving.

We began with a complimentary appewe have a simple the simple simple simple simple simple
batter. Seftor Sanchez said with excitement in his voice, "You won't be able to
guess what it is." I almost disappointed
him by cryping out, "It's calamari!"
(squid), which it was.

Our second course proved to be huge
prawns served flat and in their shells.
These are listed on the menu as camarda
a la sal. They coat 3950 pesus, or about
\$750 on that day when the pesu was about
that it's not considered impolite to use
your fingers to remove the shells and to
bring the succulent flesh into your mouth.
These prawns are prepared by covering
them with an inch of coarse salt and bakring them. The salt keeps the natural flawors intact but does not seem to penerrate

the shell itself or make the shrimp salty. The size, texture, and sweetness of these the size, texture, and sweetness of these the size of the size of

alone in my childhood in Connective Don't miss it. We also had a very good rice soup (ar-roc colderer, 2500 penos) and zerzuela. Zarzuela literally means operetta or mu-sical comedy, and when applied to food it's merely a bit of this and that — fish, scalood, rice, whatever is at hand to cre-seafood, rice, whatever is at hand to cre-brough it's a standard Spanisti dish; its ro-bustness was enjoyable. Though we had begun to slow down, we still had two dishes to go: one prowed unique — shrimp steak (390 penos). Shrimp are flattened, wowen together in layers, and grilled. The result is flesh of great density, such as you would find in a teak, except that it's all shrimp appur-protein. Oddly enough, the shrimp appur-steak; the former is light and airy, the latter is "meater." It is certainly worth try-

ing, especially in conjunction with zarzueda or with our last dish, mero. Mero is
a perchible fish that is prepared with loss
of vegetables (3000 pesos), and many
any perfer it to the zarzuela, which is
more like a stew. Because we were. So
dill, we could scarcely do the mero justice, though one of our party did his best
to eat several portions of this tasty fish
and vegetable dish.

Our dinner came to \$135.00 for ninepeople, and this included alcoholic beverserver, and complimentary desert drinks.
That's \$15.00 each without tip, and when
he piano player started to play. I had to
restrain myself, else I would have sung all
night. Sefor Sanchez saw us to the door
and sent for the taxis that took us to the
border. We walked over the ramp and
back to our cars. Having started out at
600 p.m., I didn't get home until 11:00. 6:00 p.m., I didn't get home until 11:00

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JOHN D'AGOSTINO

If there is such a person as a "natural comedian," it is not necessarily someone who finds humor in everything or whose every wiscerack puts people on the floor. Rather, it is one whose looks and person-ality resonate at a frequency that causes our funny bones to vibrate like tuning forks at the least provocation. Such a person can instantaneously and seemingly without effort draw us onto his wave-without effort draw us onto his wave-united traces, facial expression, and over the former of the former If there is such a person as a "natural as Richard Pryor and Robin Williams are not "natural" comedians. No matter how hard they make us laugh we never truly feel at ease with them; we occasionally are allowed, but never are encouraged, to cross the psychological most that separates. "performer" from "audience." One comic who does quality as a "matural" is Dom Irrera, a relative newcomer who should very even be able to sain the "inc.

and-coming" tag from his publicity

Irrera is one of those rare individuals who can step in front of an audience that has never heard of him and leave such a trail of comedic crumbs that he soon has them eating out of his hand. Although he is not an abrasive comic, Irrera can detrain of cometae train as described in the meating out of his hand. Although he is not an abrasive comite, Irrera can defended in the measurement of the measurement

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nd stint at the Comedy Store in La Jolla. Irrera actually begins his routine in char acter, speaking in a mild Latino accent given the crowd's lack of familiarity him, probably has most of the patrons believing that they are hearing trons believing that they are hearing someone for whom English is a second language. But Irrera's got everyone laugh-ing before he speaks. After gaining the stage, he fidgets with the microphone and gazes around the room, his pleasant, doughly features creased by a slightly goody erin that has people laughing as gazes around the room, his pleasant, doughy features creased by a slightly goofy grin that has people laughing as though at a devastating punch line. A nat-

ural comedian.

"Thank you. I hope you are well. I hope you are happy. I hope you are having fun," he says in an unctuous, Spanish-flavored voice that calls to mind Julio Igfun," he says in an unctuous, Spanish-laword voice that calls to mind Julio Ig-lesias on Valium. "I hope that you are regular. Hope that if you have to poop, you have the biggest, most wonderful with the property of the property of the con-sulty-sounding reference sets were of self-conscious laughter in motion, and the character selzes the opportunity to berate his English-speaking audience for the American procecupation with tainted cuphenisms. "Poop is a cute word." he American procecupation with tainted cuphenisms. "Poop is a cute word." he was contained to a "b". "You don't have to be vulgar." I have to poop. Not I have to princh a louf, roll some logs, take a dump, beese affarmat... "I rear excite words or ridiculous in this context that sound so ridiculous in this context that he audience is in stitches. But Irrera himself remain serious." What kind of language is this?" he asks reprocability. "Men, you should say. I have to pee, not I have to drain the Izards, squeeze the weed, choke the chicken." What is it to take lite this? To make love is such a weed, choke the chicken. What is it to alk like this? To make love is such a beautiful thing, and yet when a man is at work he says, 'I'm going to, pork my wife. 'You should say, 'I'm going to make love,' not 'I'm going to hump my woman, slam the ham, lay some pipe, hide the sal-lami.' I don't say these things. Do you?' While people are laughing, Irrera notices that a couple of women are entering the rest rooms at the far side of the room. 'I' hope you have a nice poop,' he says sinhope you have a nice poop," he says sin-

cerely, and the embarrassed women hurry into their sanctuary. Irrera again turns his attention to his audience, first telling them how happy he is to be there, then gradually overplaying his hard into a paredy of the sincere en-tertainer. "How you so much that I can't stand to look at you. I lowe you so much," he says at the end of his cavity-causing spiel. Suddenly, he begins to chat with the audience in his natural, according to the care and those who hadn't seen him on the Carson show or on the since-anneeled Thicke of the Night or in his gases role on the care of the natural paper annees. In Elembert or in his 1983 appearances to the care of the paper and the care of the paper annees guest spots, realize that he'd been linguis-tically polling their legs. But just when the audience is adjusting to the real Irhis hand into a parody of the sincere en

rera, he shifts from easy repartee into the coarse. New Yawk accent and speech pat terns reminiscent of the Italian singer in Woody Allen's *Broadway Danny Rose*. "Eh! I'm Fritzy Anderson, and I work all "Eh! I'm Fritzy Anderson, and I work all the joints, play all the lounges. Whaddya call a dog with no legs? It doesn't matter whatcha call him, he can't come anyway, budda-boom! What are you, extras from the movie Come? Eh! Oo!" It's a Galting-gun delivery that Irrera/Anderson punc-tuates with rapid, jerking movements of his arms and legs that make him look like a buse Suiss arms, knie some bersert. nis arms and regs that make nim nook like a huge Swiss army knife gone berserk. "My uncle's gotta great job — he sells bagels to midgets to use for toilet seats, budda-beem! Eh! I love ya, yer beautiful, yer mitochondria tits. Oo! Oo! Budda-beem! Hello? Is dria tits. Oo! Oo! Budda-beem! Hello? Is this thing on? Why do you wrap a gerbil in duct tape? So when you fuck 'im he don't explode! Hello? Is there anyone out there? Whadda crowd!' (This bit had re-cently caused Irrera some grief. He was playing Las Vegas when a newspaper critic with an inflatable brain caught only this part of his act, then panned Irrera for being an obvious throwback to the old-

Irrera again is himself. "I love being a comedian 'cause you can be honest. In some professions you can't be honest. Rarbers can't be honest. A customer rarners can't be nonest. A customer comes in, points to a photo on the wall, and says. 'I wanna look like that.' The barber can't say, [lough-guy voice] 'Look, you fat pig, that's a male model. Dow, on the other hand, are a human sloth. You wanna look like this?' Maybe I should start by trimming some of that fat off your face, you centerfold for Mean magazine. 'Attinise plots can't be henest. A pilot can't come on the intercom and say, 'Folks, I'm scared shitless.' But co-medians can be honest." Almost as when the second second

minutes later, he is discussing travel.
"Ever notice when people get on a jet they're real nice and very polite 'cause they're afraid they're gonna die?" he asks. "Then the plane lands safely, and everyone saddenly get this New York at-titude, and it's every man for himself. The stewardess comes on, 'Please remain in your seats until we've come to a complete stop, but everyone's already throw-ing luggage on the floor. [In a street-punk voice] 'Eh, give me a break will ya? We're

down, baby, we're down. Then the stew ardess tries again, 'You really have to sit down —' but nobody's paying attention. What're they gonna do, take off again? Then the pilot grabs the microphone Okay, folks, you wanna play games?"

Irrera makes a motion with his arms like a plane swooping up and down, back and forth. "'How's that, folks? Do you reforth. "How's that, folks? Do you re-member how to use those oxygen masks?" "At this point, a man near the middle of the room stands up and heads toward the rear. Irrera slips back into his Latino accent. "Are you going to poop?" he asks the man. This prompts Irrera to try n different kind of Latino accent. "I'd like to do. a scene from Scarface, starring

he asks the man. This prompts Irrera to try a different kind of Latina oceant. "Id like to do a scene from Scarifice, starring al Pacino." he says very seriously. "Now. I'm gonna need total silence because this takes great concentration." The room husbes, and Irrera bows his head to pre-trained Miamid drug kingpin. When he looks up, he's wearing a smirk. "Eh, folk you, man.". Thank you. Thank you very much." I'm planning the man.". Thank you wery much." I'm planning the man was to be the serious of the serious desired the serious desireration desired the serious desired the serious desired the serio

pose] 'Yo, now you really made me mad. That was my favorite arm. I useta put that arm around my girlfriend. Yo!' "And speaking about girlfriends.

"I really believe that relationships can be gauged by the reactions to each other's ask." Irreat says in the middle of a bit and the says in the middle of a bit and the says in the middle of the says in the middle of the says in the middle of the says in the second stage, you might accidentally fart, but you're so much in low you think it smells good. Then there's the third stage, in which you at least try to make it to the bathroom before you let loose. In the fourth stage, jou're farting out in the open, but no one's puying attention anymore. Hare some more eggs, honey, behown" Irrera goes into a short piece of the opposite sex but offers a possible solution. "Dogs have the right idea, y'know? None of this social gamesmanship—a dog sees a good-looking dog, he sniffs her, and mounts her. Saiff and mount. "I really believe that relationships can mount. Sniff and mount. Wouldn't it be great? You see a good-looking woman in a bar, you walk up from behind [Irreralifts one leg and one arm], and hook up. She doesn't even heve to turn around! A man and a woman are at a bus stop, they're attracted to each other, they connect, budda-beem — no expensive din-

nect, budda-beem — no expensive din-ners, no movies, no problems!"

While on the topic of bars, Irrera does a hilarious bit about guys who dance real wildly in clubs, especially those who seem intent upon having you notice them dancing wildly. "You're at a club having a drink, and some guy dances over Ilrera. dancing widly. "You're at a club having a drink, and some guy dances over [Irrera does a silly-looking dance, arms and legs going in opposite direction]. Get outst bere!" he says in his Italian street voice, kicking at the imaginary interloper. "And another thing: you see women dancing segher, and gay gether and gay men dancing together, but you never see two straight guyst dancing with each other. If in a Sylvester Stallone

voice] 'Yo, Bruno, y'wanna boogie? C'mon, I got some moves I wanna show you that I learned from Denny Terrio." One mark of the natural comedian is that he can get away with seemingly of Codor material without causing offenoe; an easy, confident delivery prevents the humor from seeming forced or self-consciously "adult," and the audience intuitively knows that there's an invisible, I'm-only-kiding sheath around the cutting edge of the most off-putting material. Another advantage to being a natural is that you needn't tightly structure a routine but are free to digress almost at will without fear of losing the audience or impeding momentum. In the shows I saw, Irrera seemed to be rearranging the order of his bits as he went, to smoothly mesh with his audience's mood and energy swings. One mark of the natural comedian is that swings.
"I went to your zoo today," he says late

in Saturday's act. "I love looking at the monkeys, they always look at you like they know you but can't remember your they know you but can't remember your name.' Irrera doesn't have anywhere particular to go with this line of thought, but furning the property of the property follows him as he begins his next bit without a segue. "When I wanna relax, I whip out my yolko Ono albums." he says before mimicking Ono's noneless wail. "All the dogs in the neighborhood go nuts. I played her latest album backwarf the other day to see if there can't believe you bought this shit.' Did you hear that her entire concert our has been canceled? [Ono's current tour of the states was currated due to poor ticket sales] I couldn't believe it! And / couldn't sales was described by the countrie of the states was currated due to poor ticket sales, I couldn't believe it! And / couldn't get a ticket." I low eathing ncck stars age. Hew you noticed that the older he concerning the sales was current to the mental image, and Irrera tags it with a few clever, cutting lines about the emaciated Keith Richards that lead to a bit e." Irrera doesn't have anywher

about Madonna. "Like most of you I was really shocked when I heard that Ma-donna had posed nude," he says sareasti-cally. "I was shocked that there weren't pictures of her with the camera pointing

If he really had been shocked by the nude pictorial in Playboy, Irrera would have had a terrific excuse. "I was a typi-cal, neurotic, Catholic kid," he explains during a bit about his upbringing. "I thought everything I did was a sin. I'd go thought everything I did was a sin. I'd go to confession if I saw a Playex bra commercial. I'd get to the confessional, and the priest would ask me if I masturbated. I didn't know what that meant so I'd say yes. How many times?" be'd ask. Oh, about 300. I'd say, lin his Fritzy Anderson wice; I'd, whatta kid! "". Near the end of his routine, Irrera stops in the midtle of a satestase and look exin the middle of a sentence and looks at a woman seated at a table fronting the stage. "Will you stop looking at me like I'm a piece of ass." he says disgussedly, causing the woman to crumble into embarrassed laughter. "I know hat you're thinking. You're wondering what it's like to be such an incredible stud. Well, listen, it's a tough job but one I do very well. In fact, I do it so well I have a guarantee. I guarantee my woman three screaming organsms."
"Hah!" shouts a female skeptic in the back of the roots. in the middle of a sentence and looks at a

"Hahi" alouts a female skeptic in the back of the rowm.

"I don't know what she's gonna do, will be a few she she she she she's gonna do, will know I'll steram like crazy." he says.

"Hey guys, doesn't your throat get sore after the third time?" It isn't long before Irrera leaves the stage to a loud ovation. He isn't even the headliner on this week-end bill, but he gets by far the best response, and people are rehashing thier favorite bit even after the headliner is well into his part of the show. I step into the Comedy Store's lobby where a few off-duty comics are hanning out. "He's duty comics are hanging out. "He's good." says one to another as Irrera walks past. "Really good."



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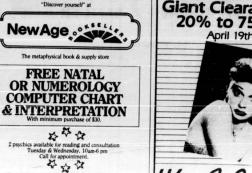
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OUARTER NOTES

SAN DIEGO SYMPHONY

It was, of course, more than a year ago that the San Diego Symphony's music director, David Atherton, arranged the program we heard last week: three one-act operas by Poulenc, Barber, and Weill. Maestro Atherton cannot have known at that time that the refurbished Fox Theatre. which was to be the Symphony's new home, would have acoustical problems making operatic performances so problematic. The trouble is the long reverberation time in the hall, which, while it gives a splendid richness and volume to large-scale orchestral sounds, tends to blur and even obscure more precise and delicate sounds requiring a clearer articulation — for example, the words of vocal music. If the excellent singers Maestro Atherton chose for these recent performances had been singing Madama Butterfly, the lack of clarity in the words might have been annoying, but it would not have greatly damaged the overall effect; that is familiar music. everyone knows what is going on, and in any case American audiences of Italian opera are

used to not understanding the words. But the three modern operas on this program were not familiar to most of the audience; even more to the point, their validity as music depends on an understanding of their texts far more than i the case in Puccini's operas. This is not to suggest that Madama Butterfly is undramatic. But "Un bel di"

smillaba amerays is undramatic. But "Un bel di remains a good tune even in the one-act operas on the recent rought and the control of the call of the meaning without the dramatic and literary context of each phrase and line. Realizing this, Maestro Atherton chose to have the French and German works performed in English translation, and someone down at the Symphony was provide the complete English reats of all three operas as part of the program booklet, with a few words in tails cat the end of each page urging that we "please turn page quietly." Someone else down at the Symphony, however, Symphony, however, apparently thought this aid in understanding the words and the drama — was unimportant or a mistake, for the house remained in total darkness throughout the

performances, so that most members of the audience were unable to tell by sound or sight what thoughts the singers were actually trying to express. This technical problem — the texts, from most parts of the house — detracted from what was otherwise one of the most exciting evenings of musical theater San Diego has

the time of ti a monodrama showing us a rejected mistress conversing o the phone with her former lover, who is to be married to another woman the following day. Cocteau's script is something wonderful in its use of banal, colloquial language to depict the social realities of

the central character's life and suffering she is going through at this moment of crisis. The pretended stoicism, the fluctuations of tenderness and frantic anxiety, the confession up a picture of a particular person, characterized with all the requisite full ries for such a piece of realism, yet at the same time the one-sided dialogue embodies the agonizing experience of all those who have undergone the pains of abandonnent; pealousy, loneliness, and despair. This is a slight work, leading the property of the piece of

Only Poulenc could have se it to music. In his typically French way, he knew how to give primacy to the words, to follow the natural rhythms of speech, to heighten dramatic emotion without diverting the audience's attention toward the music as a formal entity in



itself, to compose extended passages of pure declamation, without arias or any other sort of set piece, while at the same which the drama can realize itself to the fullest; in all this, he was the worthy operatic successor of Rameau and Debussy. In addition, his melodic gift and his sensual, composer for conveying the kinds of emotion evoked in kinds of emotion evoked in Cocteau's script. Soprano Elizabeth Gale, blessed with a fresh, limpid, high-lying voice (less characterful than that of

of her attempted suicide, the narrative (too sentimental not to have the ring of truth) of the misery of her dog, waiting inconsolably for the absent lover to appear — these build up a picture of a particular

time creating a continuous, coherent, beautifully proportioned, and stylistically unified musical matrix in poignant, expressive harmonies made him the ideal

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Denise Duval, for whom the opera was composed, but vocally superior), with clarity of diction (in so far as one could hear it in Symphon Hail), with an impressive mastery of the resources of dramatic singing, and with admirable acting skills (abetted by Mr. Overton's sober, competent direction), gave an exquisite and touching performance of this glorious

Poulenc's opera dates from 1958. The date of Samuel Barber's brief A Hand of Barber's brief A Hand of Bridge is one year later; Giau Carlo Menotti's libretto, which exposes the shallow, erotic, or guilt-laden hidden feelings of two couples engaged in a card game, has affinities with Cocteau's La voix humaine in its realism and commassion. Coccau's La voix humaine in its realism and compassion; and Barber resembles Poulene in his lyricism, his wit, his respect for tradition, and his adherence to tonality. Otherwise, A Hand of Bridge functioned on the San Diego Symphony program merely as a trivial appendage to the Poulenc opera, doing the same sorts of things but without

li was well staged by Mr. Overton and well performed b Miss Gale, Linda Hirst, Neil Jenkins, and Omar Ebrahim, but as a musical and theatrica experience it was generally without significance. Quite the opposite was true of the final work, Kurt Weill's

Mahagonny Songspiel, which shows the composer's creative imagination at its height. Weill composed this set of dramatic-satirical songs to poems by Bertolt Brecht in 1927, and it was first performed on a was first performed on a program that also included the première of Paul Hindemith's little opera Hin und zurück, which I saw recently in San Fernance and program which I saw recently in San Francisco and reported on in this column. (The resurrection of musical theater from that incredibly productive — and still artistically challenging — decade seems to be proceeding with great energy (*Cocteau*s original script for La wort humaine dates from the same period.) The "Mahagonny" of Word of the Carlotton Carlotton with the Carlotton Carlotton (*Corlotton Carlotton C

the Marxist Brecht attributed rendered a bit murky in

rendered a bit murky in Michael Feingold's English translation. "Denn di: Haute werden jederzeit mit Dollars aufgewogen" ("For [human] skins are always counterbalanced with dollars") becomes: "Because they sell their hide so cheap! And then buy"; "Die Zi-zi-zi-zi-zivilis buy", "Die Zi-zi-zi-zi-zi-zi-zi-Die wird uns dort geheilt" ("Our civilization is cured there [in Mahagonny]") is weakened to "Our civ-civ-civ Tization/ Will soon be gone-gone-gone", and "Aber dieses ganze Mahagonny/ Ist nur, weil alles so schlecht ist" ("But this whole Mahagonny exists only because everything is so bad") is confusingly and incorrectly translated as "People only dream of Mahagonny/ Because the world is so rotten."

world is so rotten."
In Symphony Hall, of
course, all such distinctions of
meaning are lost anyway;
nevertheless, Brecht and Weill,
who thought of musical theater
as a means of ideological
instruction leading to social
action, would not have taken action, would not have taken

well to these distortions of well to these distortions of their meaning. What the San Diego Symphony performances could convey was the harsh, tough, intellectual-popular. Brechtian pungency of Weill's music at that period. The score offers ar idiosyncratic, boldly calculated fusion of jazz, blues, and cabaret music on the one hand and classicizing Viennese atonalism on the other, with each style infecting the other The whole thing is far more acerbic, inventive, risk taking and musically absorbing than any of Weill's subsequent theory in a company of the company of t theatrical compositions, including the three-act Mahagonny, which dates from three years later. As music (and as world view) it could not be farther from the Poulenc Cocteau La voix humaine, but it lies at the same high level of creativity.

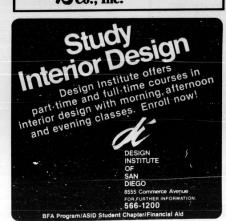
Maestro Atherton has

recorded the Mahagonny Songspiel with the London Sinfonietta, but the Symphony Hall performance was if anything more persuasive, notably in the way Elizabeth Gale and Linda Hirst sang their music more or less

straightforwardly instead of ttempting inept imitations of jazz style and vocal production, as Mericl Dickinson and Mary Thomas did on the recording (in this regard, the live "Alabama Song," especially, was very much superior to its recorded predecessor). Stage director Overton, however, seemed somewhat at a loss, providing ineffectual stage movements and groupings not unified by a style or a concept. What this work needs is the extravagant dislocations of expressionist staging, with its harshness, istortions, dehumanization and (in this case) anery political commitment. Typical of Mr. Overton's unidiomatic blandness in this final work on the program (a blandness so much in contrast with the power of the musical performance) were the placards held aloft by the singers in their political "strike" against the oldfashioned, economically uncritical moralism of God. The white surfaces of the placards held no message at all. This is not weat Brecht (or Weill) is about



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City Lights

Instruction Crew

ontinued from page 4)
o hire the IAs for three and a half hours a day to avoid paying health benefits, or to switch them from one

temporary position to another.
"The district is saying. "You
go enroll in school and I'll
hire you," he says. "So you have an abused employee returning to the same situation and wages, all in the name of

and wages, all in the name of correcting an abuse."

Some principals, such as the one at Wangerheim Junior High School in Mira Mesa, have already queried their IAs willing to come back as etacher's assistants. A group of IAs at Wangenheim, who asked not to be identified by name, said they checked the "yes" box with uncertainty, "yes" box with uncertainty, "yes" box with uncertainty classes mandatorily. Working less than four hours a day is also not worth their while, also not worth their while

also not worth their while, they claimed. IAs say they are more reliable than college students, who have a high turnover and are also known for skipping a day of work to study for that all-consuming midterm or final. Hoover agrees, saying he has warned school administrators not to convert automatically the temporary IA position to that of a IA position to that of a teacher's assistant. "It told them they are wrong if they think they can go out, beat the bushes, and find 3000 college students who will work from nine in the morning to three in the afternoon, five days a case." It is not to the state of week," he says. But school principals, who are never sure of what their funding will be, don't want to add on permanent employees whom they will have to hire back each year, according to Hoover. "If the administrator wants to go the [teacher's assistant] route, that's his or

her prerogative," he says. "But flexibility comes at a price, and here it could be a very high price."

education code on the number of hours or days you can hire a teacher's assistant."

Neighborhood

(continued from page 4) these kinds of policies can have a devastating effect on the

high price."

The temporary IAs, as a group, may lose their jobs to flexibility because they have no union representation. The Classified Employees Association tried to include them in its bargaining unit this year, but the school district year, but the school district resisted, and the issue was dropped during negotiations. But the employees association has been meeting with the school district on behalf of the

decision about the size of a clean solely on where that property is located. Generally these lenders will make fewer loans of a smaller amount to buyers in low-income, minority neighborhoods than some property in middle and upperson middle and upperson middle, and upperson middle, and of streets, one block south of Highway 94 in the Sherman Heights with the Sherman Heights of the Sherman Heights with the Sherman Heights and the Sherman Heights are different south of the freeway. He recalls, for example, how an investment partner had no problem developed the highlights of the highlig IAs anyway, says director Carvalho, "These [IAs] have IAs anyway, says director Carvalho. "These [IAs] have been calling and calling our office," he says. "They won't get off our back." The IAs had been calling have been calling to the carbon of the teachers would be the teachers would be the teachers would be the carbon of facility support, according to the aides interviewed. An IA at Hoover High School in East San Diego points to a petition, carried around campus by a faculty member, that protests the carbon of to be notified of their
employment status by the end
of May. Some have asked if
the teacher's assistant, another
temporary job, is now in
danger of becoming
unofficially permanent.
William Hoover responds,
"There's no prohibition in the
education code on the number

Street in Southeast San Diego. Home Savings of America Home Savings of America declined to make a loan on the property, claiming it was a "noncomforming" reside utilal use in a commercial area, even though another lender. Home Federal Savings, had refinanced that same property Britt Laughlin, who sold Reed the G Street duplex, says she has solid evidence that Home Savings declined an

neighborhood."
The "policy" Reed refers to is called redlining. It occurs when lenders base their decision about the size of a loan solely on where that

was reduced "because of low-rent comparables in Logan Heights." She took offense at that explanation and pointed out that the duples isn't beated in Logan Height and SATS per unit before the remodeling. Later, another Home Savings executive told-her that the alleyway behind the duples had "poor access to parking and one garges: here the same that the same that they had driven down the wrong alley during their Laughlin informed the lenders that they had driven down the wrong alley during their inspection — the dupler is inspection — the dupler is inspection — the dupler is the dupler in the dupler is the dupler in the

eighty percent loan for the G

property simply because of its location. When she learned

that Home Savings would loan just seventy percent of the purchase price, she immediately called the loan agent to learn why. Laughlin

says she was first told the loan

was reduced "because of low

Bank Board's investigation will determine if any lenders are denying loans to homeowners there only because the lenders don't like

because the lenders don't like the neighborhood. Victor Reed, the buyer, says-he'll withhold any criticism of Housing and Urban Development complete their investigations. While Reed is concerned that Home Savings's unwillingness to loan the usual eighty percent on his property may prompt other the usual eighty percent on his property may prompt other savings and loans and banks to lend less in that neighborhood, he doesn't plan to boycott Home Savings. "These companies are big bureaucracies where a few bureaucracies where a tem-people can make mistakes," Reed says. "I'd be glad to do business with them again." — P.K.

Song Of Capture

(continued from page 4)
have been contained to those
areas, it is believed, but
enough propagation could
establish them as a citywide

bird.
The problem with Oriental white-eyes, according to Opel, is that they "reproduce in a hurry," laying three or four sets of eggs each year. Originally from Asia, the birds are considered a major pest in Hawaii, where they've established a large population that feeds on the buds of fruit trees. Oriental white-eyes also trees. Oriental white-eyes also eat insects and berries, providing unnatural competition for food among native species of birds. "The native species of birds. "The Audubon Society takes a pretty dim view of this," says Opel. "[Oriental white-eyes] have no business being in the food chain."

The county agriculture department has been trapping the birds since 1980. Nearly invisible "mist" nets were set up near feeding areas, and recorded mating calls were

played to attract the birds. Real decoys (in cages) were also used as sirens. "We also used as sirens. "We picked the ones that sing a lot," says Opel. "And the little birds came bombig in there." The San Diego Zoo shipped the captured white-eyes to other zoos but kept six of them to use as lures, them to use as lures, according to a zoo spokesman. (Hummingbirds and other species that got caught in the nets were released.) The highest number of white-eyes netted in one year was 260 in 1982. The next year, only

netted in one year was 260 in 1982. The next year, only forty were found. "It's been going down every year since," says Opel. "For the last several months we haven't found any." The county is now surveying to determine if there are any Overnatal white-yeay left. "The hard part is getting the last or the county in the property of the hard part is getting the last to have to be surner than the birds." Although he is hopeful of success, Opel does have some reservations about snaring every single bird. "It only takes two to tango," he

\$50,000 Loan

toutimed from page 5)
by Vaus and dedicated to
helping troubled teen-agers.
Today the president of YD1
is crime commission executive
Roger Young. In May of 1984.
Young himself received a
plant purchase a condominium
on Uninn Street in
Middletown. It was Young
who later suggested to

who later suggested to Kolender that Vaus might be

willing to make a loan for the second mortgage sought by Kolender and his wife. Kolender admits that before he took the loan, he did not he took the loan, he did not inquire into Nusi's recent past. As president of YDI. Nus Aspersident of YDI. Nus Aspersident of YDI. Nus Compared three separate 'group homes' in San Diego Comby the Compared to the Compared to the San's Ranch, had its county funding halted by the board of supervisors in 1970 after complaints from neighbor output of the Compared to th

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in Ramona and Valley Center respectively, were adequate operations, according to probation department officials, until the spring of 1983. Both facilities housed about ninety juvenile delinquents, whose care was paid for by the juvenile delinquents, whose were frozen because of Proposition 13. State licensing records show that the homes unwilling to spend money to maintain them. Runaways to maintain them. Runaways and eventually Oranae Coutty Ora

was unwilling to spend money to maintain them. Runaways became a serious problem, and eventually Orange County and eventually Orange County. The Escondido Timer-Advocate reported that some of the runaways were trying to get arrested and sent to juvenile hall in order to escape Green Valley Ranch. Finally improvements would have to be made to the buildings and in the reliabilitation program. Rather than invest the money to keep the homes going. YDI clessed down the homes in the county of the county of

base takes a loan from Wass in the first place. In addition, Yau's position as a key founder of the first place. In addition, Yau's position as a key founder of the first place of the police department (such as the commission's agif to the department last year of a \$125,000 rescue whice), make Yau's ionn to Kolender highly inappropriate, according to Charleston and the police department," says Aguirre, who was one of the commission's founders but has since fallen out with its leadership. "Instead, they're a support group for the cope. It's a real back-scratching relationship."

relationship."

Both Kolender and Roger

saying the crisic commission is nor supposed to be a watchdog over the police. "I wouldn't be the executive director if we were that kind of organization," says Young, who helped rewrite the bylaws last year so that the watchdog function was deleted, and the same state of directors of the crime commission, says he isn't troubled by Vaus's loan to Kolender. "It would have been nice to know about it [carlier]," says Knoepp, "but this adds or demost so thing discounting the commission of the highest integrity." However, Knoepp concedes that "I wouldn't take any loan from a private more than continued to the commission member (there are more than edglw), and from a private remore than edglw), and from a private remore than edglw). But at least one active crime commission member (there are more than edglw), and from a private remore than edglw), and from the private from the edglw of the edglw should be removed before the

should be removed before the crow arrives. As for not immediately the informing the Oakleys of their pa's demise. Algon owner Cole says. "We probably the probably of the cole of the cole The exterminating company had intended to inform the Oakleys the next day, he says, but the couple called before Algon could do so. The Oakleys have contacted an attorney, who informed the courts as nerounal proport, the courts as nerounal proport. them that pets are viewed by the courts as personal property valued at what they can be bought for. Since Nikki was not a pedigree or show cat, the only recovery they could expect would be the price of a cat at the SPCA, he said. The company's contract states that Algon assumes no responsibility for the death of pets, which Cole says is not uncommon in his business. But the Oakleys are, on the advice of the same attorney, seeking \$15,000 from Algon for emotional distress and punitive damages. "There were claw marks on the wall where she was trying to get out," says Shirley. Her husband adds, "A small degree of listening on their part would have avoided this. Cole's response is, "If she loved the cat so much, she would have made sure it was with her when she left."

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

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Last Meow

- N.M. and P.K.

(continued from page 5)
while making the
arrangements for the
fumigation, that the animals

after the trial to make any statements about allegations of questionable police practices in Southeast San Diego. "If the police are in the wrong in this case [Sagon Penn], then the crime commission should make a statement," says Ragudale. "I'm wondering now — the friendship of the police chief and the commission commission control low commission cannot have a statement. If either commission has got to make a statement. I feel the commissioners should have been told about this loan. And they will be, at the next meeting."

— N.M. and P.K.



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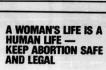
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Events, Theater, Music, Film

Crossing Cultures

Beginning this Thursday, UCSD will inaugurate its eleven-day Pacific Rim Festival, delicated to the muscal, definited and instances of matter and artistic cultures of nations on both sides of the Pacific and in both the Northern and Southern hemispheres. The festival is an outgrowth of the recent establishment by the recent establishment by the creent establishment by the creent establishment by the critical standard of the control of a new graduate school of international relations and Pacific studies at UCSD. Organized by the campus's music department, the Festival will include performances of major and the control of t

Typical of the festival's intentions is the initial program, on which a collaborative work by composers and performers East and West will have its world premiere. The collaboration began with the UCSD-based THE, itself a collaborative composing-performing duo composed of Edwin Harkins, trumpeter, and Phillip Larson, baritone singer. THE has performed frequently here, and its work is well known to lovers of innovative, avant-garde music. Harkins and Larson sent a

previous work to composer John Cage in New York. Cage, the American master of chance, minimal, and theatricalized music, responded with a small poem in an instant music, responded with a small poem in an ingenious shape, which, along with the THE-tape, he sent along to Japanese composer Teru Iskemisus in the state of the s Nothing else in the festival

Mething else in the featival has quite this interacte a quality in demonstrating the interaction of American and norr-American cultures surrounding the Pacific Ocean. But the contribution of the Stankic Company of Faga, which will end the series of events, cultural collaboration, Stankis is a famous Japanese director and acting teacher, whose Japanese vention of Euripides The Tippin William, with this own brilliantly trained company, was seen in Los Angules during the Olympic Arts Testival and here the Company will be doing the company of the Company will be doing (southeast on page 18, co. 4)



Reyner Banham, the highly readable, thought-provoking, and eminently quotable Britis

The sixty-four-year-old

The stary-four-year-old Banham absorbs, comprehends, and express societal influences like a gigantic, somotic, from Herron walking city. Speem and express societal influences of like and the start of the start of



Two For The Show

One artist swims through the rough seas along La Jolla Cove and finds the inspiration for a series of photographs about mythological figures. Another

prowls the county's thrift stores for unwanted objects of everyday life and creates an installation of furniture. Ever since Neanderthal man sketched the first bison on the soot-covered wall of his cave, we have been faced with the dilemma of how to fill space. Does he try just to decorate? Should he tell a story. This Saturday, April 26, Quint

Gallery presents the works of two artists, Suda House and Kim MacConnel, who sit on different sides of the myth-versus decoration conundrum. "I don't regard what I do as art," says Kim MacConnel, whose neithings, constructions.

art, "asy Kim MacConnel, whose paintings, constructions, and funnture are on view. "Leafl it deconation." A member in good standing of the pasterning and deconet have the third shops of Chula Vista and San Dego for the institute he uses in his installations. "Going through a thrift store is like going through a thrift store is like. Just the store is the store of the store is the store of the store is the store in the store is objects are interesting, but hierarchically, they don't stand

No stranger to the rarified atmosphere of high art,

MacConnel has been invited to show at New York's Whitney Museum of American Art's biennial exhibition an

architectural critic and architectural critic and historian, descends on SDSU's Montezuma Hall today, Thursday, April 24. If his lectures are at all like his writings, you may have trouble finding a seat after 7.05 p.m., (Doors open at 7:00 p.m., and admission is free.)

"any kind of painting, whether



Artwalk II

The spirit of Marlboro in a low tar cigarette.

One was 10 m and the asset county IT Band Jal S.

downtown map, with its 108 numbered points of interest. Numbers 52 through 76 are public art sites — murals and



already be leaning against each lunch hour; numbers 78 through 83 are city museums (those in Balboa Park, the Maritime Museum, the Firehouse

Museum, and others) that would be open to the public at any rate and that aren't adding special Artwalk events; and numbers 87 through 105 are restaurants.

This leaves fifty-one galleries and studio spaces, three downtown theaters, and a downtown theaters, and a handful of converted lofts to four this Saturday, April 26, 10x0 a.m. to 7x00 p.m., and Sunday, April 27, noon to 5x00 p.m., during the second annual local arts scene showcase. And lest even this trimmed-And lest even this trimmed-down figure seem daunting, consider Suggestion No. 2. Downtown galleries generally come in clusters: for example, the quadrant that includes E through G streets and their parallel boundaries of Sixth and Ninth averuses includes as least paratief boundaries of Strit and Ninth avenues including some of San Diego's better knawn Patry Aande, Quint, Sushi, Inside, Spectrum, International, Pink and Pearl, Closer to Market Street, one can view a video at the Candy Factory and take in

Installation Gallery, the Multicultural Arts Center, the Art Corner Gallery, or the Bovis Bead Company. One stop at 2400 Kettner Boulevard puts the eager arts watcher at the doorstep of both Anuska Gallery and a recently opened arts. and a recently opened arts complex, the Studio, where more than forty artists are represented in all media in individual work areas. A stop at Horton Plaza includes tours of the new Lycoum Theatre; the temporary facilities for the San Diego Art Center, as well as its proposed permanent home, the Balboa Theatre; and the Lane and Bishop's galleries. Suggestion No. 3: Although Artwalk is, as the name makes

participating businesses, take the free Molley Trolley. The identifiable cars, sponsored by K-JOY Radio, will circle the

APRIL 24 1986 1

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Marlboro

READER'S GUIDE

Contributions to READER EVENTS must be received by mail to later than the Friday preceding the Thursday issue in order to be considered by publication. Do not ex-tended to the contribution of the the right to did till material. Send complete information, including a description of the event, the date and time it to the beld, the precise address where it to the beld, the re-tination of the contribution of the material production of the contribution of the contribution of the contribution of the results of the publication of the READER EVENTS EDITOR, P.O. Box 8083, San Deges CA.

Dance

"Dance Fever" hits San Diego; auditions for the TV program wi be held locally today, Thursday, April 24, from 7 p.m. to 9 p.m. in the May Company Court of Mission Valley Center; next Friday, May 2, also at 7 p.m., a second round of tap, ballet, jatz,

folk, swing, and Latin dance auditions is slated. It's too late to enter, but viewing is free. For details phone 575-6969.

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.

"Spring Thing '86," The Southwestern College Dancers (severny student performers) present three evenings of dance, each featuring jazz, folkloric, tap, hallet, and modern works, today, Thursday, April 24, through Saturday, April 26, each night at 8 in Mayan Hall on campus. For ticker information, phone ticket information, phone 421-0595 or 421-6700 x655.

"Flying Colors," USIU's International Dancers offer varies programs of ballet, folk, and ethnic works, today, Thursday, April 24, through Sunday, April 27, with performances daily at 8

p.m., the Theatre in Old Town, Old Town. 298-0082.

Cld Jown. 298-002.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pactife Beach Women's Club, 1721 Hornblend Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 Each Avenue, La Jolla. For more information, phone 454-5191.

Modern Dance Works that include four premières are on the season's final program for Jast Unlimited Dance Company, Friday, April 124, through Sunday, refusy, a pril 124, through Sunday, some span, with a 2 p.m. Sunday matine as well, Sherwood Auditorium, La Jolla Museum of Contemporary 4rt, 700 Prospect Street, La Jolla 456-0282, 434-40267, or 283-582AT.

Over Thirty and Like to Dance? The 24-Karat Club hosts an evening of dance (cockrail attire) every Friday night, 8:30 p.m., Kona Kai Club, 1551 Shelter

"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.

Student and Faculty Works are performed by the SDSU Chorcographers' Ensemble on Saturday, April 26, 8 p.m. and Sunday, April 27, 2 p.m., San Diego City College Theatre, located at Fourteenth Avenue and C Street, downtown. 265-5542.

International Dances, the Queens of the House of Pacific Relations perform dances from Irrael, Poland, Ireland, Scotland, Finland, France, and the U.S., Sunday, April 27, 2 pm., in a lawn program at the international cottages' stage area, Balbou Park stage area. Free.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance to libe music) at 4 p.m. For details phone 274-2259.

Swing Dance, the Chicago Fifteen swing band sets the tempo for this dance, held Sunday, April 27, 5 p.m. to 8 p.m., Chez Orleans, 302 North Midway, Escondido, 487-9767 for ticket information.

African Dances to live drums are taught each Sunday at 6:45 p.m., 3554 University Avenue (above Performance World) in North Park. 265-1731.

More Scottish Dancing takes rlace 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.

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SAN DIEGO ARMENIANS

The HORROR of the GENOCIDE perpetrated against the ARMENIAN people continues to haunt thousands of survivors like us living in San Diego.

As if the suffering which they endured was not enough, the government of TURKEY As it the suffering which tries endured was not enough, the government of TORKET is trying to rewrite U.S. history schoolbooks to erase the deed. You, through foreign aid to TURKEY, are paying for TURKISH lobbyists and propaganda. On this day, April 24, 71 years ago, the OTTOMAN TURKISH GOVERNMENT initiated the first act of genocide in the 20th century. This crime against humanity left 1.5 million Armenians dead and another 500,000 forcefully exiled from their 3,000-year homeland. Today the Turkish government is preventing American Armenians from paying respect to their MARTYRED LOVED ONES.

Help put an end to the **TURKISH** falsification of history by urging President Reagan to support the designation of April 24 as a national day for remembrance for victims of the genocide.

WRITE to the President at this following address:

The President The White House Washington, D.C. 20500





TO LOCAL EVENTS

"Circle Dancing," Sufi dancing continues on Monday nights at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

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

Contemporary and Ballroom Dancing sponsored by the Healthy Ser single nonamokers' club takes place every Wednesday from 5 p.m. to 8:30 p.m., at Lehr's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance gettogethers, phone 292-7406.

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

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April 26, UCLA

necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For details phone 569-4955 or 422-5540.

Music

For Information on the UCSD "Pacific Ring Festival," an eleven-day musical, theatrical, eleven-day musical, theatrical, and cultural extravaganza, please refer to the highlight on page one

of this section.

"An Evening of One-Act
Operas," SDSU's Opera Theatre
presents operas in English, fully
staged and contumed, and with
small ensemble accompaniment.
The program lists a local
premiere, Henry Mollicone's The
Face on the Barroom Floor,
Doniettri Sarcical Rias, and
Paccinic Strains and Paccinic Strains
Concert times are today,

Thursday, April 24, Saturday, April 26, Tuesday, April 29, and next Thursday, May 1, each night at 7 in Smith Recital Hall on campus. 265-6031.

Baroque Chamber Music is performed by the Allegro Quai (on flute, oboe, cello, and harpsichord) today. Thursday, April 24, 7:30 p.m., Granger Music Hall, 1615 East Fourth Avenue, National City, Free, 456-3878 or 477-5258.

Music of the Renaissa Music of the Renaissance Period is the repertory for the April performance of the San Diego Country Recorder Society. The music is furnished; bring your own crumhorms; a novice group is also meeting. This open session is held Friday, April 25, 7:30 p.m., room B-15Z, Mandeville Center, UCSD. 222-4666 or 226-8226.

"An Evening of Barbershop Harmony," actually, two performances are scheduled for the twenty-second annual show

sponsored by the Society for the Preservation and Encouragement of Barbershop Quarter Singing in America. The San Francisco Storm Door and Whale Oil, not the Music Mastern highlight and the Music Mastern highlight the bill, Fridd, April 25, By Jm., East County Performing Arts Center, 210 East Main Street, El Cajon. 278-6457.

Symphony, music director David Atherton leads the San Diego Symphony in a program that features guest cellist Ralph Kirshbaum and the orchestra's Kirshbaum and the oxdesers' principal voisit. Cynthia Phelje, in this week's series. Kirshbaum will perform in Bruch's Ko Nabei and Brahm's Academic Festival Overture; Phelje will be heard in Richard Strauss's Don Quistote and Johann Hummel's Fantasie for Viola, Strings, and Clarinet. On the Control of th p.m., Symphony Hall, 770 B Street, downtown. 699-4205 or TeleSeat at 563-5800.

"Young Artists Competition," "Young Artists Competition," hitty-six young area musicians and vocalists, ranging in age from fifteen to twenty-eight, will audition for chances to perform with the La Jolla Civic-University Symphony and Chons, Saturday, April 26, and Sunday, April 27, faous approximately 930 a.m. to 430 p.m., Mandeville Cente, UCSD. Free listening, 452,4637.

Arias, Cantatas, and Instrumental Variations by Spunsh, French, and Iralian composers from 1550/1770 are featured in a Sun Diego Early the Special Control of the Control oppins Monrearia Fames, harpsichotals Rejean Poirter, and Jordi Savall on the viola de gamba, Saunduy, April 26, p.m. 5c Paul 5 Episcapal Church and Nutmeg Street in Hillcrest. 296-1039 or 466-3091.

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READER'S GUIDE TO LOCAL EVENTS

Auxiliary presents a jazz concert by the City College Band, under the direction of leff Jeffries, Sunday, April 27, 3 p.m. to 5 p.m., aboard the ferryboat Berkeley. For reservations phone 233-7376 or 233-0334.

"The Singing Slides," the San Diego Trombone Society Quartet, along with a sixteen-piece trombone choir, offers a program trombone choir, offers a program that features "music based on the vocal music of J.S. Bach, Haydin, Mozart, Brahms, and others; also included will be renditions of Randall Thompson's "Alleluia" and "Shenandosh," Sunday, April 27, 4 p.m., Rancho Bernardo Community Church, 17010 Pomerada Rosal, Rancho Bernardo. 487-0811.

Compositions for the Organ, b. J.S. Bach DuBois, Mendelssois Dupre, and others are performe by Lea Schmidt-Rogers on Sunday, April 27, 7 p.m., Lakeside Community Presbyter Church, 9908 Channel Road, Lakeside. Free. 443-1021.

"Sacred Mucic Series," the SDSU Concert Choir and Chamber Singers perform Sunday, April 27, 7:30 p.m., Solana Beach Presbyterian Church, 120 Stevens Avenue, Solana Beach. 755-9736.

Vocal Recital, the Music Makers Club of San Diego sponsors a program of works by Listt and Victor Hugo (f), as well as Puccini arias, featuring tenor Howard Fried and soprano Peggy Howerton, Monday, April 28,

7:30 p.m., San Diego Women's Clubhouee, Third Avenue and Maple Street in Hillcrest. Free. 276-6067.

Film

"Latin America Film Pestival," the UCSD series continues with Black God, Winz Devil, a 1963 work by Brazilum filmmaker Glauber Roch shown in Portrugues with English selected by Progessive involvement with the occult and laselsaness, the work is shown toolt, Thursday, April 24, 130 F.M., Undergrashate Science Builling audinous months of the Control of the Period Control of

"The Way of the Dream,"
Friends of Jung sponsor a
marathon screening that includes
twenty half-hour documentary
films, all about the land of Nod. rilms, all about the land of Nod-Such works as Decent mot DreamMand. The Structure of Dreams, The Living Symbol. The Ladder of Steven of the Control of the Ladder of Steven of the Control of the Part of the Control of the Control of the Intelligence of the Control of the Steven of the Control of the Control of D. pm. and Saturday, April 26, 9 am. to noon; 1 pm. to 430 pm.; and 7 pm. to 10 pm., Mandeville Corer of the Control of the Control of the Control of the Control of the Mandeville Corer of the Control of the Mandeville Corer of the Control of the C

"Political Film Series," the series continues with Rape/Crisis, an eighty-seven-minute work that follows the aftermath of a rape and the work at an Austin,

Texas, rope crisis center. The 1982 film screens Friday, April 25, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-2016 or 452-4450.

"Recl to Real Film Series."
Howard E. Rollins, Ir., stars in
Howard E. Rollins, Ir., stars in
Solder's Sony, which is followed
by a discussion of "values and the
sustice system," sponsored by San
Diego Mess College. The film
and seminar take place Friday,
April 25, 7 p.m., room G-112 on
the Mess College campus. For
the Mess College c

Museum Film, a film that explores Immanuel Velikovsky's Worlds in Collision, a controversia book on the origins and evolvement of life on Earth,



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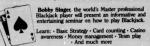
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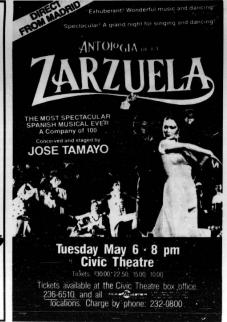
First half 7:15-8:45 FREE. Second half 8:45-10:15 only \$10. Public welcome. Registration begins at 6:15 pm.



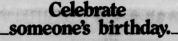


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Hennessey's Tavern will work out the details for you.

With just a one-day notice we will provide complimentary party favors, nats, ballcons, streamers, plus a complimentary cake for the guest of honor, and a complimentary cocktail (Hennessey's original Shidlelagh Shooter) for all guests with the purbasenessey's original Shidlelagh Shooter for all guests with the purbasenessey's complimentary cake to granty, and special desserts for your guest. Private room provided for up to forty poople. So if last minute party arrangements are getting you down, or you just realized it's your best friend's birthday, relax and enjoy the party. ... Hennessey's will do the work for you!







Tonight, Thursday, April 24 We introduce Ma Bell full strength potato chips





LIVE AT Diego's THE REFLECTORS

Plus special guest SNOW BALL EFFECT This Sunday, April 27. Doors open at 8:30 pm Drink specials—Madras \$1.25



Miss April Calendar Girl Contest* Monday, April 28

Over \$2,000 worth of prizes

Sponsored by: Diego's John Casablancas-Model Center Fashions Exclusive Champagne Express Windsport of San Diego Pilar's Pilar's Plus a special fashion

Diegos 860 Garnet Ave. Pacific Beach, CA 92109

Entries must include a picture and may be mailed or brought in person to Diego's before 5 pm Monday, April 28, 1986. All entries will be reviewed by our judges and selected contestants will be contaced by phone to appear on April 28, 1986 at Diego's, Miss April Calendar Girl Contest. For additional into call John 48X-6006 Mon.-Ph. 9 am-5 pm.

4 APRIL 24 1986

READER'S GUIDE

(continued from page 4) screens Saturday, April 26, and Sunday. April 27, 1 p.m. and 2:30 p.m., Natural History Museum auditorium, Balboa Park. Free

"Monday Night Film Series," the weekly series continues Monday, April 28, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street downtown. Free. 696-3927.

Dunne in an "isn't life in New York hell!" comedy, is featured next in the retrospective of fillmmaker Martin Scorsese's works, Wednesday, April 30, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Lectures

J & J TICKETS

BEST SEATS — BEST PRICES!

J & J TICKETS

226-2220

is held in conjunction with the ongoing exhibit "Afghanistan: A Paradise Lost," Friday, April 25, 7 p.m., International Oallery, 643 G Street, downtown. Free, but reservations are required. 235-8255.

The Reintroduction of Bald Eagles to Santa Catalina Island is the topic of an illustrated lecture by David Garelon, founder of the Institute for Wildlife Studies, Friday, April 25, 7:30 p.m. The zalk, sponsored by the San Diego Audubon Society, will be held in

the lecture hall of the Natural History Museum in Balboa Park (use the west entrance). Free. 459-8159.

former director of New York University's Institute of Fine Art Patron of Golden-Age Spain," who supported Velazque and Rubens. The talk will be held on Friday, April 25, 8 p.m., Peterson Hall, UCSD. Free. 452-3400.

OCEAN FRONT HOTEL/SPA IN MEXICO **BAJA 99**

Life in FI Salvador's War Zones will be discussed by a woman who recently returned from there; Christina Courtright, director of Medical Aid to El Salvador, an

organization that provides supplies to the civilian populations in the combat regions, will speak on the agency and her experiences, Friday, April 25, 7:30 p.m., Grass Roots





The



NEW AGE EXPO

Saturday, April 26 • From 11 am-9 pm Sunday, April 27 • From 11 am-7 pm

FREE LECTURES • EXHIBITS • FREE PRILES
THAT COULD CHANGE YOUR LIFE!
Vitamins and health aids • Holistic medicine • Self-improvement
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therapy * Crystals * Acupuncture * Vision training * Past life regression

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FOR INFORMATION CALL 295-7000, EXT. 185 ADMISSION—1 DAY \$5.00 2 DAYS \$8.00 OVER 65 AND UNDER 12 FREE

America's Original Comedy Showcase



San Diego Laff-off Finals Monday, April 28 & Tuesday, April 29

Hosted by 101 KGB FM Emcees **Jeff Prescott & Sue Delany**

Judges include: **Budd Friedman**, founder of mprovisation; **Jim McCawley** of the Tonight Show; **Chris Albrechi**, HBO executive; and **Danny Robinson**, show business agent.

Appearing April 30-May 4 **Bob Dubac**

With each dinner entree purchased Sunday-Thursday, receive a complimentary pass for a future show

Doors open at 6:30 pm for dinner.

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

TO LOCAL EVENTS

on peace, Sunday, April 27, from 1 p.m. to 4:30 p.m. (registration begins at 12:30 p.m.) at All Hallows Parish Hall, 6602 La Jolla Sentic Drive South, La Jolla A panel presentation on The Efficial Framework for Decision in the Noclear Age, which was the support of the peace of the Pecchine of the Noclear Age, and other presentation of the Noclear Age, and other presentation of 455 6108.

"Gay Themes in Theater," Jonathan Saville, theater critic for the Reader and adjunct professor of drama at UCSD, will

speak on West Coast productions, Sunday, April 27, 3:30 p.m., Metropolitan Community Church of San Diego, 4333 Thirtieth Street, North Park. 463:6238.

"From the Himalayas to Peru,"
Lou Wittaker, America's most
well-known mountaineer makes
this slide presentation, Sunday,
April 27, 7:30 p.m. Then on
Monday, April 28, at 8 p.m.,
Steve Conlon shows his slides
and speaks on "The Many Faces
of Nepal," Adventure 16, 4620

It's Faire Time In Carlsbad ARTS CRAFTS ANTIQUES FOOD

Stop!

Alvarado Canyon Road, San Diego, Free, 283-2374

"Mr. Blackjack," World Masert blackjack playry Bobby Singer still preserves the street of the street bouse, Tuesday, April 29 at the Escondido Country Club and Wednesday, April 20 at the Standaut Horel in Musion Valley's Hord Carde. Both events include a free, one-house lik (115 pm.) for an additional fee, another two-base resimant fellows immediately. Or coune,

he's playing his cards right.... How many people will get up and leave after hearing for an hour how easily they can break Las Vegas! For reservations phone 1-800-532-7021.

"An Evening with Carl Rogers: Facilitating Dialogue in South Africa," Rogers, who was recently voted the most important theorist and therapist in the history of psychology by the American Psychological Association, speaks on the results of a six-week interracial training

program held in Cape Town, South Africa. His talk, scheduled for Wednesday, April 30, 7 p.m., in SDSU's Montetuma Hall, will be preceded by a performance by the school's Black Repertory Total Theatrical Experience and the Gospel Choir. 459-3861.

Radio/TV



.. AND GENTLE SONG



MEITEI: FESTIVAL COLOR OF MANIPUR

Sword play and acrobatic drumming, traditional dance and music staged by a 13-member troupe. A unique Indian-Burmese cultural experience. First U.S. pur sponsored by American Institute of Indian Studies and the Ford Foundatio

Tickets: Teleseat 238-SEAT Information 265-4243

Sunday, May 4 * 3:00 pm orium, La Jolla Museum of Contemporary Art



Sunday, May 4

8:00 am to 4:30 pm

Downtown Carlsbad In the village and Rotary Park You'll find everything from too quality arts to handmade craft collectibles, antiques and food booths

Live entertainment
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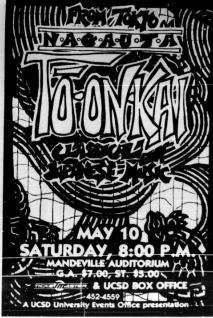
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You Don't

Your Hand

Television

ADS FOR TV



READER'S GUIDE Psychic Fair, Melody of Light presents this day-long event for which there is no admission fee. Thirty psychics will be available for readings, free lectures are scheduled, and more ... we predict ... on Saturdar, April 26, 11 a.m. to 7 p.m., 45 own 10 p



Written communication is an essential business skill, WESTROOTS BUSINESS WITTEN SYSTEMS will sharpen this skill with SPEAKWRITE, a method of instruction that emphasizes the clarity and simplicity of spoken language. Find out all about it at the following seminar.

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Tuesday, May 13 • 7:00-10:30 pm Seminars By the Bay • 1936 Quivera Way, Rm D (Set) 1936 Quivera Way, Rm D (Set) 1936 Pm 1937 P

Mail to: WESTROOTS HUSINESS WRITING SYSTEMS
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VINA VAUDEVILLE!

PAT OLESZKO

Or War 'n' Prece" Saturday, May 17, 8 p.m.

PETER ROSE
"BERLIN ZOO"
"LOYAL TOWN, USA!"
Saturday, May 31, 8 pm

Admission S4 LIMOCA members, students and seniors. \$7 general

AT MAY COMPAN ! AND MAD JACK'S

of Contemporary Art

RESTAURANT FOLK CLUB

FOLK - BLUES - BLUEGRASS

FOLK SINGERS MAGGIE WRIGHT & PAM CAMM 7:30

AN EVENING PETER SPRAGUE AND 7:00

A COMPTRY THE UNSTRUNG HEROES

Sun AN EVERING OF CAJUN THE LOUISIANA

Tues 29 OLD TIME HOOT NIGHT Musicians call in at 5:30

BLUES GUITARIST PAUL GERENIA

DOC WATSON

DAN CRARY

BLUEGRASS GUITARIST
FRIDAY, MAY 23 * 7:00 & 9:30 * RESERVED SEATS \$11.00
LA PALOMA THEATER * FIRST STREETS, ENCINITAS
SEKET INFORMATION & CHARGELINE 416-4030 DR TELESEAT

.....

Sherwood Auditorium respect St., La Jolia GA 92037 (619) 454-3541

(continued from page 7)
Andy Hertzfeld, and other bri from an all-star grouping of computer hackers are featured this thirty-minute special, sho Friday, April 25, 5:30 p.m., KPBS-TV, Channel 15.

"Twenty-five Years of the Presidency," this two-hour tape of the January UCSD symposium, moderated by John Chancellor and including cabinet norables from the Eisenhower through the Charter eras, airs Friday, April 25, 9 p.m., KPBS-TV, Channel 15.

"A Prairie Home Companion,"
Garrison Keillor leads TV viewers
through last week's events in
Lake Wobegone during this
special that commemorates the
troopening of St. Paul's World
Theater, Saturday, April 26, 9
p.m. to 11 p.m., KPBS-TV,
Channel 15.

"Elephant Games," some 150 leathery luminaries play soccer and compere in races and tug-of-war games during Thailand's annual Elephant Festival. The rituals are shown Monday, April 28, 1030 p.m., KPBS-TV, Channel 15.

Symphony Previews are broacast each Wednesday from 7 p.m. to 8 p.m., with selections from the program and interviews with guest artists featured, KFSD-FM (94.1).

Special

Reservations Deadline, Friday April 25, is the last date for vations to attend the Peace ource Center's annual dinner festival, held Saturday, May 3, at the Kensington Communit Church, 4773 Marlborough Drive, Kensington, Dances from

Melody of Light "PSYCHIC FAIRE"

Sat., April 26
11 am-7 pm
OLD TOWN
Education Center
2425 San Diego Ave.
Across from
Hungy Gringo's
FREE admission/lectures

WORDS & MUSIC CHASE ROGER DEMPSEY

piano
AMD FREEDS
Saturday, April 26, 8 pm
For reservations
298-4011
3806 Fourth Avenue, Hillcrest

PARK PLACE

LIVE AND DIRECT FROM L.A. The Best of Comedy

The hottest and funniest of the new comedians performing every Thursday night at 10 p.m. and midnight. And when our comics aren't keeping you in stitches, our bands will help you rock the night away!



Tonight: Joey Camen One of L.A.'s favorite comedians is performing tonight at Park Place

Coming: 5/1 Alan Stevens

1280 Fletcher Pkwy • El Cajon • 448-7473

the Middle East and North Africa will be performed, regional cuisines served, and SDSU counselor Marvalene Styles will speak on the Vienna Carl Rogers Peace Project. For information phone 265-0730.

phone 25/0730. "Old Time Days," the twenty-fourth annual Lemon Crove territorist annual Lemon Crove territorist in Continual C

phone 64-6974.

Lea New Year, exhibitions of Lin airs and earlis, a traditional "Bac" friand processor, the Las New Year queen contest, and lors of enterainment highlight the festivities on Saturday, April 26, 2 am. to 2 pm., Linda Vista Recentation Center, 7064 levant admission (277-1315). That evening, from 7 pm. to 1 am., the Las New Year Gelebration Ball will be held in the El Corter Hotel, 730 Becch Streev, es available at the door. For more information on both events, phone 260-8604 or 235-4382.

"Georando Flower Show," using the theme "Coronado's Centernial Celebration. One Hundred Entertaining Near, awards in thirty-right categories, awards in thirty-right categories, awards in thirty-right categories, entertainment, and more, Sarudney, April 27, 10 a.m. to 4 p.m. in Spreakle Pair, am. to 4 p.m. in Spreakle Pair, Coronado, 435-1376 or 435-3955. phone 260-8604 or 233-4282.

Bonasi Show, the San Diego Bonasi Clab hosts its recenty-first annual exhibit of the ministure trees, some as old as 500 years; included will be evergreens, confiens, fruiz-bearing bonasis, and decidatous trees (those that and decidatous trees) and and the second trees and the second trees and the second trees and the second trees are the second trees and the second trees are the second trees and trees are the second trees and trees are the second trees are the second trees and trees are the second trees are Coronado. 435-1787 or 435-7982. "Thyumpha," Native American foods, dance, music, and crafts are all featured in this traditional festival/pathering, which is apponsored by the Indian Maril 26, 2 p.m. to 5 p.m., Wesley United Methodist Church, corner of Fifty-fourth Street and El Cajon Boulevard, East San Diego, For details on the interesting cultural benefit, phone 232-5759.

Jumping Frog Jamboree, you can rent a frog, if yours isn't in a vying mood; entries will be judged for farthest jump, best dressed (f), and there will even be dressed (f), and there will even be a "Mi. Frog Legs" winner. If you can stomach the indignity, then plan to attend the competition, held Sunday, April 27, 10 a.m., at Seagrove Park, where Coast Boulevard meets Fifteenth Street in Del Mar, Free viewing, 755-1161.

details phone 456-2162.

"New Age Engy," holistic products and services will be promoted, you can find demonstrations on everything from acquancture to reflexology, nutrition to skin care; and peaked are scheduled, as well, speaked are scheduled, as well, speaked are scheduled, as well, and the scheduled, as well as a scheduled, as well, and the scheduled, as well as a scheduled, as well as the scheduled, as the scheduled, as the scheduled, as well as the scheduled, as th

The Canyoneers of the Natural History Museum conduct an early evening stroll through Tierrasanta's Sheperd Caryon to carch sight of some of the area's nocturnal inhabitants, Sunday, April 27; from 6 p.m. to 730, p.m. For details on the free bike or the google's other activities, phone 232-3821.

Horse Show, show horses, competitive events, and exhibitors are all available at the National Horse Show, which opens Tuesday, April 29, and continues through May 11 at the Del Mar Fairgrounds. For details and information on reserved seating at the competitions, phone 755-11661.

In Honor of the Zoo's Seventieth Year, everybody that age and older gets in free through the end of September. And if your parents or grandparents don't read the Reader, point this listing out to them, and be their

In Person

Poetry, Bruce Andrews, co-editor of L=A=N=G=U=A=G=E New York's Fordham Univ will read from his work, as well as Stephen Rodefer, a UCSD Stepnen Roderer, a UCSD lecturer and curator of the campus Archive for New Poetry, today, Thursday, April 24, 7:30 p.m., the Book Works, Flower Hill Mall, 2670 Vta de la Valle, Del Mar. 755-3735.

TO LOCAL EVENTS

"Legacy o' the Four Horsemen," Luke Morrison, director of the Center for Theatre Science and Research in San Diggo, wrote and directed this three-act play, which employs dance, ritual, which employs dance, ritual, performance art, and film to probe the human condition; the work will be staged today, Thursday, April 24, Friday, April 25, and Sunday, April 27, 8 p.m., at Sush Gallery, 852 Egisher, 852 Egish Avenue, downtown. 235-8466.

Avenue, downcom 255-8466. Funny Man Allan Seepian, dubbed by some as "the master of the purdown and puron," who once responded to a man who once responded to a man who once responded to a man who are the purdown and seep and the purdown and seep and see

6440/18. ome of the top comedy spots in New York and L.A. have hosted Jery Senfeld as he asked such questions as why be asked such questions as why proon is called the best man, why's ale marring the other payor life all the particular to the property of the particular to the particular to the property of the property of the property of the property of the particular to the property of the property of

Auditions, the Fiesta Dinner Theatre holds auditions for its supcoming production of Carch W If You Cam wanted are two men (tewnsprise to thrusy-five), three more men (ages thursy-five to forty-five), and row somen (one in each of the former ages in the fineter house, 9665 Campo Road in Spring Valley, For more information phone 697-8977.

The Second Annual San Diego Laff-Off, with sixty-four aspiring local comedians, is hosted by the Improv. The next round of the competition is held on Monday, April 28, 8:30 p.m. The April 28, 8:30 p.m. The competition continues through the month on Mondays and Tuesdays; for information phone the Improv at 483-4520. The Improv is located at 832 Garnet Avenue in Pacific Beach.

Mexican Magician Fernardo Keops will lecture on and demonstrate the art of prestidigitation ("now you see it, now you don't"), performing close-up magic tricks with coins,

Sports

Baseball, the boys of summer host the San Francisco Giants in a three-game series, opening Friday, April 25, 7:05 p.m. Game April 25, 7:05 p.m. Game number two is the same time on Saturday, and Sanday's finale starts at 1:05 p.m. With nary a breather, the Padres face up to the Cubi for a two-game set, Monday, April 28 and Tuesday, April 29, 7:05 p.m. All games are held, of course, in San Diego Stadium. Phone Teleset for taket informatics.

purse, and a Willie Nelson post-contest concert. Rodeo events are held Friday. April 25, and Sarurday. April 26, starting it 8 p.m. (the concent, for which additional tickets are necessary, is held Sunday. April 27, ar 7:30 p.m.) in the San Diego Sports Area. For information phone 244-3613 or 222-8800.

2143-303 or 232-0800.

Quick on Their Feet, the fourth annual Lemon Grove One-Mile and 5K Fun Run, held Saturday, April 26, ar 7:35 a.m. (day-of-race registration will be held from 6:30 a.m. to 7:13 a.m.), begins and ends at the Lemon Grove Recreation Center's back field area, 312 School Lane, Lemon et al. (2016) (information phone 464-1630)

Mission Bay Drive and Mission Boulevard, continues up to Crystal Pier, down to Mission Point, and winds up at the P.B. roller coaster, Runners take off Saturday, April 26, at 7 a.m.; registration information is available at area YMCAs, Athletic Shoes stores, Pirza Huts, and Target stores.

and Target stores.

For Runners Who Sleep Late, here is a ten-division run (fluif-marathon and 10K race) that won't start until 8:30 a.m. on Startfels, April 20. The carchivative por to drive to Rouarito is held on Fiddly, from a fluid flui

Blind Olympics are held on Staruday, April 26, beginning at 9 a.m., sponsored by the Blind Recreation Club and the San Dego and Imperial County Optimist clubs at Kearny High School, 7631 Wellington, in the Linda Virus area! Participants handicapped, ages six through handicapped, ages six through theirty, will compete in dashes, an obstace Loosule, long-jump events, and more; phone 298-5021.

Auto Kacing, El Cajon Speedway's next event of the season is a night of all-class stock car races and an added destruction derby, held Saturday,

April 26. Gates open at 6 p.m., qualifying runs start at 6:15 p.m.,

and the races begin at 7:30 p.m. Take the Bradley off-ramp at Route 67 to Gillespie Field, in El Cajon. 448-8900.

Cajon. 448-8900.

"Bay to Bay Event," the second annual Sun Diego Rowing and Padding Rogaria, over a twenty-nulle coune from Mission Bay up through San Diego Bay to the did San Diego Bay to the did San Diego Rowing Club tions a Chart House restaurant), last year attracted 143 entrans is seventy-three boars. En Gealia on the boat categories and entry fee for the Sunday, April 27 (7 a.m.) eventy, three the Penninuals Family 7MCA at 226-8888.

Family TMCA at £26-8888. More Special Olympics Programs, the county-first tennis programs for Special Olympians debuts courtery of the Fennisual Tennis Chub and the San Diego Auscciation for Retarded Criterius, first practice is set for Sunday, April 27, 2 p.m. or 9 p.m. at Robb Field in Ocean Beach. For more details phone 574-7389.

For Kids

The San Diego Girls' Chorus invites new members to enroll and is looking for young girls between eight and thirteen. They meet each Thursday night at 7 p.m. in the Pupper Theater on Presidents Way in Balboa Park. 565-8776.

"The Wis," the O'Farrell School of Creative and Performing Arts presents the rock version of the classic Baum story, Friday, April 25, and Saturday, April 26, 7 p.m., in the school's theater, 6130 Skyline Drive. For ticket information phone 262-7581.

"Alice in Wonderland," the San Diego Junior Theatre presents this stage ve.sion of the Lewis Carroll fantasy, continuing on (continued on page 10)

MEN AND WOMEN WHO LOVE THE WRONG PEOPLE

Please call: Sheila Frank, MFCC 291-4471







Fri, April 25 5-9 pm Set, April 26 3-7 pm

Shelby
822 Fifth Avenue
San Diego, CA 92101
R.S.V.P. 232-3836



Performing in SYMPHONY HALL, corner of 7th & B Streets, downtown 7PM Thurn, 8PM Fri./Set. & 2-30 Sun. TICKET PRICES: 88. 50 to \$22.50 To order tickets call 283-SEAT. For information call or write: 5/N DIEGO SYMPHONY, P.O. Bex 12473, San Diego. CA 92112 699-4200

CELEBRATE WITH THE SYMPHONY! BRAHMS, Academic Festival Overture BRUCH, Kol Nidrei HUMMEL, Fantasy in g minor STRAUSS, Don Quixote DAVID ATHERTON conducting

CYNTHIA PHELPS, viol These concerts made possible, in part, by Pacific Bell

TICKETS 283-SEAT

We Can Conquer **Breast Cancer** Learn Breast Self-Examination (BSE)

By learning the proper methods of BSE, women of all ages can protect themselves against breast cancer. Scripps Memorial Hospitals Cancer Center is offering a program which will teach BSE and allay many common lears about breast cancer. The "We Can Conquer" program is open to all

For All Women Advance registration requested For more information call Patricia Adier-Boult, R.N., M.S.N. at Scripps Memorial Hospitals Cancer Center — 457-6756

Tuesdays — May 13 and May 20, 1986 1:30 p.m. to 3:30 p.m The Well Being University Towne Centre

May 15 and May 22 6:30 p.m. to 8:30 p.m. Scripps Memorial Hospital 8

Scripps Memorial Hospitals

Cancer Center

old time

READER'S GUIDE

(continued from page 9)
weekends through May 4. Show
times are 7 p.m. Friday and
Saturday, and Sunday shows are
held at 2 p.m. at the Casa Del
Prado Theatre in Balboa Park.
Tickets are available at the door
or through Teleseat. 239-8355 or
283-SEAT.

ruppet Show, McKay Puppets ntertain with Tales of Mother coose, Saturday, April 26, and unday, April 27, 11 a.m., 1 p.m

"Penguins on Parade," preschoolers and their parents may register for this class, meeting on Saturday, April 26, from 6:30 a.m. to 11 a.m. at Sea World, 1720 South Shores Road,

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

"Children for Children," a benefit Struki violin concert, featuring Children ages three to sixteen, is sponsored by the San Dieguito Strings and the Niños Violinitos Sunki de Tijuana, Jocard Just as mile from the border crossing on Paseo de los Héroes. For information phone 460-3245.

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

Bedtime Storytime, on Mondays through May 19, the University Community Branch Library sponson 7 p.m. readings for preschoolers; events at the library, which is located at 4155 Governor Drive in Clairemont, are free. 453-5722.

Preschoolers are invited to bring an adult for the half-hour storvtime session, Wednesday, April 30, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211

Galleries

For Information on downtown's second annual "Artwalk," a two-day, self-guided tour through local galleries, lofts, studios, collectives, theaters, and more, please refer to the highlight on page one of this section.

"Living Treasures of California," crafted works by Laura Andreson, Arline Fisch, Sam Maloof, Svetotar Radakovich, and Bob Stocksdale Radakovich, and Boo Stocksdair remain on view through Saturday, April 26, at Gallery Eight, 7464 Girard Avenue, La Jolla. Hours are Monday through Friday, 10 a.m. to 5 p.m. 454-9781.

"Medicine Woman: Paintings on Raw Silk," soft art, wall hangings, canvases, and serigraphs by Jacqueline Rochester are on view through Saturday, April 26, Acevedo Callery, 4010 Goldfinch, Mission Hills. 296-8748.

Hills. 296-8748.

"Ansel Adams: Classic Images," seventy-five photographs, including such famous works as Mondale. The Face of Half Done, Momentale Momentales of the Half Done, Vosenite Valley, and more are on view in this show current by the San Diego Museum of Art in Balloa Park. The works remain on view has a face of the Half Done, Vosenite Valley, and more are on view in show our part of the San Diego Museum of Art in Balloa Park. The works remain on view has been supported by the San Diego Museum of Art in Balloa Park. The works remain on view has been supported by the San Diego Museum of Art in Balloa Park. The works remain on view has been supported by the Park. The Works of the Park. The Works of the Park. The Works and The Park. The Park

"Vijayanagara: Urban Forms in an Ancient Indian City," the

TO LOCAL EVENTS

New School of Architecture documents the extrar structures of the medieval capital of Southern India in an exhibition of photographs, architectural drawings, and "actual samples of the vast temple complexes." The exhibition, part of a five-year international collaboration, continues through April 30 at the New School of Architecture, 275, 244, 255.

"Cockatoo Grove Invitational Sculpture Exhibit," the fourth annual humorin-art show will continue through next Wednesday, April 30, with a reception planned for Sunday, April 19, at 7 p.m., Southwest April 19, at 7 p.m., Southwest College Art Gallery, 900 Oray Lakes Road, Chula Vista. 421-6700 x533.

New Works by photographer Thomas Johnson, including landscape and urban views taken during Johnson's travels in England, Ireland, Egypt, and the American Southwest, will be on display through May 2 at the Comment College AG Galley. Comment College AG Galley. Comment College AG Galley. Comment College Prive, El Cajon. 465-1700.

Three-Dimensional Collage Works by Minori Yata include tree branches, wood letres, and colored paper; the exhibit of new works remains on view through May 2, Anuska Gallery, 2400 Kettner Boulevard, downtown. Gallery hout

"California Fibers," the

with weavings, paper fabrications, quilts, and other works by 3-een fiber artists, continues through May 2 at the Art Collector, 4151 Taylor Street in Old Town. 299-3232.

"Puebla," Mexico City artist Humberto Spindola unveils two large-scale paper constructions, one depicting a historic baroque house known as La Casa del Alfenique, and the other an interior view of a kitchen at the Convent of Santa Rosa. The works contain the work of the contain on view through May 11, and 12, 2864. "Gallery, UCSD."

"Third Annual International Humor in Art Exhibition," A.R.T. Beasiey Gallery hosts this show on the premise that inside many an introverted artist is "a

on view through May 14, 2802 Juan Street, Old Town. 295-0075

New Work from Peter Max, including paintings, overpaints, including paintings, overpaints, prints, monoprine, and mixed media depicting image of manifested women, androgynous facial profiles, and more will be diplayed through May 14 at the Circle Gallery, 2501 San Diegs Avenue, Old Town, 296-2596.

Recent Paintings and Sculpture by Joan Brown (she designed the Horton Plans obelish) are on view through May 15; the works, which date from 1981 to 1986, and explore four major themes, may be seen through May 15 at SDSU's University Art Gallery on campus. 265-4941.

Photographs by Ansel Adams are included in a show curated by his granddaughter, Sara Adams, at the Photography Gallery. Also on view are works by Rosalie Winestuff, entitled "Altered Landscapes." Both shows remain up until May 16. The gallery is located at 7468 Girard Avenue in La Jolla. 459-1800.

Sculptures and Drawings by Ling Po, chief architectural renderer at Frank Lloyd Wright's Tallesin Fellowship, remain on view until May 17, Athenaeum Music and Arts Library, 1008 Wall Street in La Jolla. 454-5879.





Celebrate with us!

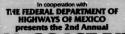
Saturday, May 3

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Saturday, May 3rd

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LISTEN TO 69 XTRA GOLD AND WIN!

READER'S GUIDE

nued from page II)

Mantz — are included in this exhibition, which continues through May 18 at the San Dies

Museum of Art in Balboa Park 232-7931

"Seniors." this all-media

BUCK'S TICKETS * THE CULT w/DIVINYLS *

VIOLENT FEMMES * MARILLION PADRES — CAP NIGHT!

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April 26, U.C.L.A

JUDAS PRIEST * KENNY ROGERS

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286-2825 286-2825 286-2825 286-2825 286-2825 286-2825 286-2825 286-2825 286-2825 286-2825 286-2825 286-2825 286-2825 286-2825

OUT OF AFRICA

OUT OF AFRICA

. CASSITIES . COMPACE

Carlsbad: 2610 El Camino Real Escondido:1505-7 E. Valley Parkwa

Chula Vista: 520 Broadway Ave. La Mesa: 8308 Parkway Drive

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Clairement: 5667 Balboa Ave. Pacific Beach: 1321 Garnet Ave.

afternoons through May 23, Founders Gallery, University San Diego, Alcala Park. 260-4600.

"Portraits of the Famous," photographs by Anthony di Geincluded are pictures of such luminaries as Margaret Mead, Truman Capore, Arthur Miller, and others — are on view throus May 24 at the Mathes Cultural Center, 247 South Kalmia, Escondids. Hours are Monday through Saturday, 10 a.m. to 4 pm. 744-3522.

"Important Ninteenth- and Twentieth-Century Works of Art" early California impressionists, English watercolonists, and contemporar American artists art, represented in this show, which continues through May 30, Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.

Dual Show, works by Amanda Farber are featured in a solo exhibit in the man exhibition space at Pattry Annde Callery, while Rebecca Aggorsky's paintings are on view in the smaller gallery; Patty Annde Gallery is located at 660 Ninth Avenue, downtown. Hour for the shows, which continue through May 31, are Wednessid through Saturday, 1 p.m. to 5 p.m. 23397422.

AWARD WINNER

ORIGINAL

SCORE

NOW ON SALE

AT LICORICE PIZZA

699 CASSETTE

Time," works of Germany's people in the years before World War II, by August Sander, and Rosalind Solomon's "Earthrites," photographs taken inside the Third World: India, Nepal, Pen, and Guatemala. The exhibit continues until June 1. 239-5278.

More Than 300 Terra Cotta forms from India are included in this exhibit entitled 'Forms in Mother Earth,' which continues through June 15, Mingel International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive, La Jolla, 453-5300.

Cultures

CHIETICS

continued pan page. ¹

Optementur, a play Suzuki has fashioned uor fie various ancient Greek play dealing eith this mythical husband-munderer, along with a very continued of experience, along with a very continued of experience, and the continued of works by artists from East and West, North and South—as for example the concert featuring pieces by Japanese composer Jol Husas, Confine Mexico Gity, and the American experimentalist Morton
Subornik, or the concert that will allow the audience to will allow the audience to experience and compare the dancing of the Philippines, the gamelan orchestras of Indonesia, and the music of Harry Partch, whose ensemble of instruments sounds so remarkably similar to agamelan. The unity of contemporary world musical culture is surely one of the principal themes of this festival, illustrated again and again illustrated again and again illustrated pain and again control week and a half. will allow the audience to

and a natt.
The major events of the
Pacific Rim Festival are as
follows. On Tuesday, April 29 at
8:00 p.m. in UCSD's Mandeville
Auditorium the acre. Auditorium, the new collaborative work by John Cage Toru Takemitsu, and THE will will be repeated the following evening, Wednesday, April 80, also at 800 p.m. in Mandeville Auditorium. On Friday, May 2 at 8500 p.m. in Mandeville, works by Joji Yuasa (Towands the Mahighi Sim and Questions). Comion Nancarrow (Sornata parano, Piece 8 to 2 for small orchestra, and Studies for plane (The Key to Songs) will be held to the common of the orchestra, and Studies for player piano), and Morton Subotnik (The Key to Songs) will be performed. The concert of Saturday, May 3 at 8:00 p.m. in Mandeville will be devoted to Satulas, Andre al 1600 yells in Mandeville will be devoted und Mandeville will be devoted with the Andrewille will be devoted with the Andrewille will be devoted with the Andrewille will be an and computer music by John Chowning. Ed Emshweiller, Nam June Palk, Josapin Orellana, and Roger Reynolds. The concert of Sunday, May 4 at 500 p.m., will include the Samahan Dances in the Andrewille will be a supported by the Andrewill by the Andrewill by the Andrewille will be a supported by the Andrewille will be a supported by the Andrewille will be a supported by the Andrewill by the

Clytemnestra.
For tickets and information about the concerts, phone 452-3229 or 452-4830. Clytemnestra tickets and information are at a different set of phone numbers: 452-6467 and 452-2691. — Thomas Arne

Banham

DATIVATIN

consisted from page 19

close enough. Currently he is a
professor and coordinator of the
art history program at UC Santa

Chine and an American
audience came with the 1971
publication of Los Angeles — The
Architecture of Four Ecologies.
When the book was still an idea
floating around in Banham's
head, he spoke to a the
large floating the control of the
skeptical reactions underscored
the prevailing attitude: Los the prevailing attitude: Los

THE PERFECT PRELUDE TO THE SYMPHONY. AND THE IDEAL ENCORE.



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US Grant

TO LOCAL EVENTS

Angeles was an environmental disaster. That didn't stop Banham. By now a confirmed Angeleno, he wrote a definitive book that is as relevant today as book that is as relevant today as it was then. The book is also pertinent to San Diego in terms of our own growth and development, as well as its discussions of architect Irving Gill. In an almost reverential description of Gill's architectu Banham commends the deep and unified discipline of this

master builder. Roughly divided into two Roughly divided into two sections, ecology and architecture, the book evaluates the rich architectural diversity of our neighbor to the north. Under ecology he examines the concerns humel to the concerns humel with the buildings of early Los Angeles — its fantasy architecture, the work of European architects who moved there, and the discusses some examples of architecture that the believes forted! the that he believes forted! the Alternating enullition with a

perceptive wit, Banham both entertains and informs. In a chapter on fantasy architectur

entertains and informs. In a chapter on fantasy architecture, he uses the suprising analogy of hamburgets to enhance his commentatives on vertnacular consummentatives on vertnacular cleabs with the laxoritous residences of Beverly Hilb and Bel Air, or as Banham puts it, "The fat life. . of Hollywood! Calasic years. Anown around the world wherever there are television reruns of old movies." While some of his writings reflect a geruine nostalgative of the suprising the supris

a prime example.

The 7:30 program is sponsore by the SDSU Department of Art. The lecture, again, is free. For more information call 265-6766 or 265-6511.

tonninued from page 1)
it be a math sketch or a
Rembrandt, is decoration."
The furniture on exhibit
consists of three "sitting pieces,"
a double-wide sofa, TV lounger,

a double-wide sofa, TV lounger, and two-person settere, all done in black vinyl, spray painted with bright colors, and flocked — yes, flocked — like the wallpaper in your grandmother's dining room. Completing this cosy living room arrangement cosy living room arrangement are the requisite lamps, side tables, and pictures. The tables are etched with transcultural symbols. Lamps and pictures maintain these transcultural references, which run the gamut from Chinese, Mexican, Afghani, and plain old tacky

Afghani, and plain old tacky Americana. MacConnel looks toward non-Western sensibilities as a way of getting out of the "art box" that says some images have greater value than others. For him art is a surface that "first and foremost fills up space." Suda House has no qualms about situating her work in the

Western cultural tradition. Her photographs draw from such classic myths as the three Fates

and Diana, the huntress. However, the scale and construction of her thirty-inel-by-forty-inels Cibachrome prints by-forty-inch Cibachrome print have a modern grandeur that both honors the myths and updates them to reflect changes in women's cultural definition. An admitted "maker," rather than "taker," of photographs, House constructs elaborate sets in an acrylic tank filled with

water. She poses a model among props relating to the myths and uses various colors of cellophane along the sides of the tank to heighten the illusion of depth. A second black light exposure A second black right exposure creates an eerily luminescent quality, and the water in the tank, according to House, leaves an element of chance to the composition. When the print is hung, it is as if one is glimpsing a

funds, it is as it one is glimpsing a fantastic scene enacted in a tank set into the wall.

The title of her show is "Aqueous Myths." House says the impetus for this series came from her involvement in rough-

water swimming. "Water is still the source," she says. The "worship of water" gives her information for her work, a chance to reflect and learn to adapt to water and new modes of

A recent trip to Europe provided the Grossmont College instructor the opportunity to study firsthand the classical and Renaissance archetypes that are the basis for her work. But House's research doesn't end there. She has studied marine there. She has studied marine biology and current flows, as well as Saturday morning TV cartoons, where she notes that the images of her "aggressor" women can be founded in the

women can be founded in the "Pinness of Pover" dolly peddled to youngsters. Although startling, the images of women in House's photon serve to define the difference between aggressive and merely assertive. House says of her trippych. The Three Fairs, "What if these women were fishers! What if they caught a man in their net." The last "what if," however, must be supplied by the viewer.

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May 18-Beach Boys WORLD CUP SOCCER INDY 500

WILLIE NELSON April 27 KENNY ROGERS May 13 BILLY CRYSTAL June 28
EDGIE MURPHY
June 11

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Radisson Hotel San Diego 1433 Camino Del Rio South 260-0111

READER'S GUIDE TO LOCAL EVENTS

The dual exhibition at Quint Gallery, 664 Ninth Avenue, downtown, opens with a reception this Saturday, April 26 between 5:00 pm. and 7:00 pm. The show will continue through May 24. Gallery hours are from 10:00 a.m. to 5:00 p.m., Wednesday through Saturday, Phone 239-8592 for further

- Orlando Ramirez

Artwalk

(continued from page 1) downtown area, stopping at major gallery locations. But since Artwalk includes such

diverse events as presentations it Chicano Park (2:00 p.m. each day), lectures at the temporary site of the San Diego Art Center (1:00 p.m. and 3:00 p.m. each (1:00 p.m. and 3:00 p.m. each day), staged scenes from In the Succet Bye and Bye at the Gaslamp Quarter Theatre (noon on Saturday), and various arts and crafts demonstrations on a hourly basis at a number of locations, the frequent trolley tuns will transport you from runs will transport you from neighborhood to neighborhood

Suggestion No. 4: If you want a rrue taste of the downtown arts scene, will all its eccentric, iconoclastic, moribund, wondrous, pretentious, elegant,

and funks elements, stick around fill the sun goes down and the party lights come up. Saturday night artists' reception will take place at the Natatile Bush Gallen (500 pm. to 7,00 pm.), at Sushi Gallen (600 pm. to 9,00 pm.) and at the Gallery Store (7,00 pm. to 10,00 pm.), the performance are piece Manghai, with Arthur Frick and a twenty-tree-member care, is staged with Arthur Frick, and a (weet)
five-member cast, is staged
(7-30 p.m. to 9-00 p.m.) at the
Ratner Building, 730 Thirteenth
Avenue; and an Artdance
benefit, held also at the Ratner
Building, where works by more
local artists are on view, lasts

Tickets for the dance and performance are available at the door. On Sunday Installation door. On Sunday Installation Gallery, located at 447 Fifth Avenue and whose brainchild Artwalk is, hosts a closing reception from 3:00 p.m. to 5:00 p.m. Consult the brochures

5:00 pm. Consult the brochures for the times of specific open houses and demonstrations during Artwalk. Sponsors of Artwalk can only guess at the numbers of San Diegans who participated in San Veral's imagural walkabout. One indication of its perful spots indication of the perful spots perinted maps, this year's free brochures will be distributed

today, Thursday, April 24, through the Artwalk festivities (or until they, too, are all taken) various information centers se include the Gallery Store These include the Gallery Store 724 Broadway (233-9100); Spectrum Gallery, 744 G Street (232-9743); the Studio, 2400 Kettner Boulevard (238-1139); Multicultural Arts Gallery, 425 Multicultural Arts Gallery, 425
Marker Street (235-8092); the
San Diego Repertory Theatre's
new Lyceum Theatre, 79 Horton
Plaza (235-8025); the Downtowr
Information Center, 119 West F
Street (696-5215); and the
Tarbox Gallery in the McClintock Building, 1202 Kettner Boulevard (234-5020). — Dinah McNichols

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Theater listings are compiled by Jeff Smith: commentary is by Jorathan Sawlle and Jeff Smith. information is accurate according to material gueen is, but it is always wise to phone the theater for any last-minute changes and to inquire about licket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box offer. ALICE IN WONDERLAND

ALICE IN WONDERLAND
For the fourth show of its thirtyeighth season, the San Diego
Junior Theatire presents a music
version of the popular story by
Lewis Carroll. In this interpretatio
directed by Heis Martin, Alice
travels not only down the rabbit
hole but also into the future. (Sir
Casa Del Prado Theatre (off Park
Baulsward no Villiago Pleas)
Baulsward no Villiago Pleas Ball

BELL, BOOK, AND CANDLE

THE BEST OF ENEMIES

The Coronado Playhouse presents the world première of a new play by Timothy Garner Ash, based on Henrik Ibsen's classic An Enemy of the Prople. The play, reset in an Eastern seacoast town, is being presented by New Works Theatre in association with the Playhouse. Tim Reilly directs the production.

Stores oth strangery coalesac. In the tables on her assailant and returns the tables on her assailant and returns to the tables on her assailant and returns to the tables on her assailant and returns similar union, this time between television and terrorism. Jesaica Lyons, for ten years a weekend television enchorwomen, has the machinity cliphts to the "saron" of the machinity cliphts to the "saron" of the on anchorwoman, has the we rights to the "story" of the is Guard, one of whose ers just car-bombed hirrself enty-eight others to death in ington, D.C. parking lot. She members just can bombed hirvelf and temperated intern to death individual can be and temperated indens to death in can be as come to interview Victor, as bas come to interview Victor, as the victory need to inflamed with moral saed to see the hypocry business of the victory o

ran the come to the Cut uccess
Company, where he playwright and
director Daniel Sulfium have been
working on it but the last year. He
and common the common the common the
and combined with the technical
resources of the Cold Globe, both
how been melded into a first rate
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resources of the Cold Globe, both
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conclient preferrances. Mark
Jenkins makes a major contribution
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character both the fashessess
and bed Derling, piring the
character both the fashessess
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resources of the Mastrosimone's conculsion may strain things higraphically, but overall the play is timely, thought prooxing housele whitening, and definitely worth seeing, (Sm.) Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, through May 4" Tuesday Arts, through May 4" Tuesday through Safurday at 800 pm. Sunday at 700 pm. Matinee Saturday and Sunday at 200 pm.

Saturday and Standay at 20th prin.

CATSPAN

The Pine Hills Players of Julian are
Huspatian players of Julian are
Huspatian players that the Huspatian
Huspatian players that there Orkery
(and translated by Clara Grygory).
The play is at in Budgeset, during
states, Erri and Olas, who can no
longer remember that past and
memories of their childhood. Scott
Kitewy directs the production.

Greene, Marts Joline Egry, Size
Anchoec, Gay Ridgatric, and Julian

Greene, Marts Joline Egry, Size
Anchoec, Gay Ridgatric, and Julian
stated or rids will precode the
stead or rids will precode the
ste

CLARA/CLARISSE The MiraCosta/Palori

VANYA WORKS

'An engaging production.'

-Welton Jones, S.D. Union

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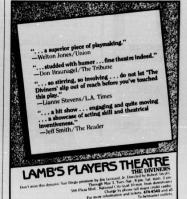
association presents an original musical by Occasion tersiders to Donna Fullet. Joe Saway directs the production, switched by Carol the production, switched by Carol Medical States of the large cast include Lina Moopea, and Mars Smith. Members of the large cast include Lina Control Country of the States of the Lind Country of the Lind Country of the Moopea States of the Lind Country of the Moopea States of the Lind Country of the Moopea States of the Lind English Country of the Moopea States of the Lind English Lind Eng

READER'S GUIDE TO-THE THEATER

Sunday at 200 pm.
THE CURROUS SAMOE
After thirty-eight years, the Alpha
Omega Players are closing their
Omega Players are closing to the closing their
Omega Players are closing arrangith of
early closing their closing their
Omega Players are closing their
Omega Players are closing their
Omega Players are closing their
Omega Players, through
May 26; Friddy and Saturday at
600 pm.

HE DIVINERS
This is easily the best production the Lambs Players Theatre has roomed since its legendary The Lectoral Art. is rengaling and ultimately quite moving, and the production is a shoucked of acting the production is a shoucked of acting the production is a shoucked of acting the production of the production is a shoucked of acting the production of the producti

faith — or lack thereof), its depiction of rural life is on the mark, and the say it unfolds the mark, and the say it unfolds the buddy is quite good. And the Lamb's Pilgers' Theath has latent from these. This severely minimal celebrates the resources of the celebrates the resources of the sepaced lighting fatures. There a simust so props, the actor minimal production— imaginately directed by Robert Smyth. — make the invisible visible and builds a series.



Theater Directoru

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

CIVIC THEATRE 202 C Street, downlo

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

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FIESTA DINNER THEATRE 9665 Campo Road. Spring Val 697,8977

ASLAMP QUARTER THEATRE GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre

IMPERIAL BEACH PLAYERS

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty fourth Street. San Diego 583-3300 x36 LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD

LA JOLLA STAGE COMPANY

LAMB'S PLAYERS THEATRE LAMPLIGHTERS COMMUNITY THEATRE

LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER

295-9654

MIRACOSTA COLLEGE

Little Theater
One Barrand Drive, Oceanside
757-2121 x236

MISSION PLAYHOUSE
Manna Village
1936 Quivira Way, San Diego
226-0518

NORTH COAST REPERTORY THEATRE Lumas Santa Fe Plaza Lomas Santa Fe Road, Solana Beach 481-1055

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road Lakeside 448-5673 SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School NORTH COUNTY COMMUNITY THEATRE

Auditorium 9230 Gold Coast Drive, Mira Me 566-7300 x216 . Vista Way, Vista SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Di 423 0082 OLD GLOBE THEATRE SOUTH COAST REPERTORY THEATRE

ONSTAGE PRODUCTIONS COMMUNITY THEATRE Park Village Theatre. Suite B 9 Park Plaza at the Village, 310 1 Chula Vista, 421 1446 SOUTHWESTERN COLLEGE PALOMAR COLLEGE Palornar College Theatre STARLIGHT Startight Bowl, Baltipa Pa 232-3049 or 234 STAR

PATIO PLAYHOUSE THE SUSHIGALLERY THE THEATRE IN OLD TOWN

PINE HILLS LODGE POINT LOMA COLLEGE Saformon Theatre

Satomon Theatre 3900 Lomaland Drive. Point Loma 222-6474 x248 SAN DIEGO ACTORS THEATRE

SAN DIEGO CITY COLLEGE THE ATER

SAN DIEGO GILBERT & SULLIVAN COMPANY SAN DIEGO JUNIOR THEATRE

UNITED STATES INTERNATIONAL UNIVERSITY UNIVERSITY OF CALIFORNIA SAN DIEGO OCSD Theater Studio Theater Mandell Weiss Center for the Performing Arts

SAN DIEGO REPERTORY THEATRI 1620 Sixth Avenue, downtown 235-8025

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

UNIVERSITY OF SAN DIEGO

14 APRIL 24 1986

READER'S GUIDE TO THE THEATER

well as two first-rate, and risk-ing, efforts by David Heath and increasingly amazing Phil Card, Showers and Buddy, And David

I halves significan userge-particular a sturning rainstorm effect done with thin reeds of light and smoke — ranks among his finest (and therefore among the finest (and therefore among the Lamb's Players Theatre has a hit show as appealing to the eye as it is to the heart (Sim) Lamb's Players Theatre, through

Translations

LAST WEEKEND riday & Saturday April 25 & 26 8 pm

"TOP GIRLS"

By Caryl Churchill

TWO FOR ONE

226-0518 1936 Quivira Way Marina Village

North Coast Repertory Theatre

by Brian Friel Lyrical, romantic, spell-binding



HEAVEN CAN WAIT
The Firsta Dinner Theatre is staging the popular feature, comed by feary Segal, about a young period of the popular feature, comed by feary Segal, about a young pearly gates before this time and who attempts to get back into Ille. Frank Wayer direct the production. The production of the case of the case could be compared to the compared to the case of the case could be compared to the case of the case could be compared to the case of the case

THE LATE CHRISTOPHER BEAN The Coronado Phylosuse presents the cornect, by Sydney Howard about a family cought up in the about a family cought up in the works of an illnerent artist the works of an illnerent artist the periescent of an illnerent artist the periescent of the cought o In many ways the Gaslamp Quarter Theatre is offering a fine production of Donald Driver's funny domestic comedy (which takes place in rural Oregon), it has all the usual hallmarks of a Gaslamp show. Robert Earl's set is rusticity personilled. Matthew Cubitto's laughs and some homespun wisdom, but it misses the strength of orient script — a persistent streak of manie that delights in diarupting normaley in the town of Waymick. The threat of complete chaos swifts around the edges of this cornedy, and yet the Gaslamp's version is edgeless, coay, and loo flat too often. This style does have a virtue. It guarantees that the

THE LATE CHRISTOPHER BEAN

behavior and the basic struggle of humankind against its violent self: Using text and visual images created by the performers, the work portrays less "mach like a painting production, which is the first version of what will become a larger work, are Morrison, Angela Ashley, Larry Baza, Jenniller Cooper, and Anthory Richlus, (Sm.)
Satul, Strough, April 27: Thunday, Satul, Strough, April 26: Despite of Saturday, April 26: at 800 pm. characters will remain liabilities not leaguishate or pal polin crary, Dut because it tempers their more interestly let encounters. The any temperature of the conselly selected from the conselly selected from manula to depression. And in the end, because Hagen and his wife deaths — pupped polin polinic production of the conselled from the production of the polinic production of t

Seturday, April 20) at 8:00 pm.
LECHARDO THE FLORENTINE
Sebastian's West Dinner Playhouse
to offering the normatic comedy, by
George Tables, about Louvisto de
Vinici Concocts a potto, drinne it,
and auddenly he's in the Teenstein
Concocts as potto, drinne it,
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Concocts as potto, drinne it,
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Concocts and the Concoct of the
production, which is directed by
Vinici Pervilli. Cast members are
formed to the production, which is directed by
Vinici Pervilli. Cast members are
Navarre Perry, Kary Lymn Villi. and
Denise Granger Cast members are
Navarre Perry, Kary Lymn Villi. and
Denise Granger Cast members are
6:30 pm. curtain at 8:00 pm.
curtain at 8:00 pm.
curtain at 8:00 pm.
curtain at 8:00 pm.
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France Ross direct the production
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READER'S GUIDE

PVT. WARS and LOTRE STAR.

The Marquis Public Theatre is presenting a double bill of one-ext plays by James McLum, both of other start of the start

PUMP BOYS AND DINETTES PUMP BOYS AND DINETTES
This modest country music revue
reay not rank with the layerdary
that modest country music revue
reay not rank with the layerdary
Theatries past, but it's a winner. The
show pays tribute to two American
station, and it sings of the slow pace
of life on Highway 57, between
Symma and Proj Level, South
station, and it sings of the slow pace
of life on Highway 57, between
Symma and Proj Level, South
the six person cast effectively
combines prolessional polish with
genuline spontaneity for a nearly
which range from country to flewless production. And the songs - which range from country to - which range from country to thythm and blues, all under the aegis of easy listening — glide by with few real show-stoppers but with nary a clunder in the lot. Highlights include "The Best Man," by a graceful, energetic Deborah Van Valkenburgh; "Be Good or Be Chowe." an untermoo ultimstum Mark Rust. And Mark Bringleson, who can play any kind of plans y went, is the show's actual — and unlikely — star. He is beld and wears horn-rimmed glasses, so Robert Redford he aint. But then Redford would probably enry the way Bringleson sings Tarmer Tan' and The hight Dolly Parton Was Almost Mine; two of the evening's most memorable moments.

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109 CIBLS
The Mission Plephouse respons is doors—in a new studio theser—with Corp Churchilli's Vericos conneyl dood Martine, A London-Horizon Conneyl dood Martine, A London-Horizon Control of the Contro TRANSLATIONS
The North Coast Repertor presents the San Diego progress of the San Diego presents in 1833, the play from the sance of a young Engli and a Gaelic speaking wo they "translate" their culture.

"RAP MASTER RONNIE

AND IT'S

AS FUNNY

AS EVER."

Smith - Reader

Juanda Mamhally are precisally individually are precisally individually and the property of th

RAP MASTER RONNIE is back at the Repl And it's as funny as ever. Garry Trudeau and Elizabeth Swados's musical cornedy

where there should be comedy or too much farce where there should be serious revelation of character and theme. The culting is certainly the most striking element, for those who know and care for Chekhov's masterly script. Atmosphere, poetry, suggestiveness, Russia, the lessurely hythmis Chekhov uses to mirror the random, directionless, pathetic comic lile of his perevolutionary



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READER'S GUIDE TO THE MUSIC SCENE

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

I don't care what anybody says
— the "art-rock" of the early- to
mid-Seventies did not die by is
own hand. To me fand to many
like mels, ach groups as Yes,
Emerson, Lake, and Palmer
represented the flower of a rock
music that had been mandated
by the Beatles 'Syf. Pupper
alabum to seek new and larger
forms of expression. Sure. the
music of these hands was
grandinose, ambitiously
grandino commonplace denunciations made me laugh — what could be more pretentious than a writer with little or no musical



education or practical experience offhandedly prescribing creative guidelines for the most accomplished of contemporary music's visionaries? When art-rock's standard-bearers faded from when it wasn't because—as view, it wasn't because - as their detractors would have you believe — they were musical dinosaurs doomed to extinction. It was instead in large part because, like dinosaurs, these artists were done in by much smaller musical creatures who preyed on their unhatched offspring and killed off the

Like other original artists, the art-rockers spawned their share of imitations — bands that could replicate the sound, but never the quality, of their models. It was these warnabe's — Triumvirat, Symphonic Slam, Ethos, Starcastle — wifo scuttled the art-rock flagship by

phaswing at its substitution in the phaswing at its substitution and a keyboard setup only slightly less massive and shape of beatable instrument and reterred to himself as a substitution of the Strategic Air Command; the drummer who surrounded himself with the phaswing and reterred to himself as a substitution of the phaswing and reterred to himself as a strategic with a substitution of the phaswing and reterred to himself as a strategic and reterred to himself as a strategic and the phaswing and t



(continued on page 20)

KIFM98





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| Bruce Cameron | Bill Shreeve Quartet | Ella Ruth Piggee | Peter Sprague | 16 9:00 17 9:00 18 8:00 Les McCann Tickets at Ticketmaster | | |
| Bruce Cameron | Bill Shreeve Quartet | 21 9:00 Ella Ruth Piggee | Peter Sprague | Cre | John John Jicketmaster | North Coast Jazz Society |
| Bruce Cameron | Ella Ruth Piggee | 28 Information not available at press time | Peter Sprague | Ha | 31 9:00 Idie Irris | |

Restaurant information 942-1108



BELLA VIA 2591 Highway 101
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ued from page 18) pretended to be as good as that which it mimicked and was thus truly pretentious — these imitators dealt a death blow to the genre by creating the impression that all art-rock sounded alike. Whether one mourns art-rock's demise or dances on its grave, one thing is certain: both its originators and its carpetbaggers have disappeared for good. Or so I thought:

thought.
Imagine my surprise when recently I heard a band called

Marillion. Warned by a colleague that the British band sounds like watered-down early Genesis, I nevertheless was Genesis. I nevertheless was flabbergasted at the precision and apparent self-consciousness with which this group simulates the sound of that seminal artrock outfit. Pronted by a phricisthocalist who calls himself Fish and wito sounds exactly like Seventies. That ge Peter Gabriel, Marillion could be making a decent living as a clone band — one of those touring groups that keep alive.

packaged in artsy, airbrushed covers, and the music is characterized by epic, rambling minidramas in which Fish sing-speaks image-gorged lyrics in his Gabrielesque way. In concert Marillion incorporates enough the memory and music of deceased or inactive artists by playing their material note for note. But Marillion actually thinks of itself as an original thinks of itself as an original band making original music, and its members reportedly take umbrage with anyone who suggests they are even influenced by Genesis. Well, what do they expect? In England Marillion has released three Marillion incorporates enough stage lighting to rival the Nuremberg Rallies, enough fabricated fog for a John Carpenter film, and multilevel conceptual staging. Rick Wakeman-caped Mark Kelly mans a space station of keyboards; excellent drummer lan Mosley (formerly with ex-Marillion has released three albums (Script for a Jester's Tears, Fugazi, and Misplaced Childhood), which they refer to as a "trilogy." The albums are

Genesis guitarist Steve Hacketti is swallowed up by enough drum and percussion hardware to stock a store: and Fish uses creative constituting and body creative constituting and body constitution of the store of the store of the store of the store of the past were to resist the urge to compare Marillion to Genesis, it would only be to Genesis, it would only be to different of the art-took stalwarts listed in the first paragraph of all four of the art-took stalwarts listed in the first paragraph of

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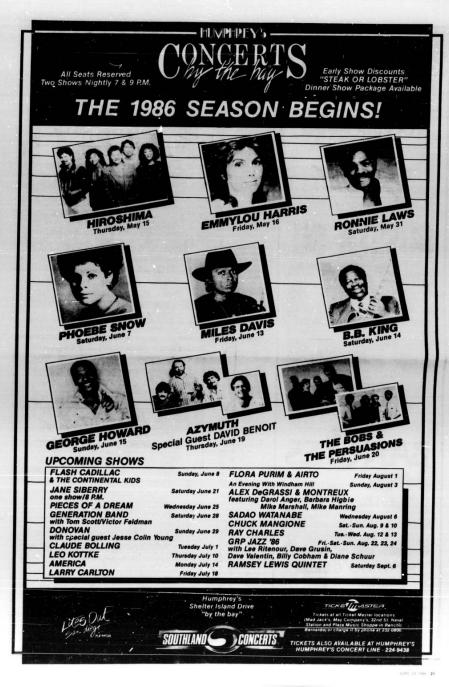
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Sponsored by /IS/SDSU this column.
Yet more amazing to me than

the hand's thinly disguised attempt to revive a music and a attempt to revie a music and a style of presentation thought long dead, is the fact that in Europe Marillion is a huge success! In England, where trendy hairstyles and clothing have as much or more to do
with a band's popularity than its
music, the latest Marillion
album debuted at number one
on the charts, and its sale of
more than a million and a more than a million and a quarter units was second only to Dire Straits' latest work. England's influential Sounds magazine named Marillion "Best Band" in both 1983 and 1984, and European rock fans made them the top touring act in 1985. I'll be dammed if I know what the hall is desired been what the heli is going on here.
It's as if art-rock had not finally expired in 1977 with the symbolic last gasp of Emerson, Lake, and Palmer's filmsy, belabored Works, Volumes 1 and 2 but had each held it.

belabored Horiek Holmes 1 and 2 but had only held its breath for a decade until it crould exhale this hot, stale air. As someone who was an unabashed fan of the best arturn and the stale of the start and the stale of the start and the start those standards. It is a sounger to a revoke, but arterock's to dark the standards and the standards are sta department: original department: original composition. The band is like a painter who sets out to create a masterpiece and instead ends up copying the Mona Lisa — even when they get the colors

even when they get the colors and shapes right. it's still no better than a forgery. This weekend Marillion will visit San Diego for the first time. The band is currently touring the States to support its recently released American debut weekel. The appropriately titled reteased American debut record. The appropriately titled Brief Encounter is a five-song sampler that includes three tracks recorded live three months ago in England, as well as two previously unreleased studio cuts. Brief Encounter. which is available only in the which is available only in the United States, represents Marillion's first attempt to pierce the American market, a feat that the band feels is essential to validate Marillion's success in Europe. I wish I could in good conscience wish them luck, but conscience wish them luck, but I simply have too many misgivings about this band and the implications of their real and potential success. Marillion will be at the California Theatre Sunday night. If you've never

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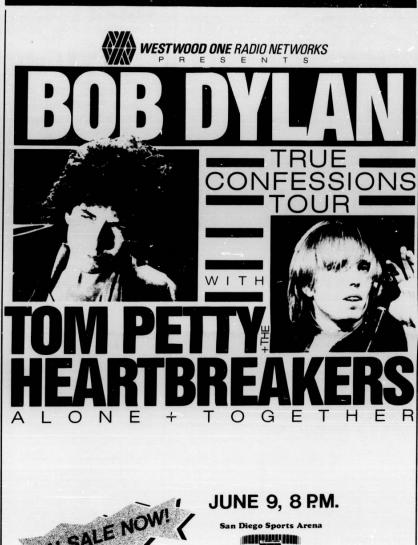
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Band lander canny poll picks in Austria Chemick in their first So. Col.
appearance, RICOMOS such Their ROCOSTERS, and PORRIDDEN PICKS.
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the carried in given the charts. Make Week sags, "The audience is in
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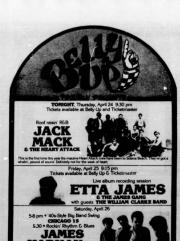


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inued from page 22) been exposed to art-rock, this concert could serve as a fair primer, but when you're ready for the real McCoy, check out for the real McCoy, check out Cenesis Vixreyr Cryme; Selling England by the Pound; The Lamb Lies Down on Broadway), Gentle Giant (The Power and the Glory, Free Hand, Nes (The Ves Album; Fragile; Close to the Edge), and Emerson, Lake, and Palmer (Tarkus; Trilogy; Brain Salad Sumorn).

Surgery).
In other concerts this week,
Jack Mack and the Heart
Attack return to the Belly Up
Tavern tonight, Thursday; while Tavern tonight, Thursday, while Arista recording artist Jernanien Stewart is at the After Dark Nightchub in Escondido, Friday's shows at SDSU's Open-Air Theate: and the great Etta James at the Belly Up Tavern. Saturday's shows bring Woleant Feames to SDSU's Open-Air Theate: Helen Reddy and Maureen Murphy to the San Diego Hotel Inter-Continental near Seaport Murphy to the San Diego Hotel Inter-Continent near Seaport Village; and Alphonso Johnson to Bella Via in Cardiff. An impossibly busy Sunday has Anthrax, D.R.I., Corrosion of Conformity, and Eminence at Willie Nelson at the Sports Arena to close the Pacific Indoor Rodeo; Ower of Power at the Bacchanal; former Byd Chris Hillman at the Belly Up Tavern (the earth him the last time he was there, and he and his nevest band sounded great); and a double bill, featuring with the Monroes at Mony Mony's.

Greg Kihn and the Monroes at Mony Monys.
Put on a pot of coffee because there's more. On Monday legendary jazz great Dizzy Gillespie visits the Bacchanal for two shows; on Tuesday the indefatigable Be Diddley and indefatigable Be Diddley and the same gilact has been at the same Bacchanal; while the same might. Pablo Moses plays the Belly Up Tavern. The week roars to a close on Wednesday with Stan Getz didnig two shows at the Altantis Restaurant in a continuation of the Marshall Thee're Band hitting the Bacchanal; and local jazz singer Ella Rath Pitgee playing SDSU's Monty's Den.

OREEMS.

Jack Mack and the Heart Attack: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jermaine Stewart: After Dark Nightclub, tonight, Thursday, 9:30 p.m., Midway and East Valley Parkway, Escondido. 741-4055.

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.

Special Children's Concert with Uncle Ruthie and Marcia Berman: Old Time Café, Saturday, April 26, noon and 2 p.m., 1464 North Highway 101, Leucadia.

Violent Femmes: SDSU's Open-Air Theatre, Saturday, April 26, 7 p.m., San Diego State University campus

Helen Reddy and Maureen Murphy: San Diego Hotel Inter-Continental, Saturday, April 26, 7:30 p.m. and 10 p.m. 333 West Harbor Drive. 232-0



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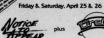
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In Lehr's Cabaret

Sunday night, April 27
NEW TALENT NIGHT
Vodka drinks \$1.25

TUESDAY & WEDNESDAY

Tuesday & Wednesday, April 29 & 30

ipso facto

Tuesday, April 29 NURSES' NIGHT

CAMPUS NIGHT Hospital employees admitted free \$1.25 Tequila Drinks \$1.25 Tequila Drinks \$1.25 texaberry Smoothies \$1.25 Peach Smoothi

2828 Camino del Rio South, Mission Valley 299-2828

Saturday, April 26, 9 p.m., 2591 North Highway 101, Cardiff. 942-1108.

Gene Perry's Afro Rumba: Pax Bar and Grill, Sunday, April 27,4-8 p.m., 1025 Prospect Street, La Jolla. 454-9711.

Anthrax, D.R.L., Corrosion of Conformity, and Eminence: Jackie Robinson YMCA. Sunday. April 27, 7 p.m., 151 Forty-Fifth Street. 254.0144.

Willie Nelson: Sports Arena. Sunday, April 27, 7:30 p.m. 232-0800.

Marillion: California Theatre, Sunday, April 27, 8 p.m., 1122 Fourth Avenue, downtown. 232-0800.

Tower of Power: Bacchanal, Sunday, April 27, call for time, 8022 Clairemont Mesa Boulevard. 560-8022.

Chris Hillman: Belly Up Tavern, Sunday, April 27, 9 p.m., 143 Souti Cedros Avenue, Solana Brach, 481-9022.

Elvis Excitement with Aaron Heart and Memphis Gold: Don's West, Sunday, April 27, call for time, 5286 Baltimore Drive, La Mesa. 462-0533.

Greg Kihn and the Monroes: Mo Mony's, Sunday, April 27, 9 p.m., 3595 Sports Arena Boulevard.

Dizzy Gillespie: Bacchanal, Monday, April 28, 7 p.m. and 10:30 p.m., 8022 Clairemont I Boulevard. 560-8022.

Phil Beeber: Horton Plaza, Palazzo level *3, Tuesday, April 29, noon-3 p.m.

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.

The Marshall Tucker Band: Bacchanal, Wednesday, April 30, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Ella Ruth Piggee: SDSU's Monty Den, Wednesday, April 30, 8 p.m., Aztec Center, San Diego State

Synesthesia: Club Cult/Whistle Stop, Wednesday, April 30, 10 p.m., 2236 Fern Street, Golden Hill. 284-2845.

The Byrds: Belly Up Tavern, Thursday, May 1, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Free Flight: Elario's, Thursday, May 1, through Sunday, May 4, call for times, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

The Ventures: SDSU's Backdoor, Friday, May 2, 9 p.m., Aztec Center, San Diego State University campus, 265-6562.

Freddie Hubbard: Bella Via. Friday, May 2, through Sunday, May 4, 9 p.m., 2591 North Highway 101, Cardiff. 942-1108.

Red Alert and Suspicion: Adams Avenue Theatre, Saturday, May 3, 8 p.m., 3325 Adams Avenue,

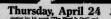
UK Subs, Dr. Know, First Offense, and Don't No: Jackie Robinson YMCA, Saturday, May 3, 8 p.m., 151 Forty-fifth Street.

May 3, 9 p.m., 1130 Buenos. 276-3993.

May 4, call for time, 8022 Clairemont Mesa Boulevard. 560-8022. AFTER DARK NIGHTCLUB* ARISTA

JERMAINE STEWART

TONIGHT



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CALIFORNIA THEATRE ALL TICKETS \$13.50 RESERVED
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A PACIFICONCERTS PRESENTATION





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FIRST **EFFORT**

Every Monday — Ladies' Night. Free carnations for every lady! Every Tuesday — '50s night. '50s attire and music!

6333 Mission Gorge Road · 280-9944

Riot, Red Alert, and Suspicion: Bacchanal, Monday. May 5, 8 p.m. 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022.

Hüsker Dü and Phranc: SDSU's Backdoor, Tuesday, May 6, 8 p.m.. Aztec Center, San Diego State University campus. 265-6562. "Jazz Live," featuring the Mesa College Concert Jazz Band and Combo: San Diego City College Theatre, Tuesday, May 13, 8 p.m., Fourteenth Avenue and C Street, downtown, 230-2481.

Joe Williams: Atlantis Restaurant, Thursday, May 8, 7:30 p.m. and 10 p.m., 2595 Ingraham, Mission Bay. 232-0800. Hiroshima: Humphreys, Thursday May 15, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 224-9438 or 232-0800.

Judas Priest: Sports Arena. Saturday, May 10, 8 p.m. 232-0800

Carmen McRae: Atlantis Restaurant, Thursday, May 15, 7:30 p.m. and 10 p.m., 2595 Ingraham, Mission Bay. 23∠-0800. English Dogs, Diatribe, and Solucion Mortal: Jackie Robinson YMCA, Saturday, May 10, 8 p.m., 151 Forty-fifth Street. Emmylou Harris: Humphrey's, Friday, May 16, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 224-9438 or 232-0800.

The Pat Travers Band: Bacchanal. Monday and Tuesday, May 12 and 13, call for times, 8022 Clairemont

Frankie Laine: First United

McCoy Tyner: Sherwood Auditorium, Friday, May 16. 7:30 p.m. and 10 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-1404.

Madness and the Pandoras: UCSD Gym. Saturday, May 17, 8 p.m., UCSD campus, La Jolla.

Methodist Church Auditorium, Friday, May 16, 7:30 p.m., 2111 Camino del Rio South, Mission Valley, 297-3260 or 753-1036.

Mike Carson: Elario's, Saturday, May 17, call for time, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Charlie Sexton: Humphrey's, Friday, May 30, 8 p.m., 2303 Shelter Island Drive, 224-9438 or 232-0800. The Bangles and the Hoodoo Gurus: SDSU's Montezuma Hall. Sunday, May 18. 8 p.m., Aztec Center, San Diego State University campus. 265-6947.

The March Violets, Kommunity FK, and Synesthesia: North Park Lion's Club, Friday, May 30, 8 p.m., 3927 Utah Street. 565-9947. The Belair Boys and the

Leo Kottke: Humphrey's, Monday May 19, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 224-9438 or 232-0800.

Black Flag, Painted Willie, and Gone: Jackie Robinson YMCA, Friday, May 23, 9 p.m., 151 Fortu-6th Street

CLUBS The Jerry Garcia Electric Band: California Theatre, Friday, May 23, 8 p.m., 1122 Fourth Avenue (at C Street), downtown. 232-0800.

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

Ronnie Laws: Humphre's. Saturday, May 31, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 224-9438 or 232-0800.

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: The Nashville Express, Fifties and Sixties rock and country rock, Friday and Saturday.

Bella Via Restaurant, 2591 Highway 101, Cardiff. 942-1108: Ella Ruth Piggee, jazz and blues.



BILL SHREEVE QUINTET LETO BACK JAZZ



Hanalei Hotel 2270 Hotel Circle North Mission Valley • 297-1101

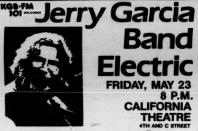


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VIOLENT WILLIE KENNY JUDAS BILLY
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April 20 April 27 May 13 May 10 June 28

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SOCKER PLAYOFFS * WRESTLING



TOUR THE PER

IN CONCERT AT THE

BACCHANAL MARSHALL TUCKER

APRIL 30

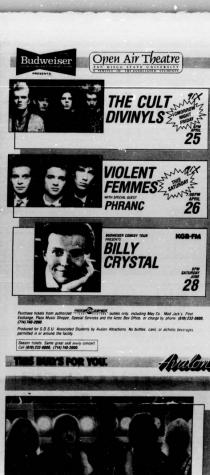
TWO SHOWS 8 P.M. & 10:30 P.M.

PAT TRAVERS

MAY 12 9 P.M.









TURBO-FUEL FOR LIFE TOUR JUDAS PRIEST RAVEN SATURDAY SAN DIEGO SPORTS ARENA

Trickets available at Trickets available at World Travel Centers, all arena ticket outlets and the Sports Arena ticket office. To charge by phone call (619) 232-0800.



Thursday: Peter Sprague, jazz. Friday: Alphonso Johnson, jazz. Saturiay: Moroa, jazz, Sunday and Monday: Fattburger, jazz, Tuesday and Wednesday.

Cedros Avenue: Solana Beach, 481-9022: Jack Mack and the Heart Attack, rock and rhythm and blues, Thursday: Etta James and the James Gang, blues and rhythm and blues, and the William Clarke Band, blues and rhythm frythm and blues, and twilliam. Clarke Band, blues and rhythm Clarke Band, blues and rhythm and blues and twicking blues and blues and wheth and blues and wheth and blues and wheth and blues, Saturday; the Christ Hilliam Band, country rock, and Herb Peterson and the Desert Rose Band, country rock, and Herb Peterson and the Desert Rose Band, country rock, Sunday, the Jacks, rock, and Smile, rock, Wedbeady, afternoon concerts: The Chicago Six, Discland Jauz, 2-509 g.m., Friday, the Chicago Fifteen, high band conditions of the Chicago Band, viriangia issue and swing, 6-8-30 p.m., Wednesday, 6-8-30 p.m., Wednesday

The Trojan Horse

6179 University (College & University) 582-1070

Thursday - Saturday, April 24, 25, 26, & May 1, 2, 3

BLITZ = Q 3 BROS. ® V

ACES WILD

OPEN POOL TO RNAMENT TUESDAY NIGHTS

Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Holly Burke and Patrick Berrogain, jazz, 8 p.m., Friday, Slow Freight with Hal Maynard, folk and blues, Saturday.

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

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

El Coco Loco, 3296 Mission Avenue, Oceanside. 757-7757: Live Afro-Cuban and Latin music on two separate dance floors, Friday through Sunday, call club for

El Comal, 12845 Poway Road, Poway. 486-1010: Tony Carmen, contemporary, Wednesday through Saturday.

The Agents, rock, Wednesday through Saturday.

The Flying Bridge, 1103 North Hill Street, Oceanside. 722-1904: Gil and Linda, contemporary. Tuesday through Saturday.

Hank Fogerty's, 245 West El Norte, Escondido. 743-9141: Dan Livingston, country, rhythm and blues, and contemporary, Friday

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Star Winds, contemporary, Friday and

the Paradise Street Bond, Irish music, Sunday.

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.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Tony Irvine, contemporary, Thursday; Chuck Showalter, contemporary, Friday and Saturday.

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, Excondido, 747-8282: Los Walkers, Latin music, Friday and Saturday, Afro, Latin music, Sunday, the Mariachi La Tapatia performs Friday through Sunday begining at 7 p.m.

featuring Elliot Lawrence, jazz, Thursday through Saturday.

Lu's, 1963 East Valley Parkway. Escondido. 746-7038: Red

Mira Mar, 815 North Hill Street Oceanside. 439-6711: The Road Runners, vintage rock, Thursday through Saturday.

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

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Bill Brackett, comedy and music, Wednesday through Saturday

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Casablanca with Judy Ames, contemporary Top 40, Thursday through Saturday.



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ormer lead singer of The Dramatics
8 pm-midnight • Dancing 12:00-1:30 an

Thursday night RECGAE NIGHT
The biggest reggae crowd
in San Diego featuring
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FRIDAY HAPPY HOUR Drink special, complimentary hors d'oeuvres No cover for Happy Hour between 5:30 and 7:30 pm

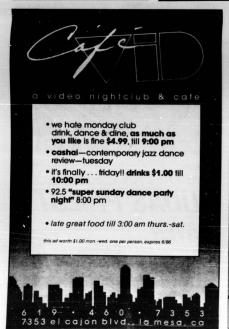
BOGEY'S

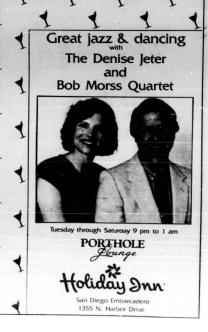
5353 Mission Center Road - 297-836





GABRIEL'S





The Normandy, 215 North Hill Street, Oceanside, 722-4721: Freewill, rock, Thursday: Messenger, rock, Friday through Tuesday; live rock, Wednesday, c. Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193; North

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Private Domain, rock, Thursday through Saturday, the Thompson Brothers, rock, Sunday; Ella Ruth Piggee, jazz and blues, Monday and Tuesday; Notice to Appear, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia 436-4030; Magdie Wirdst and Pum Camm, contemporary folk music and originals, 7:30 p.m., Thursday, the United States of the Campaign of the United States of the Campaign of the Campaign of the Campaign of the Campaign that the Campaign of the Campaign of the States of the Campaign of the Campaign of the States of the Campaign of the Campaign of the Priends, Jan. 7 and 9 p.m.

Saturday; the Louisiana Cajun Trio, Cajun music, 7 p.m., Sunday; Old Time Hoot Night, Tuesday; Paul Geremia, blues guitarist, 7:30 p.m., Wednesday, Sunday Brunch Concert: Catherine Espinoza,

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad. 438-0880: The Elements, Tuesday through Saturday; Delene, contemporary and jazz, 6-8 p.m., Monday through Friday.

Pomerado Club, 12237 Pomerado Road, Poway. 748-1135: The Savery Brothers, country, Wednesday through Saturday.

Raiph and Eddie's, 390 Grand Avenue, Carisbad, 729-2989: Jac "Memphis" Tennison, rock, and guests Danny and the Dogs, rock, Friday and Saturday

Red Bird Tavern, 13950 Poway

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: The Rhythm Method, rock, Thursday through Saturday: Strider, rock, Sunday through Wednesday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescendos, band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

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

That Pissa Place, 2622 El Camino Real, Carlsbad. 434-3171: Live bluegrassicountry music, Saturday, call club for information.

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1772: Mr. Nice Guy, Jazz, Thursday; the Chicago Fifteen, big

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach. 481-0727: Freefall, jazz, Friday and Saturday: Dan Libertino, classical guitar, Sunday

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook 728-1938: The Hot Shot with Ron Bell, country, Wednesday

Tuesday through Saturday; John Kendrick and Company, country Monday and Tuesday; clogging lessons, Monday and Tuesday; country and western dance lesso Wednesday and Thursday.

Beaches

Atlantis, 2595 Ingaham Street, Mission Bay. 226-3888: The Jets featuring Kenny Morrill, vintage rock, Tuesday through Saturday; Stan Getz, jazz, 730 and 10 p.m., Sunday. Pathunger jazz. Morrillo

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

MIKISAN

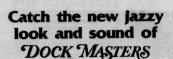




hursday through Sunday, 8:00 pm-5:00 am CRASH

IKE'S Mdisco Hoof Thursday alght faz: April 24
CORAL THUET
and STEVE O'CONNOR
Pritay 8 Sabrata, April 25 & 25
BIRDIE CARTER QUARTET CLARENCE BELL

24 Fifth Ave. • Hillcrest (south of Laur Dinner 235-6144 • Music 232-1773 Free Parking





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The hottest new name in jazz! Tuesday -- Saturday, 9 pm-1 am



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SUNDAY & MONDAY NIGHTS

Slip into Spring with Lei'd Back Jazz in the Islands Lounge at the Hanalei Hotel. Here, you'll discover an evening of contemporary, mellow jazz, inviting Polynesian surroundings, and exotic food and libation.

And, as always, there is no cover charge in the Islands, and the Hanalei has ample free parking.

Join us Sundays and Mondays as we bring you some of

ATLAS HOTELS

nahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-055!: The Clue, rock, Tuesday through Saturday; Cheatham's Jazz Quartet, Jazz, Sunday. Piano bar: Marsha Griffith, Tuesday through Saturday; Bob MacLeod, Sunday and Monday. Phil Beeber plass and Monday. Phil Beeber plays

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Aces Wild, rock, Friday and Saturday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campland), Pacific Beach. 272-8239: Richard Slayter, classical guitar, Sunday brunch.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170; Barrier and Orr mirth and music, Thursday through Saburday, Star Party, recorded music and idea audience paraicipation presentation, Sunday through Tuesday; the Hypnotis Revue with Manhall Sylver, hypnotist, 8:30 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivera Way, Quivera Basin. 223-8061: The Hypnotic Revue with hypnotist Marshall Sylver, 9 and 11 p.m., Thursday; recorded music, Friday and Saturday; the Fame Connection, audience participation Connection, audience participation recorded music sing-along presentation, Sunday through Tuesday; Original Oldies Show of recorded oldies with D.J. Mason Lewis, Wednesday.

Catamaran Horel, 3999 Mission Boulevard, Mission Beach. 488-1081: Mark Meadows with Pacific Highway, Jazz, Thursday; Crossfire (with ex-Moby Grape player Bob Mosley and ex-Canned Heat player Joel Scott Hill), wintage rock, Friday through Huseday, the Bruce Cameron Paceanble, but Middingdow.

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

Fave Quartet, jazz, Wednesday Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: The Beat Club, rock, Thursday through Saturday; Messenger, rock, Sunday through Tuesday. Serious Guise, rock, Wednesday.

Halcon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Four Eyes, rock, Thursday through Saturday, the Heaters, rock, Sunday and Monday, the Siera Brothers, rock, Tuesday and Weidnesday; the Siers Brothers and RV and the Shadows are featured in the original music showcase from 6-9 p.m., Tuesday

Hyatt Islandia Hotel, 1441 Quivera Basin Road, Mission Bay. 224-1234: Southwind, jazz and contemporary, Tuesday through Elario's, 7955 La Jolla Shores Drive, La Jolla 459-0541: Papa John Creach, electric violin jazz, Thursday through Sunday; Joe Azarello and Kirk Clague, jazz, Monday and Tuesday.

Jazz Mine Records, 737 Pearl Street, La Jolia. 454-9832: The Bobby Gordon Quintet, jazz, 7 and 8:30 p.m., Monday.

contemporary, Wednesday throu Saturday; Triple Play, contemporary, Sunday through Tuesday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Reflectors, rock, Tuesday through Saturday, Circle rock, Sunday and Monday; the Blonde Bruce Band featuring saxophonist Johnny Viau plays boogle, blues, and rhythm and blues, from 4-7 p.m., Sunday.

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla. 453-5500: Piano Bar: Kristi Rickert, 6-11 p.m., Monday: Shari

Marie, 6-11 p.m., Tuesday through Saturday.

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

Le Sainte Maxine, 1250 Prospet 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: Some Girls, rock, Thursday and Friday; live music, Saturday and Sunday, call club for information

McP*s, 1107 Orange Avenue. Coronado. 435-5280: The West Coast Band, rock, Wednesday and Thursday; Iive music on all other nights except Sunday, call club for information.

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Recorded muric with Dean

Atkinson, Friday and Saturday. Piano bar: Randy Beecher, Sunday through Thursday.

Mission Beach Club, 3748 Boulevard, Mission Beach. 272-8676: Live music, Friday and Saturday, call club for information.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596 Automatics, Thursday through Saturday: The Greg Kihn Band, rock, and the Monroes, rock, Sunday; Millennium, rock, Monday; Crystal, rock, Tuesday

Mulvaney's, 1031 Orange Avenue Coronado. 435-4660: Live music, Friday and Saturday, call club for

information; Bing Cosey hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach.
270-7322: Fattburger, Jazz.
Thursday through Saturday: Ella
Ruth Piggre, Jazz and blues, Jazz.
Sunday: Notice to Appear, rock,
Monday and Tuesday: King Biscuit
Blues, blues and rhythm and blues,
Wednesday.

Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park. 223-2335: The Siers Brothers, rock, Thursday through Saturday, Circles, rock, Wednesday.

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

Goot, jazz piano, Tuesday through Saturday; Gene Perry's Afro-Rumba plays sensuous Latin jazz-salsa rhythms, 4-8 p.m., Sunday.

Rocky's Balboa, 4626 Albuquerque (at the intersection of Carnet Avenue and Mission Bay Drive), Pacific Beach. 270-6550: The Rick Wells Band, vintage rock, Thursday through Saturday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886: Rockola, Beatles music, oldies, and contemporary rock, Tuesday through Saturday. Forecast, jazz and rhythm and blues, Sunday and Monday.

Road, Marina Village, 223-2234 Floyd Gaines, contemporary, Thursday through Saturday.

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

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

Steamer's, 1165 Garnet Avenue, Pacific Beach. 274-2323: Jerry Melnick, piano variety, Monday

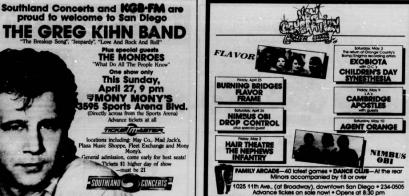
through Friday; New Shooz, jazz, Thursdy and Saturday; Ella Ruth Piggee, jazz and blues, Friday; Harvey and the 52nd Street Jive, jazz, 711 p.m., Sunday; the Paul Montesano Tropical Jazz Dou featuring Kevin Cornwall plays tropical jazz from 4-7 p.m., Sunday.

Texas Teahouse, 1979 Voltaire Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues, Thursday.

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

Vacation Village Hotel, Bay







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

San Diego Morth

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Bramble, country,

Bacchaual, 8022 Clairemont Press Boulevard, Kearny Mesa. 560-8022: Flyweil, rock, Thursday though Saturday: Tower of Power.

funk rock and rhythm and blues Sunday; Dizzy Gillespie, jazz, 7 and 10:30 p.m., Monday; Bo Diddley, rock, Tuesday. Carlos Murphy's, 3890 Twiggs. Old Town. 260-0305: Brian Stevens and Rob Huff.

Gournet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Sharon, singing with piano accompaniment and honoring accompaniment and honoring requests. Sunday through Thursday: Jeanelle Rock, pianist, performs Friday and Saturday. Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-1101: Bogart, contemporary, Tuesday through Saturday; the Bill Shreew Quintet, jazz, Sunday and Monday.

L.A., rock, Monday and Tuesday. Lehr's Greenbouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Notice to Appear, rock, Tursday through Saturday, with Circles, rock, Friday and Saturday, New Shoor, jazz, Sunday brunch, new Lalent inglith, Sunday evening, law of the Company of the Company of the processing of the Company of the Medicasky, Pathburger plays jazz during the Priday happy hour. kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2313: Plano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites; jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

Monk's, 10475 San Diego Missior Road, Mission Valley, 563-0060: The California Transfer, contemporary, Wednesday through Saturday; Heart and Soul,

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

Pavillion Lounge, T:wn and Country Hotel, 500 Hotel Circle North. 291-7131: Sound

Splrft, 1130 Buenos Avenue, Bay Park. 276-3993: Cass, rock, Force of Habit, rock, PS. Your Cat is Dead, rock, and Swen-Erik and the E Ticket Rollers, rock, Thursday;

Courtney, blues and rhythm and blues, the Forbidden Pigts, rock, and Ten Yarks, tock, Frinday, Erkn, rock, Benning Bridges, rock, and Fox Yarks, benning Bridges, rock, be Est, rock, Startney, Avant-garde industrial noise music and soft passley night as Jim Call and Conflort Control Video present Performances by Robert Turnan, James Call, and Peter ZO. Tenday, Stormy Summer, acoustic rock, Open Pite, rock, and Red October, rock, Mediesdey,

695-1461: Scat, rock, Thursday through Saturday; Greg Glover a Company, keyboards and wo als performing everything from standards to contemporary, Sund and Monday; the Jeds, contemporary, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Dusty Best, contemporary, Tiesday through Thursday: First Effort, contemporary, Friday and Saturday; Frank Dexter, contemporary, Sunday and Mindo

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 pm., Wednesd through Sunday; Gabriel's Grill: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing Wednesday through

Sunday, Dining Room: Norel, harpist, plays Thursday through Saturday evenings during dinner

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Jesse Davis, contemporary, Wednesday through Saturday: New Shooz, 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

Ella Ruth Piggee

New Shooz hursday & Saturday, April 24 & 26 & pnr-12 midnight, Saturday 9 pt

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

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 192-370: Richard Glick raptime guitar: Thursday and Sunday; David and Francesca Sangte and Friends, classical viola duets, Friday, Lorn Bell, jazz flute, Tuesday and Saturday; Bob Hart, classical piano, Wednesday.

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







CIRCLES Sunday & Monday

Sundays 4-7 pm

Tonight, April 24 & every Thursday 5-8 pm OUTDOOR BBQ
T-bone steak (cook your own), com-on-the-oob, baleed potato. A
Enjoy all of this on our outdoor deck.

FRIDAYS ARE DOLLAR DAZE

Any drink in the house \$1,00, 6-8 pm. Tacos & chips with salsa also a buck.

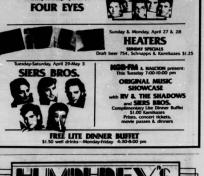
Regular menu also served.

Sundays 9 am-2 pm
ALL-YOU-CAN-EAT CHAMPAGNE BUFFET \$5.75



FOUR EYES









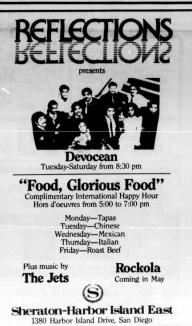


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Caravaggio's, 1119 Sixth Avenue, downtown, 232-2747: Jay Traylor, classical guitar, Thesday and Wednesday lunch hours.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Jonathan the Texas Flash.

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

Dookles, 4225 El Cajon Boulevard, East San Diego. 233-6581. Piano bar: Paul Gregg. Tuesday through Saturday: Patti Glenn, Sunday and Monday.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: Eddie Gold, show tune: and contemporary music on the piano. Thursday through Saturday: live music, Sunday and Monday, call club for information; Barbara Caster, contemporary, Tuesday and Medianeday.

Fat City/China Camp. 2137

Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, jazz, Wednesday through Saturday.

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

Holiday Inn/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. Plano Bar: Rick Rutti, Tuesday through Friday happy hours: Chris Curtis, Wednesday through Saturday ewings, Indoor stage: New Shoos, Jazz, Sunday and Monday.

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

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Ohl Ridge, comedy and music, Wednesday through Saturday, Tom Cunningham, contemporars, Sunday and Tuesday.

dolin Wind, 308 University

Avenue, Hillcrest. 297-3017: Coalition, jazz, Wednesday and Thursday; King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; Windows, jazz, Tuesday.

Mr. A's Restaurant, "250 Fifth Avenue, downtown. 239-1377: Peter Robberecht, pianist, Tuesday through Saturday.

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

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

SUNDAY **MEDIA**

WEDNESDAY

FOR B

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown. 234-2200: Mr. Nice Guy, jazz, Friday.

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: Sandee Hirsch and Fortune, Top 40 dance music, Thursday through Saturday.

Smedley's Saseball Inn, 502 Fifth Avenue, downtown, 233-8519: Eddie Preston, vintage pop, contemporary, and jazz, Thursday and Friday.

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

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



HAPPY HOURS EVERY MON.-SAT. 5-8 PM WELL DOUBLES \$1.50 DOMESTIC BEERS \$1.00 LARGE PITCHERS OF MILLER \$2.50

NIGHTLY SPECIALS

- 8 PM TO CLOSE —

THU.—95 KAZIS

FRI.—52 ICEO TEAS

SAT.—95 KAZIS

SIN.—95 MILLER DAPTES

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1

Our Place Pub at Mikisan's, 2424 Fifth Avenue, Hillcrest. 232-1773: Coral Thuet and Steve O'Connor, Jazz, Thursday, the Birdic Carter Quartet, Jazz, Friday and Saturday; Clarence Bell, Jazz, Sunday.

and Saturday

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village. 232-7581: Greg Glover, keyboardis and vocalist performing everything from standards to contemporary. Wednesday through Saturday.

Patrick's II, 428 F Street, downtown. 233-3077: Fro Brigham's Preservation Band, Dixieland jazz, early evening Thurnday: the Blonde Bruce Band, blues and rhythm and blues. Priday and Saturday, the Aubrey Pry Quinter featuring Fran Losiona, jazz. Tuesday and Wednesday.

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

Sheraton Harbor Island,
Reflections, 1380 Harbor Island
Drive, Harbor Island, 291-2900:
Dewoczan, Top 40 dance music,
Tuesday through Saturday, 164-6
featuring Kenny Morrill, vintage
nock, Friday happy hour.
Shepherds Restaurant: Vicki
McMaster, standards and pop from
the Thirties to the Eightles on the
harp, Wednesday through Sunday;
Gail Dietrischs, classical harp.
Tuesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, //owntown, 298-8066: The Pier Group, contemporary, Tuesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday



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PIGGEE

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BLUES

te prime rib dinner \$5.99, 4-11 pm



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ter Night \$7.99 • Margarkas \$1.50

through Saturday; Aces Wild, rock, Sunday and Wednesday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042: Brian Whitaker, contemporary rock and oldies, 7-11 p.m., Friday and Saturday.

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

U.S. Grant Hotel, 326 Broadway, downtown. 232-3121: Lobby: The Fred Benedetti Thio, cello, flute, and guitar chamber music, 4:30-8:30 p.m., Tuesday through

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Linda Chase and Roger Dempsey, flute and piano jazz, 8 p.m., Saturday.

Your Place, 4673 Thirtieth Street (at Adams Avenue), 284-8449:

Brian Whitaker, contemporary rock and oldies, 2-6 p.m., Sunday

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

East County

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

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Baines and Don Dunne, Irish music, Wednesday through Sunday.

The Bondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660 Dale Pearson, contemporary music on the piano, Tuesday through Saturday; Jim Moore, guitar variety, Sunday and Monday; Craig Jones, piano, 5 to 8 pm., Friday.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Coyote, country. Wednesday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Chain Reaction, contemporary, Wednesday through Saturday.

Cafe Vid., 753 Bl Cajon Boulevard, La Mesa. 460-7353: Mile and Dave from Chaos Productions spin platters Thursday: contemporary recorded dance music with Tom and Charlie. Friday and Saturday. Super Sunday dance night. 8 p.m. 2 as. Camb Reprofiled and Cadal. Camb Reprofiled and Cadal. University of the Communication of the Cadal. University of the Cadal.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757: Bolton/Dallas, rock, Wednesday through Saturday: the Star Party, recorded music and video

audience participation presentation, Sunday and Monday; 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, contemporary, Friday and Saturday.

Crown Room, North Second and Oaledale Avenue, El Cajon. 447-0456: Jerry Burchard, contemporary, Monday and Ruesday evenings.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444: Elton J.R. and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Starfire, Fifties and Sixties rock, Tuesday through Saturday, Elvis Excitement with Aaron Heart and Memphis Gold, Elvis Presley

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Big Sky, country, Thursday through Sunday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley. 463-4757: The Wanderers, vintage rock, Friday; Back Issue, vintage rock, Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Classics, nostalgio 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, count Friday and Saturday.

Entertainment MENU



surroundings, Tuesday - Saturday. Beginning at 8:30 p.m.

Pavillon Lounge



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WEDNESDAY EVENINGS favorite Country group Best performances each Wednesday win \$50 and a

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NIGHT IN THE LATIN QUARTER Free Latin dance lessons Instruction by Michael Kiehm Instruction by Michael Starlight Dance Studio 7:00-8:30 pm

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Be the lead singer of your fantasy. Who knows...you may be discovered and it's the perfec excuse to display your "hidden-talent!"

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Fantasy

Fashion



Crystal T's Emporium

500 HOTEL CIRCLE NORTH IN MISSION VALLEY ■ 291-7131

Legends, 2754 Aloine Boulevard Alpine. 445-5545: Craig Jones, sing-along favorites, ballads, jazz, and a bit of country, Friday themuth Sunday eministry

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Alibi, contemporary, Tuesday through Saturday: Joey and the Stingrays

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Friends, rock, Friday

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The Baia Strings, Top

40 dance music, Thursday through Saturday; Braq, contemporary, Sunday through Wednesday. Ole Wagon Wheel, 8646 Mission 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.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary. Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher

Mony Mony's

Sunday, April 27, 9:00 pm
THE MONROOES opening for
CREGE KIHN
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Thursday is
NIGHT OF WINE & FASHION
75¢ wine by the glass plus
THE FANTASY FASHION AUCTION

75¢ MARGARITAS & FREE COVER
Both from 7:00-8:00 pm

AUTOMATICS

Parkway, El Cajon. 448-4111: The Heroes, rock, Tuesday through Saturday: Friends, rock, Sunday and Monday: Hypnotist 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: Open jam session, Thursday and Sunday; Spread Eagle, rock, Priday; the Lemon Grow Surfabilly Review, oldies rock, Saturday; Tommy Ray, country, Monday and Wednesday; Cow Jazz, country swing, Tuesday.

Pizza Plus, 764 Jamacha Boulevard, El Cajon. 444-3300: The Cat-illacs, vintage rock,

Priday: the Hi-Beams, vintage rock, Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: Chad Hart, country, Priday and Saturday.

Straight-Ahead Sound, 7578 El Cajon Boulevard. 466-9997: Secret City, rock, and Plain Jane, rock, Friday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060; Crossfire, country rock, Friday and Saturday. Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Jam session, Thursday, musicians welcome; the Nomads, rock,

Our Happy Hours

Are!

Monday, April 28, 11:30 am LOTTERY LUNCHEON

CHANTILY LACE Attend our first ever lingerie & swimsuit fashion show-drawings every 15 minutes. Join the fun & enjoy the food!

HAPPY HOUR—ENORMOUS BUFFET Filled with COMPLIMENTARY gourmet hot and cold hors d'œuvres. Monday-Friday, 4:00-8:00 pm

PADRE GAMES ON WIDE SCREEN T.V.

TRY US FOR LUNCH & DINNER Full menu served from 11:30 am-10:00 pm

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Friday and Saturday.

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700: Secrets, pop jazz, Friday Crough Sunday

pazz, rinagi Linugip suneay China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robies, contemporary, Tuesday through Thursday: the Palm Trio, contemporary, Friday and Saturday: East Coast, contemporary, Sunday and Monday.

Gail Lee and Go for Broke, country, Thursday through Saturday: live country music, Sunday and Monday, call club for information; White Horse, countr Theodor and Wolgarday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-116 Crance, rock, Thursday through Saturday: Mirror, Sunday and Monday; Four Eyes, Tuesday and

Da Vinci's, 626 E Street, Chula Vista. 427-8880: The Family, Top 40 dance music, Thursday through Sunday: live music, Monday through Wednesday, call club for information; jam session, 2:30-7 p.m., Sunday.

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

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

The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Storm's Eye, Top 40 dance music, Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Los Lupes, Mexican cowboy music (norteño), Thursday; Celour, Latino music, Friday and Saturday Mosaico, salsa and Cumbia music, Sunday vening, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Str

Chula Vista. 426-2977: Live country music nightly, call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: The Cat-illacs, vintage rock, Thursday, the Two Tones, rock, Friday, Saturday, and Wednesday. The Bill Coleman Group, jazz, Sunday.

Rock & Roll

The Accessories: Cafe Vid Aces Wild: Beach Club, Trojan

Aces Wild Beach Club, Trojan
Horse
The Agents: Fireske Lounge
Automatics: Nowy Mony's
Back Issue: Hoppy Days
The Beat Club: Club Choice,
Visits Entertainment Center
The Belait Boys: Henry's, the
Mission InviSan Marcos
The Belaits Boys: Hony's, the
Hoston Boys: Navajo in
The Billis Brothers: Trojan H
Bolton/Dallas: Carlos
Manuhy/Visanson Center
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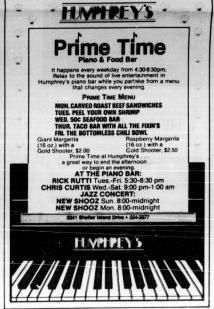


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Burning Bridges: Spirit The Cat-illacs: Pizza Plus, Old Circles: Lehr's Greenhous

The Classics: Horseshoe Time The Clue: Bahia Hotel The Clue: Batha Hotel
Crossfire (with ex-Moby Grape
player Bob Mosley and exCanned Heat player Joel
Scott Hill): Catamanan Hotel
Crystal: Whiskey Flats, Mony

Danny and the Dogs: Ralph and Bo Diddley: Bacchanal The Erge: Vista Entertainmen

Flavor: Spirit
Flyweil: Bacchanal
The Forbidden Pigs: Spirit
Force of Habit: Spirit
Four Eyes: Halcyon, Dance Machine France: Whiskey Flats Freewill: The Normandy Friends: Magnolia Mulcaney's. Park Place

Park Place
Rick Gazlay and His Voodoo
Barracudas: Tuba Man's No. 1
The James Harmon Band: Belly Up Taveni Aaron Heart and Memphis Gold: Don's West
The Heaters: Haleyon
The Heroes: Park Place
The Hi-Beams: Pizza Plus
The Chris Hillman Band: Belly

Spirit
The Jets featuring Kenny
Morrell: Atlantis, Sheraton
Harbor Island
Kamelot: Blue Bayou Lounge,

Mony's

La: La Hacienda Cantina

La: La Hacienda Cantina

Lazer Eyes: Whiskey Flats

The Lemon Grove Surfabilly

Review: Pelikan Pub

The Limit: Spirit

Jack Mack and the Heart

Attack: Belly Un Turent

Attack: Belly Up Tavern the Mar Dels: Belly Up Tavern felvis and the Megatones: Belly Up Tavern dessenger: Club Chalet, the

Normandy
Millennium: Mony Mony's
Mirror: Dance Machine
The Monroes: Mony Mony's
The Nashville Express: Barr.X
Dance Machine

The Nashville Express: Burn's Burn's House No Esit: Spirit The Nomads: Win Cody's Notice to Appear: Lehr's Greenhouse. Old Hed Mar and Pacific Beach Cale Open Fires Spirit The Outriders: Kelly's Pub Plain Janes: Straighe-Ahead Sound Private Domain: Old Del Mar

The Procrastinators: Bumburu's Navajo Inn
P.S. Your Cat Is Dead: Spirit
Red October: Spirit
The Reflectors: Jose Murphy's
The Rhythm Method: Red Coach

The Road Runners: Mira Mar

Restaurant Restaurant Rockola: Rusty Pelican Ro. Amarth e Bhadows: Haleyon Scat: Tio Leo's/Mira Mesa Secret City: Straight-Ahead Sound Serious Guise: Club Chalet The Siers Brothers: Puradisc Rou. Haleyon

Bay, Halcyon
Smile: Belly Up Tavern
Some Girls: Mary's by the Pier
Spread Eagle: Pelikan Pub
The Spud Brothers: Hotel del

Coronado Starfire: Don's West Strider: Red Coach hm Sven-Erik and the E Ticket Rollers: Spirit Synesthesia: Club Cult/Whistle

Stop (see concert listings)
Memphis Tennison: Falph and
Eddie's
Ten Yards: Spirit
The Thompson Brothers; Old
Del Mar Cafe

Tower of Power: Bacchanal The Two Tones: Old Bonita Store Restaurant The Wanderers: Happy Days Car

The Rick Wells Band: Rocky's The West Coast Band: Tuba

Man's No. 1, Coaster Saloon, McP's

Contemporary/ Top 40

Alibi: Lorenzo's Judy Ames: Henry's, Mulvaney's/Escondido
Dean Atkinson: Mexican Village
The B Street Band: the

The Baia Strings: Nite Owl East The Baja Strings: Mic Out Last Barker and Orr: Carlos Murphy's La Jolla Randy Beecher: Mexican Village Dusty Best: Antonio's Hacienda, Tio Leo's Mission Gorge

Bogart: Islands Lounge Bones: Hotel Escondide Bones: Hotel Escondido

Srent Bowers: Kelly's Pub

Braq: Nite Owl East
Jerry Burchard: Croun Room
The California Transfer: Monk's
Callahan and Callahan, Best of

Friends: Rlue Rayou Lours Tony Carmen: Gilbey's Cocktail Lourge, El Comal Casablanca with Judy Ames:

Mulvaney's/Escondido Chain Reaction: Bull and Bear City Lights: Jocy's Norman Clifford and Frankie Ferlin: Victor's

Ray and Lainie Correa with Ed Nixon: The Wellhouse Bing Cosey: Mulvaney's Coronado Donna Cote: Tom Ham's

Lighthouse Carol Crawford: Dock's Landing Roger/Scaport Village Jesse Davis: Anthony's Harborside Delene: Pea Soup Anderson's

Frank Dexter: Tio Leo's/Mission

Judy Dopke and Deborah Ryder: Imperial Heuse Double Trouble: Hotel Escondido Dusty and Melissa: Tom Ham's

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 Flashback: Live Oak Springs Flashback: Luc Ook Springs Forward Motion: Monk's Floyd Gaines: Salmon House Gil and Linda: The Flying Bridge Wayne Gire: Dock's Cocktails Greg Glover: Papagago's Greg Glover and Company: To



Eddie Gold: Escape Lounge Heart and Soul: Monk's Sandee Hirech and Portune: Sandee Hirech and Portune: Sandee Hirech and Portune: Besty Hyde: Crinige House Jack and Diane: Smugaler's Int Tone Irvine: John Jack and Diane: Smugaler's Int Tone Irvine: John Jack and Diane: Smugaler's Int Tone Irvine: John Jack and Diane: Smugaler's Int Jack and Lindon, Jack and Jack Lorenso's, Carlotte dalas. Lorenso's, Carlotte dalas. The Johnson Brothers: Gilbey's Cockad Lounge.

Cocktail Lounge Mike Lamy: Gabriel's Grill/Abbey

Met Lamy:

Bostamentouse Change: Josey's
Main Street: Thinhi Belief
Midnight Delight: Borolli's
Back Room
Jim Moore: Boundocks
Restaurant
Larry Moore: Japanese
Charlie Mores: Humburquesal
One Plus One Plus Baren
Cavanagh: Rancho Hernardo
Inn

The Palm Trio: China Five Restaurant
Passage: Moonglow
Passion: Coral Room/Stardust
Hotel

The People Movers: Hilton Hotel Pier Group: Sternwheeler Showboat Bruce Robbins: Cafe La Maze Juan Robles: China Five

Restaurant
Sharon: Cournet Lounge/Town
and Country Hotel
Sheri and the City Street Band: Aztec Bowl Shine It On: Vacation Village

Chuck Showalter: Jolly Roger/Oceanside
Tony Soraci and Company:
Henry's
Sound Investment: Pavillion

Southwind: Hyatt Islandia Hotel Brian Stevens and Rob Huff: Carlos Maphy &MI Bran. Stron's Eye: the Lanters Tile and Augustine De Vines's Bert Torress Starfust Hotel Triple Plays Hibon Hotel Two Pincess Rich Caston Gathering: Sam Deeps Harbor Excussion. Ron Wheeler (17 Hungry's Brian Whitaker, Tabu Maris Sa. Awar Fase.

Country/ **Country Rock**

Alaska: Mormalow, Stage Coach

Alton and the Ox Bow Country Alton and the Ox Bow Country Lads: Ox Bow Inn Jerry Baze and a Touch of Country: Whiskey Creek Big Sky: Flinn Springs Inn The Blue Canyon Band: Teepee

Room/Ramona
Bramble: Abilene Country Saloon
Breakheart Pass: Circle D Corrol
Red Checkers: Lus
Cimarron Creek: Leo's Little Bit of Country
Country Casanova: Circle D

Corral Cow Jazz: Pelikan Pub Coyote: Bronco Billy's
Martin Eddy and Country
Breeze: Ole Wagon Wheel
Elton, J.R., and the Country
Gold: Leo's Little Bit of

Country, Don's East Four Star Country: Landmark

Cocktail Lounge Grand Central Station: Hutch's Chad Hart: Rodeo Room Haywire: Wrangler's Roost The Chris Hillman Band: Belly Up Tavern High Steppin': Valley Center Inn

Saloon The Hot Shot with Ron Bell: Valley Fort Restaurant, Leo's Little Bit of Country

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Lone Shar Country Side
Blumykin Country Side
Blumykin State Share Share
Window Nickel, Lukeside Hodge
Outlaw Country: Country Side
Bostoment and Longe
Herb Peterson and Longe
Herb Peterson and Longe
Tommy Ray: Pelikin Pub
The Savery Brothers: Pomerudo
Club

Club Steer Crazy: Wrangler's Roost Swingin' Amiss: Lakeside Hotel Don Tennison: Sanset Lounge The Texas Band: Triple S Steak

The Unstrung Heroes: Old Time White Horse: Country Bumpkin

Folk/Ethnic

Afro: La Tapatia Brian Baines and Don Dunne: Blanes and Don Dunne: Blaney Stone Too Eamon Carroll and Bill Craig: Rosic O'Grady's Delia Chariker: Drowsy Maggie's Brian Connolly: Blarney Stone

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Attack: Relly Up Tusen:
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Booch and Del Mar Call;
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Slow Freight with Hal Maynard:
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MAPNESS

Jazz

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Papa John Creach: Elario's
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Tavern, Texas Teahouse
Ed Ellis and Tapestry: Sandtrap Lounge
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Barracudas: Tuba Man's No. 1
Paul Geremia: Old Time Cafe
The James Harmon Band: Belly

Papa Joan Crescus Learns: Ed Ellis and Tapestry Scanding
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Bob Hart: classical pians. Cash Angolique Elleen Hayr hosting a talent show and hoot night and performing everything from country to falk Hickory, Wood Bob Hostone Crafg Joness sing-along favorites, ballads, Jazz, and a bir of country, Kelly's Steek House, Layand's Layand'

CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrate reviews are for new unreviewed.

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14 100 genealogical time-line has collapsed into ideal lie a netrazable erreil, or busine has been bert back on held bester has been best back on held publication has been been been been been dealer of pap may be measured as the sadden between periodically enough rises above the carbor-periodical respective production between productible enough rises above the carbor-periodical enough rises above the carbor-periodical enough rises above the carbor-periodical enough rises. But at the fundamental management of the substance of the carbor-periodical enough rises in cultivation of the consistently amusing and even the remember of the carbor could be consistently amusing and even the remember of the carbor could be consistently amusing and even the remember of the carbor could be consistently amusing and even the carbor could be carbor could be carborated as the carbor could carbor of the carbor model (carbor of the carbor carbor of the carbor carbor of the carbor carborate carborate

as the night rolls on. New Yorkized, you might want to say, but better just say humanized. With Griffin Dunne. Rosanna Arquette, Linda Fiorentino. Ten Garr, and John Heard: directed by Martin Scorsees 1985.

"" (La Jola Museum, 4/30, 7/30 p.m.)

April Fool's Dey — Not bad for its type. But the type is the college-kid elemination deriv, set that time at a serimation of level, but the time at a destine. "It's just like an Agatha Christia" remarks one of the guests. O' to be specific, quite is to tike AND LITTLE. HINDHAS, The Characterizations of rostering collegians are done with collegians are done with or great sympathy, all the better for

when the killing starts. But the plotting gets too much into the spirit of the thular holiday — of whoopee of the thular holiday — of whoopee and it very soon loses our frust. With Deborah Foreman, Ken Clandt, Amy Steel, and Thomas F. Wisson: directed by Fred Walton. 1996. "(Century Twin: Sarkee Village 8: Studio 3 Cummas)

Back to the Future — The task of talioning the time-travel theme to the teenage market has led to, besides such concrete accessories as skateboards and electric guitars, an inordinate dwelling on anachronisms with a contemporary teenage plunged (much like an addict of TV's HAPPY DAYS, only desper) into the Fifties. It is as though the

Galdberg array of alarm clocks during the credital, nor how monocyphy he has selected in the horsouphy he has selected in the description of the country of eise That idea, with its infinite possibilities for notatign and alemation, is passed over of course, as rapidly and norreflectingly as were other dae in the movie but coming virtual end, excepting one final frivolly, it tends to linger Michael J. Fox. Christopher Lloyd: Lea Thompson 1985. "Camino Cinema 4. Carousel Chima U.S. attitle Village 8. UA Child Videa 9.

Band of the Hand -- MOD SQUAD for the Egintes, except that there are now his of them (like the finger of a more his of them (like the finger of the financial of the financial of the fine financial of the finan

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Center 3 Cinemas, 2120 Camino del Rio North (267-1886) Theater 1: Critters, from 4/25 Theater 2: 6 Author Mays to De, from 4/25 Theater 3: 64 Author Mays to De, from 4/25

entury Tein, 54th and El Cajon Blvd. (582-769 Theater 1: April Foot's Day and House Theater 2: Police Academy 3: Back in Tening and Off Seat. from 4/25 Cinerama, 5889 University Ave. (583-6201) Just Between Friends and Murphy's Rom from 4/25

College, 6303 El Cajon Blvd. (286 Theater 1: Logand Theater 2: Lucies, from 4/25 Theater 3: Brazil, from 4/25 Theater 4: The Money Ptt Ien, 4061 Adams Ave. (263-5909) Shoah, Part J. through 4/26 Shoah, Part Jl. 4/27 through 5/3

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Theater 1. The Annay Pr
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NORTH COUNTY laro, Vista Way (726-3040) Call theater for program information Sigou, 509 East Grand Ave. Escondido (747-6635) Spanish movies

Murphy's Romance
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Theater 2 Notes Are Blue, from 425
Theater 4 Murphy's Like
Theater 6 The Assentines of Mark Team
(mutchines), Water (evenings)

CURRENT MOVIES

Brazil — The time-setting of this "Orwellan" (as we have all been instructed to call if future is identified at the outset as "somewhere in the Veenterth Century" and it is a fact both forward and backward from present laden with 1944e (others and appliances, but further advances into there are advanced, for the research of advanced, for the present laden. chysically defailed than any future envisioned by process denemated envisioned to proceed an envisioned by process denemated envisioned by process and envisioned env



Picture, a literary adaptation of both a critical and a popular success, and one with tier is to both the black and connections give the director a chance finally to apply the universe-embracing ideals of CLOSE ENCOUNTERS and ET. not just to imaginary beings from other planets, but 10 Real People, a chance

furthermore to fend off murmurous accusations of white-boy chauvinsm and surrophoba, roused espocially and surrophoba, roused espocially chance, in short, to faunch a terhal stone into a whole flock of predatory birds. But one had suspected that he had not higherto been faking it or forcing it, had not bean cheapening it was the week.

enrich himself. One had suspected all along that that was the real him. Admittedly there are no special effects to speak of here (notwithstanding a CLOSE ENCOUNTERS-ish swirl of clouds) and no extraterrestrials notwithstanding an eerie effect of ambulatory sunflowers, like ambulatory sunflowers, like something out of WAR OF THE WORLDS). But at the same time thele is no curb on Spielberg's rampant sentimentality either, and there is as always a sort of table-bounding emphasis in the

Critters — Invaders from space, with Dee Wallace Stone, M. Emmett Walsh, and Billy Green Bush, directed by Stephen Herek. (Carousel Cinema 6; Center 3 Cinemas, Grossmort Mall; La Jolia Village; Oceanside 8; Plaza Bonta;

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annihilation. This one, torty odd years late; about 3 algarierse takeover of an American alou of a lagarierse takeover of an American alou of the Michael of the State of the

(Oceanside 8: Rancho Bernardo Santee Drive In: Santee Village 8: Sports Arena 6: Sweetwater 6: University Towne Centre: Vineyard Twin. from 4/25)

Hannah and Her Sisters — It runs an hour and forty-six minutes, rather long for a Woody Alien Birt, in fact the first of his films whose running time has stretched all the way to three figures. One might hope going into it that this would be a reflection into it that this would be a refrection of the larger population of dramatis personae and/or the greater depth of the relationships between them. But A MIDSUMMER NIGHT'S SEX. COMEDY, which also treated of

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fem of his which HANNAH is apt to be seen as most like, used up just inneytysis. The prime area of innovation in this one, beyond it being generally more diffused in locus, is that while Woody Allen in the properties of the center of I. No one is But as in MANHATIAN, Aller's character seems to be the only membrand the center of



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CURRENT MOVIES

sort of thing.) And his intermittent presence, though it lightens and thins the texture of the piece, inevitably hogs the spotlight and overshadows the "straights" or "stiffs." Michael Caine, Mia Farrow, Barbara Hershey, Dianne Wiest.

with unrevealing glimpses of the Vietnam War — an unbeatable combination Still, after so many psychopaths and dropouts and whatroit among Vietnam vest, it was about time for a ghost. With William Miner. 1986. Lenz. directed by Steve Miner. 1986.

Just Between Friends — A sitcom striving to be a soap opera: two women become friends before they

find out that one of them is the matriess of the other one's husband Certainly the scene of outspirl face Certainly the scene of outspirl face certainly the scene of outspirl face spot, with consequent stumbles over the doorsel and dropped forks and store to be small properties. Strike to be small properties that the convenient death and inconvenient pregnancy are title else than TV-move of the week hypothole Mary Type Moore death yell properties.

the sitcom stuff, not so well with the soap. Christine Lahti does better with both. Ted Danson, Sam Waterston; written and directed by Allan Burns. 1986.

• (Cinerama, from 4/25; Mira Mesa Cinerama)

Kiss of the Spider Woman — basic situation is a combustible A political prisoner named Vales shares a cell with a homosexual pederast named Molina in an

umarned Latin American country. The homosexual, who is eventually revealed to have been brited by versished to have been brited by the homosexual of his cellinate, but by then has cellinate, but by then has to get the convention to different to the man, helps to pass the firm, as well as to get the convention to different to the convention of the conve



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Légend — Wegnerien como book a primeul lorset (with Macket Parent-port) and the primeur prim

Lucas — The initial situation is quite fertile, grounded as it is in something so nearly universal as the Pygmalion impulse. A fourteen-year-old misfit—academically "accelerated," a devotee of classical music, a additionary becomes and a collector of commissions but not a collector of insects — is the first person to lay year on the rare given in them in the meeting takes place in them in the meeting takes place meet the end of aummer vacation and before the can report to the commission of meeting takes place meet the end of aummer vacation and before the can reposition, and with past enough time for him to have indoctineated her with he base against the "superficial", a lay concept with may internal memory particularly applicable, for earning-to cider-woman-younger-man cataconstipps they can place to the commission of and the commission of the the commission of the commissio the hero's classmates, is exteen). 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. Green of the people she meets and in accepted by is a football player. The football turn of events is not nearly so fertile, is really quite and, having been thoroughly plundered in other moves, and the runty hero's suicidal entry into the athletic areas furs this would be Woody Allen into a juvenito Jerry Lews. The least that can be said is that he is not a success in this areas, a commerciable restrant even.

The form 423)

The Stoney PH — Getting off on the night loot a valle fo a comedy, much address of the state o spering out mud. etc., and moves on to overlagarmated chain-rescutors of the control of the cont

Murphy's Law — Charles Bronson as a cop framed for murder, directed by J Lee Thompson. (Center 3 Cinemas: La Jolia Village: Coeanside B, Parkway, Rancho Bernardo 8, fron 4/25, UA Chula Vista 6; UA Glasshouse 6; UA Horton Plaza 7; Wiegand Plaza 6)

Plaza 7, Wegand Plaza 8) Whurling 18 Removes— The lighter side of Martin Rist a romantic country sit in the sort of Western State 18 Removes the sort of Western Risk 18 Removes the side of the State 18 Removes the side of the State 18 Removes the State 18 Remov

the characters and the audication. This hardly seem receives we will be a supported for characters in question are estimated in a function and a supported for characters in question are estimated for the characters and a support of get the characters and a colder vectore and an only son, a temboysh taken of common series ferminant ("to un mean parts instead of a paper, 10 get the loan"), and an older vectore and the loan", and an older vectore and the loan of loan of the loan of loan o

And there is a lot to be said, on for any move designed as a whole for the personality of James Garner, who has always deserved better on the big screen (The little screen is used to be the said of the seen of the screen thereon that even here he deserves a better nature, more deserving on-star than Sally Feld. 1985.
"Consearant, from 425. Flower Hill Cinemas, Mira Mesa Criemas, Vingeyd Weil."

Off Beet — Cops and extraounicular balle (sen) Acquire D'Ambrese in an autobiograche in de as the public service chriscogramme). One of the manufacture of the consequence of the conseq

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does what she can, and more than she should have to, to supply what isn't there, her portrayal of moral qualmishness approaches the operatic. And sometimes surpasses it. Directed by Luis Puenzo. 1985. * (Guild)

Out of Africa — Isak Dineren's life as a coffee grower in Kenya, before, during, and after World War I. is almost the stuff of an Edna Ferber novel. The adapters' leerness of vulgarity (but not of sheer bulk) prevents it from being that, and prevents it from being that, and

or eventful in any other way either. The move delivers some emotional punch at the end — in fact delivers a some emotional punch at the end — in fact delivers a several wherefully factweller. Dut it's a bit of a wast fill filter. In their more reasonable with the punch of the p

and a skin tone that darkers by degrees, and with a commong sure degrees, and with a commong sure Record as the recognised of the state of the state

Pretty in Pink — That snobbery is a two-way street, that it is just as permissions either way, that even the speak of decency — these are worthwhile sessions. But the assumption in John Hughes's that the session is a session of teaching decent need to be stupht well. Or maybe it is that any lesson that the session is the session with Moly fingwald is the gelf from the wrong side of the fracks, but new the session is the session session. Humitry, tolerance,



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Ready IV — The Prief social to ROCKY has gotten into politics, but there is no need for the critic to totow. Sufficient grounds for totow. Sufficient grounds for totow. Sufficient grounds for the prief sufficient for the sufficient for the sufficient for the sufficient f

Shoah — Claude Lanzmann's nine-and-shall-hour documentary on the Holocaust, shown in two parts. (Ken: Pen: 1, twough 4/26: Part II. 4/27 through 5/3)

Steeping Beauty — A splendid villanese named Maelicent, with yellow eyes and black home, and a splend of nall filters in when rescue Prices Philips from Maelicent's stronghold on Forbidden Mourtan. A rely of daypy to that Durny annation team. 1959 "Caroused Forman & 406 through 28 malliness. Oceanical strategies." Page 1869. Unrestrate Care Central 420, Unrestry Sovice Central 420, Unrestry Sovice Central 420, Unrestry

Towne Centrel)

The Tip to Bountiful – Little enough has been done to liberthorn forces Collectin Age intendigment from the Collectin Age in the Collecti one sense. Richard Bradford arrives on the scene very late, is given almost nothing to work with (he's a man just doing his job, again in mon than one sense: small-town Texas sheriff and very subordinate supporting player), and makes a great impression. With John Heard.

Carlin Glynn, and Rebecca De Mornay; directed by Peter Masterson. 1985. * (Carousel Cinema 6; Plaza Cinemas, from 4/25)

Trouble in Mind — Reviewed this issue. With Kris Kristofferson, Keith Carradine, Genevieve Buold, and Lori Singer; written and directed by Alan Rudolph.

• (Valley Circle)

 Quidey Circles)
 Turtis Dilary — A very seem! (a little ton no deute, for some tastes) adaptation of the Flussell Holdman noted, directed by John Inventions a seem of the Properties of with, and examples sorucered by the work of examples and the same rooming house. And Glends Jackson inconsidented foreigner in the same rooming house. And Glends Jackson surfer more blooming his laudi. less sem-hyelling, as the inactive children's books, author, and rocert beels, who comes in on the plan. But a couple of emailer for pound, performances—— designed in pound, performances—— designed in pound, performances—— designed in the performance in the larger ones. Harret Walter as Kingsley's co-modes sexual aggression in an effort to wind off appression, and emotion another of Kingsley's committee matter, rather more despanning advanced into "" (Cove). 1985.

"(Core)

Twice in a Liettime — Colin

Welland's original script has been

Seattle, Wesh. and with only million

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seattle, when and with only million

Violets Are Blue — A reunion of high-school sweethearts (Sissy Spacek, Kevin Kline); directed by Jack Fisk.

Wise Guye – Reviewed this issue.
Wish Danny DeVito and Joe Piscopel
disched by Brian De Palina

(Carousel Cinema 6: Grossmont
Mat Dicearatide 8: Pisza Bonta:
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JAMAN SUCRETIFIES THE SUCRETIFIES BUSINESS OPPORTUNITY, Record store in Pacific Beach, 5000 records, low rent, \$7500. Call after Jom.

BLOUSES, ladies, imported, embroidered, never us-ed, Manderin collar and scoop neckline, retail \$55, will sell for \$28,587-3650

CARPET CLEANER, Carpet Magic commercial type, works great, \$75. Gold Hotpoint refrigerator, excellent, \$75, 298-2619. cesent, 175, 296-2619.

CARPET REMANANTS-viryl floors. Carpet reduced 40% 40%, but with this all an exita 10% and free 40% 40%, but with this all an exita 10% and free panel Remands to income from Virgi floors—and Remands to income from Virgi floors—and the second of the second from the second from Virgi floors—and the second from Virgi floors—and the second from Virginia (Carpets, 1170 West Morena Boulevard, and San Marcos, 850 Los Vallectos.

CARPET, Oriental style, 9'x12', good condition, must sell, 175 or best offer 479-0506. CARPET, beige, 15'x11', good condition. Can deliver. 175. Call after Som, 264-2173 CARPET, free, you haut, yellow shap, approximate-by 4-85; gold shap, approximately 8-x10, 486-799; CASSETTES of the Who, Pete Townshend, 13 each. Men's clothes, electric and hand lools, Remington electric microscreen shaver, 115. Steve, 263-1338 CB RADIOS, 2, 1 Midland mobile, 40-channel with Firestick antenna, 175. 1 Bowman base, 5125. Call 425-9629

569-7050 BECROOM SET, Mediceranean her Bload it wo end statles. Two misrors, intenditivent distant, proal wood, frame, sing, 3,525 - 484-486.

BEDROOM SET, dispose beige stanned solid amplication of statles of the standard solid distance of the standard solid CEMETARY LOTS (4). El Camino, any location drived Very suecial price of \$650 each, \$82,1345 CHAIR, wicker, 515 Hanging lamp (woven wood trade), 510 Barro, 515 2 surfboards, 560 each

CHAIR, grey leather easy chair, high back, with beechwood arm rosts and frame, \$260 or best

CHANDELIER, black and crystals, 145. Figurine hand crafted from coal, 39 each. Planter and mat ching pedestal, white with decorative mirrors, 32 height, 314–587-3650. Line new Sacrifice at 325, John 485-1930 BNOCULARS, Mercury, with carrying over-shoulder care, like new, 375, Call 459-1075 BLAZER, boys havy blue, size 16, like new, 116, Steri-ing rings and earnings with genuine rubes and blue sapphires, 329–282-9570.

CHANA CARRIERT AND Opening fronts A real brauty 1200 cases it No drests 287-1273.

CHANA CARRIERT BASE rengame. 20" kilo", two glass twee wood obots court inglifted glass shelves, that wood fronts cover top the lowely credental Cost 1990 cases. 2015 35-2015. 3499, axing 1285-435-0887. CHANA CABBET to are given doors 40° wide. 35° high, 15° deep Moving, secretice at 2220 or best ofter. Churi, after 5 30, 586-994. Oxto 40° CHANA CABBITET beautiful, sportun oxt. 1490 Child Chem. Cabbet 10° Chem. 10° Che

CLOCK, grandfather, 5 foot, runs on batteries, Ex-tremely accurate \$25 or best offer, 274-9043

CLOTHING, vintage, fine collection, 1950s and 1890s. Also wonderful pieces of 1950s costume invelvy Amanda, 253-4913 COFFEE TABLE, solid walnut, Danish style, 58" long x 23" wide x 15" high Excellent condition, 565 cash, 5-9pm, 486-2010.

5-rpm 486-2010.
COPPEE TABLE, solidonyx and brass. 4 round, 3100.
T 9944 computer with esp. chassis, disk drive. 1200.
Love seat, 550: 695-1901; 672-2275.
COPPEE TABLE, I, novy initial, 2 enditables. Approxied at \$1,500. Best offer. Renee, leave message, 485-1671. COFFEE TABLE, \$20, and matching end table, \$15 or both, \$25. Great condition. Nancy, 275-3210.

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6-1/2 ources. 124. 264-2028.

COOKNAME, Presto Tride vusarreris, Italiners steel. copiel bottom. Complete set. Seven sares plus egg. 10-10-10.

COPIERS, Rosinia, 1145 or best. Medical office fundamental call from 39-majors, 29-31-10.

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COUCH, 6-1/2, green, with matching chair, rocking love seat, all gleat condition. Also, practically new Centurion box and mattress with frame and head-board. Evenings, 578-2560.

COUCH, 5; dark tibe, lightweight, sleeper Lie new. I months old, \$100. Electric typewriter, works well, \$75. 2-person tent, 140. Viccium, \$30. 294-8571. Deauliful, 1300 of best, Evenings, 450-4602.
COUCH, 9, off white, furry-type material, extremely comfortable, very good condition. 1300 Evenings or weeknists, 224-551.
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COUCH and matching chair, dark green 125 for both Will sell separately 698-4205 both. Will sen separately 9/64-205. COUCH and the matching chairs. All are raiting framed with brightly colored florat cushions and in excellent condition. 1910 cash Symphys. 469-201. CUBTANIS, flame proof, castmel color, 2 panels, 100: x2071; ser novi ideal for these, church, home Make offer. 477-4381. DISSE AND CHAIR, solid oak, light oil finish, darkent by aur taste floor) perfect, no damage 1350 for both 274-6683.

DESK, executive office type, excellent shape, must see to appreciate. Must sell, moving, \$150. Call and ask for Leanne or Darrell, 469.9430. DESK, oak, 7 diawet, 50x23, 1350 or best, 1550 new, used 1 year Evenings or weetends, 560 0770.
DESK, two piece, wall style cabinets, and bookshelves, great wcx. General 175, Ser 1570.
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Clairemont, 560-5565
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DESKS, executive, 2 beautiful solid fundwoods, Very well build, one 26x66, 5275, and 44x76 conference siyle, 3425 Bitch professionally reflexible conference siyle, 3425 Bitch professionally reflexible, 336 Gold DESK with shelves, oak, good condition, \$35 Call anytime, 222-0757.

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1150 respectively for thest offers). Walt. 248-3773.
DIAMON GROWS SET, zates. Model frome conniction.

464-652. DRINNIG SET, French provincial, eight passised chain, Izawa, Jarge hutch, 1295. Days, 454-1276. DRINNIG TABLE, antique call with four chain. 1450 Days, 371-2622, 376-3819, evenings, 578-1560. DRINNIG TABLE, 44ff mount, 517 feet major wood professal brain. Format raig, 365 feet manual see etc. 145-0687.

DINING TABLE. Engish ansique oak, barley twist legs, square with pull-out leaves. \$150. Evenings. \$49.995. ONING TABLE, oak 45" round, avegue 1400 Also, 4 oak straightback chairs, 1150 or best offer. DINNERWARE. 37 pieces, gold and avocado on white 140 Gold Ceramic canniter set, \$20 After 5, 287-2017.

DIVORCE SALE: sofa, queen sleeper, 125, wood steller, 510, but stoots, 515-pair; Lazy-boy-rocker, 175. Please leave message if no answer solomun. 2814122 DIVORCE SALE, Moved from large house, must sell quality antique furniture, large, framed prints, stef-ing, ceramics, lots of mocellaneous. Excellent prices. By appointment, 944-9457.

DOCUMENT, old parchment, dated 1700s, size Z'x1, handwritten with personal seal. British, 145. DOLL, Cabbage Patch, brand new, still in box with adoption papers. Girl and box, 125 each, 589-1410.

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DRAPES custom made, deluxe full length semi-sheer off-white, urapes approximately 50 with separate liner. Drapes and role originally cost approximately \$4000, asking \$800 Will set by section Solaria Beach, 481 6316.

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EDGERS, electric grass edger-trimmers. Craftsman. equivalent 3 Shp gas Black & Decker deluse model #220, both excellent, \$15 each, 282-8883. EMERALD, 5 H carat, retail appraisal \$14,900; sell-for \$5,000 or best. PO. Box 202072, San Diego, CA

ESTATE SALE: furniture, clothes, hospital bed, paintings, kitchen ware, etc. Friday and Saturday, 9am-2pm, 2963 Fourth Avenue, Hillcrest.

Street between 15 and 1805.

**PRENDODA approximately 14/2 confs, time logs, 179 Blove, Commy top referre, set cleaning own, 307 - 1800. New stero ghorous carriadge, 182 Common the confs of the set of the confs of dest samps 276-066
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alment or tred body be the result of excess body ton
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FURNITURE, glass and wood directle set convisting of table and 4 chairs. Complete bedroom set 224-4895.

Isolies one coctatal table first offer 477-902 **CHINNTURE_Copied consistent routh, oak worth green collisions, from Lawrence fundational, 1400 offers Liverings of westernits, 219-202 **PLINTURE_Creat of 4 downers, American price, later 1800s. Barnes event Lingship time, coal 1800s, Amir \$100 billions and in Sectionary coals should be \$100 billions and in Sectionary coals should be \$100 billions and the section of the \$100 billions and the section of the \$100 billions and the \$100 billions and \$10

520, 484-7726.
FURNITURE, Sunday, April 27th, 6019 Folsom Drive.
La Jolia Fernich provincial secretary, table and chairs,
complete twin bed set, women's golf clubs.

FURNITURE, Clean, beautiful, 8' sola, 1 year old, earth tone floral, several matching pillows, sacrifice at \$180. Gold velvet love seat, sacrifice at \$49 \$41,253.

541-523.

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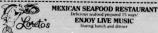
dison, 127-480? FUTON, double size, washable cover, good shape, 550, sundang, 510, wooden turne, 150, 944-954 FUTONS, now, of cotton, 87 guern, 5115, double size, fire buckwheat pillow and 15 off if purthase of by hundle, April 27th, 124-911, PUTONS. Highest quality, Comforter, cover, pollow, convertile wood finant. Lappel selection, Pub. III. (Purchas, 124-140, 164-92). GARAGE DOOR, single wide, 94-112" by 65" high Aluminum with all hardware 195 Can delr... 296-7570

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GARAGE SALE. Antiques, fishing gear, concenting partnings, closhing, sewing machine, miscellarence

AMARCA SALE, Listanton, Agard Stati, Barn Sco. 1997 amrotimetric (imposterior, Service seeple ser, well acressormer, recolaterior) 2740 Limit Ways, Barn Sales Sal

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Happy Hour Saturday 10 am-7 pm Beer and wine .75, well drinks \$1.00

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LOVE SEAT/hiesper sofa, excellent condition, 3125. Delivery possible. Call Larue at 294-6700, 571-0507. LOVE SEATS, two, grey and wrize, both for 150. Rocking chair, bentwood, 125. Dimete set with five chairs, 150. Evenings, or leave message, 453-1587.

LUMBER, 7st, unused, 2"x8"x20, 10 boards, 2"x6"x24', 2 boards, 185 all. Delivery possible 278,9440 MAGAZINES, I'ver years of Cosmopolitan, escellent condition, \$25. Evenings, 575-9366.
MAGAZINES, Feavy Metal, Epic, and Mad, in plastic bags, fine condition and above. Ask for Jerry, days, 465-9468.

1983-1985. Mrs. Sasio, mornings, 282-2184
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Anal, RDM MacKOTT, Primise process model 5830. Facellient working condition, must sell, best offer: Ass
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METTRO MACRISE, Escribe encircion: with richer, response, fundance, collections: 14-10 (control tools: 19-2) (control tools:

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MOVING SALE. April 26. Antique quilt, mink stale, Weber barbetue with rotisene, cabinet radio record player, odds and ends. 9.4. 4920 Whitehaven Way.

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REFRIGERATOR, small TV, 13" color. Typewriter 1100 each Telephone 238-1939 REFRIGERATOR, 1150, gas stove, 1150, 239-6704 REFRIGERATOR, 1150, gas stove, 1150, 239-6704 REFRIGERATOR, 1150 ut. 1150, 239-6704 1200, 3-42 solid oak stereo cabinet, 150, 225-9312

can leave de super-consci clarami. 1-10 gauten de COMER. Frequisar des Parles. 1-10 gauten de COMER. Frequisar des Parles (1-10 gart. As 1-10 gart. As in very goar Constant - 16 PER 1-10 gart. As men en y goar Constant - 16 PER 1-10 gart. As men en y goar Constant - 16 PER 1-10 gart. As men en y goar Constant - 16 PER 1-10 gart. As proposed de la company de la company de PER 1-10 gart. As proposed de la company de PER 1-10 gart. As proposed de la company de PER 1-10 gart. As proposed de la company de proposed de proposed de la company de proposed AFFENDERATORS: Have 3 late model, frost-free Frigidaire 16. Hotpoint 19, Wards 21. Out of condox food, 5195 to 5265. All excellent, Delivery, 270-8708.

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16. 279-0321
PLANTS. Scaphorn fern, grander, 2° pots, 33.
Absured on spagnum lined board, 14. Standard stags from 15. SBJ-7869
POODLE, teacup black, female, spayed, shots, 10 months old, kitly littler trained. Call 741-7715. chair and occomen, etc. 272-790.

BEPRINGERATOR, frost free Frigidaire. 15 cubic feet, two door, white, 1100 453-5785.

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Inchments, 1700 (John merssage, 198-273). RUIL 4 of 2 mers, handstoomers, devey worth good and writes design, 1900 finds gym trampostore, top qualch ty constructions, 195-465-700. RUIL, size, 4 no. 1,00% urigin wood, geren, mate-in Belguan, good consiston, 150 filese, 224-90. RUIS AND SKIMS from Anatoria. Would file 15 set.

Controller, 1702 Labor energy, 1942 278.

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THES EXPoned tres Bearstreet free, PRB Misanum Boad, All sters, seeges, pains sets, most make jie ks. buds agas, free mounting, and butancing sold ded 495-5661.

TABLE, English, cash pt 1900). 1150. Great move carriers, dual projection (Rodal), 145 for tooth. La some Report to best of year energy excellent conductions (See Section 1900). The proper posture 1190 or best 22:3-8575. TV, 25° Zenith color conscie solid state, escellent condition, beautiful sharp picture, \$145, 265-1852 evenings, 287-9196

> TV, L. E., 10" color, 5110, warnut chest, 560, horsoni (a) file cabinet, 3120, fabric covered desk chair, 550 TV, Gd. color portable, excellent condition. Quasa color, excellent condition. Best offers, Leave message

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Dinner served every day after 3:00 pm and includes:

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For 3 people add: Beef chow mein For 3 people add: beer crow 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 May 15, 1986.

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Served with soup or salad, with a cheese enchilada, beans, rice, tortillas, and 2 margaritas! Buy any item from the Mexican combo section and receive the 2nd section and receive the 2nd from same section FREE with this ad. (If prices aren't the same, the lesser priced item will be the free one.)

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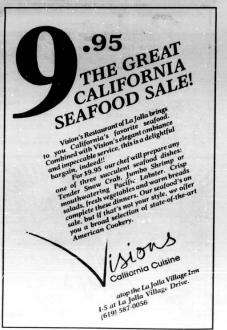
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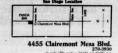
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SOURCOME, I and M necisied Cell Buerry and Court Extraction in rooms, Booth Court and Court Extraction in rooms, Booth Court and Court Extraction in rooms, Booth Court and Court Extraction in Section 1, 2015, Booth Court Extraction, 10 and 10 and

Interview the date of films (1773).

NOTO 1982, Many pool resided for tigg party films on all and 1773 (1784).

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SAXOPHONE, Selmer Signet tenor sax, good con-dition, 1300. Buescher Amstoriat alto sax, \$200.

**Panasonic speakers: Excellent working condition, cost 1450, self 120, 549-031 120, 549-031. SAKOPHONE, Yamaha tenor, brand new, student model, \$550, 425-5743.

STEREO, amilim, BSR record player. Wood cabinet, excellent condition, 149, Days, 295-8771. SAXOPHONE, Varnana YAS 21 alto Great condition, \$250 Proneer turntable, \$20. Call Sammy, before \$2, at 277-4258.

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SINGER'S WORKSHOP offers private voice analysis by appointment. 135. Videosigned classes. Rock Mon-day 4.30, Rop dpm. Performance Skills Buesday 5.30. Beginning Technique: Wednesday 5.30. 456-1310. SINGERIGUITA

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Fer Kint, Sib-Fel? Z.

**PAT DECK, Somy TC OSM, studio quality, porrative, sile new Kin Jaka, Vulimeters, Ahl, etc. 1450-ner, sile new Kin Jaka, Vulimeters, Ahl, etc. 1450-ner, sile new AND metago, etc. 444 bissand on Sound, etch and auto trevers. Fals were remote comost three queeks 1157-297-137.

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and yellive sein. 1400 Clein. 488-1182.
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WEIGHT BENCH with Ing attachment and III0 pound "school set" dumbelibarbell set. 550 takes all. 284-9910. UVBGRT BENCH, now, with rectine busterful and in it, sacrifice at SSC Weight bench and 100 pounds inon weights with bar and dumberts, Islo Rodrey, 223-9635

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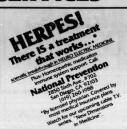
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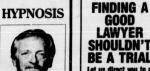
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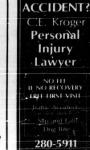


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Four brave women sat down in 1890 to pose for this scene of daring depravity. The "bloomer suit" look — full knickers, buttoned leggings, neckties, and mannish hats enhances a scenario of unladylike, unbridled vice: note the bottles of liquor, two guns on the table, cigarettes, and a hidden high card. One can only surmise the depths to which such women might actually fall!

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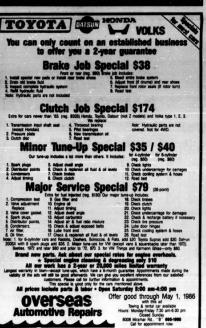
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reduct near Urt. and urt.sct. Prepiace, ransity room, graupe, year, view. Prefer nonamoter, 20-30, 1345 plus deport. 450-5091. UNEWVIRIENTY CITY. Male or female, 24-35, con-iderate, neat nonamoter, to share brand new 2 bedroom, 2 bath apartment, canyon view. 1390, 1/2 utitities. Viviana, 546-0751. DEL MARI condo 3 bedroom, 2-1/2 bath, two-ca garage, paths, washer, dryer, stove, refrigerator, Available May 15th 1850 plus ucross 5 anno 235-4048

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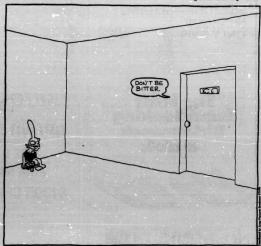
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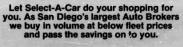
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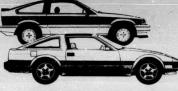
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Eee if you can identify them.
1) ROARUJAMS (William

- "The Refrigerator" Perry)
 2) DRATZGIGSUSTY (David

- Bowie)
 3) SUENV (Botticelli)
 4) NOSOMYGUNMUN
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 6) LOTUP
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- 8) CUREMYR 9) ROASTGRINR

Rules of the Game

1. Prizes for solving the Reader
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Beach, or a Reader TShirt.

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Of the 264 entrants, 238

- Of the 200 chrams, 200
 were correct.
 The winners are:
 1. Advanced Social Studies,
 Wilson Middle School
 2. Monica Cash,
 Imperial Beach
 3. Stelle Levin, San Diego
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to store beautiful gorges. Right
afterwards we hit a rock, and it
totally ripped up two tires, and
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us started walking with one
tire, and the others stayed with
the car? An Australian goy and
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attendant said the tire was
irreparable, but he called his
wrife in Perth, two hours away,
and she brought us a tire the
next day. Meanwhile the
next day. Meanwhile the
next day. Meanwhile the
attendant got us a ter the
next day. Meanwhile the
attendant got us a beautiful
room at the beach for the nigoty
would be as helpful here.



Retired Excondido
I was nine months pregnant. I was feeling little pains, but I thought it was too much pepperoni pitzu. The pains were three, four hours apart. I was feeling little pains were three, four hours apart. I lived in the country, and the hospital was a good thirty miles away. I tried to call my husband, who was working nights, but all the office phones were closed. I wasn't worried. My sister-in-law called and said she was sending her husband right over. He picked me up, and then we picked up my thirness gotten off of work at Taco Bell. It was about ten degrees outside. We were on the freeway, and that was it, I could feel her head coming out. I yelled, "Pull over." One more contraction and she was out. I covered her with my nephew's coat. They cut the cord at the hospital, but we got a rebate since she was a road buby.



Medical Transcriptionist Hillicrest
I was traveling with a singing partner named Valerie. We were up on a hilliop between Tennessee and North Carolina when we parked the case of the case



Helgé Volden
Lab Technician
East San Diego
Five or sis years ago I was
going to college back in
Wisconsin. We went out one
night, and it got to be really
when the second of the second of the
next morning. It was
snowing heavily. I was already
right near campus, and it mode
sense to just park in from of the
school and take a brief map
rather than driving all the way
back to my house. I couldn't
see the parking spaces to well
when i pulled in. I fell alseep
in the back of the was, and
back was distributed, in a pod
back was distributed, in a pod
back was distributed to the
where everyone came in, and it
blocked traffic. Nemo of my
friends even stopped to let me
know what was going on. The
traffic parrol came by and put
notes and tickets on my
windshield. When I wocke up, it
was already. 30 in the
aftermoon. I couldn't believe I
hod alept through the whole
thing.



Sharyn Fischer Musician

Golden Hill

I was on the road traveling
with a folk group. We were
playing at a folk festival on the
border of Lapland in Sweden. I
was about to sing a song. I set
iny guitar down and stood up to
aing when suddenly the closure
aing when suddenly the closure
fell off. I kicked it away and
sang the song in a red ruffled
sing that I had luckily put on
that day. It literally swed my
behind. Swedish people are an
pointe, I mean, nith suppenen
pointe, I mean, nith suppenen
the word of the suppenent of the
Afterwants, the organizer of
the whole festival came on
stage and announced that he stage and announced that he had a present for the lady in the band. I was sure it was a safety pin, but it was a little carved horse, which is a traditional gift there. They loved the show

- Lin Jakary

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