

Sam Spital. He's the attorney who advertises on television all the time, the one who asks in all sincerity if you've been in an auto accident lately. San Diegans may not be familiar with U.S. Attorney General Ed Meese, his California counterpart John Van de Kamp, or San Diego City Attorney John Witt, but most of them know who Sam Spital is. His commercials have a homemade quality to them, a stiffness that takes them, a stiffness that takes on a campy veneer late at night. Spital (pronounced Spital) has never taken



A. Advertise B. Settle the suit C. Go to the bank

By Brae Canlen

spiral) has never taken acting lessons; it may be obvious when, for emphasis, he snaps his briefcase shut. But when he looks straight into the camera and says, "We're on your side," thoughtful television viewers in San Diego make up their minds one way or the other.

YUGO RANGER YUGO RANGER



Yugo GV 3 to choose from: #344849, #344848. #345866

MONTH

\$99 per month on approved credit, 12.90% annual percentage rate, 60 months, selling price, \$4,172.05 plus \$20 doc, \$251.52 tax & \$110 license. Total of payments \$5,940, deferred price 6,139. Expires 1/29/87.



1987 Ranger 1to choose from: #B23979

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14th to 18th on National City Blvd., National City 477-2711 or 262-7565





MILE OF CARS

Width Or Without

A chance to widen the Mission Beach boardwalk to its full twenty-four-foot public right-of-way is approaching! If enough of us witers and beachgoers write letters to Mayor Mo. Mike Gotch, and the local media, we may have and the secretary of th

various cry committees and boostels.

The "Clip" article 190 Light" article 190 Light" article 190 Light and 190 L

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

and if enough of us who want a wider, safer boardwalk for all can write at least one or two letters to our representatives and media and our representatives and modia and aireid some of the scheduled public hearings on this, we can provide and enjoy much more provided and enjoy much more backets, without being humped into or blocked by small groups of people, especially in the summer, when many incidents occur there, one who will be a summer of the enjoy of the e

four-foot width! Ray Weller San Diego

The Touch

The Touch

San Digo Housing

Commission Director Ben

Commission Director Ben

Montiple Steets to the editor of

January 15 criticized my autorney,

satisfaction of the commission for a leavait that we
recently won. As Mr. Montiple

knows, these fees are customary

was the commission for a leavait that we
recently won. As Mr. Montiple

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was apparent of the commission of the case of the case of the

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example, Common Cause's

attorney was awarded fees in a

soil against the cyte younge, the

provision is to insure that

full mission is to insure that

Mr. Mornips' woning. Where

was his concern when he charged

off hoot rooms at 1500 a night,

took his staff to a seminar in

Honoidia for \$6000, and bought his famous \$7000 desk* Was be concerned about the taspayer to be the bought \$8000 series of \$7000 for his public speaking lessons. A San Diege Union editorial commented that "the San Diege Housing Commission public morey, with impunity." People who live in glass house shouldn't those brighters. Method Shapiro.

A Brick Today

Calif"
Much sidewalk history is
underfoot downtown. Keep
walking, and looking, but watch
your step.
Downtown Sam
San Diego

Miracle On Broadway?

Brocawasy:

As a former long-term tenant of
the Spreckels Building. I feel
compelled to use the record
straight about Jacquely,
spreckels. Littlefield is known for
being anything but a neglected
victim of downtown
redevelopment. She is a shrewd
businessworman who recently
the business of the business of the businessworman
to be a support to the business of the bus now under construction as an Omni Hotel. Littlefield was instrumental in

Littlefield was instrumental in having the Spreckels declared an historical site, but rather than taking pride in that fact, she has been playing the "waiting game" until the building became so deteriorated that the city government would find it government would find it consumed to the consumer of the consumer of the consumer of the Coch naive enough to think Littlefield actually is in need of tappagers' monies to begin taxpayers' monies to begin renovation? The idea is laughable

renovation? The idea is laughable. Littlefield must be held soldy responsible for the sad deterioration of the Spreckels. Unfortunately, it appears that any kind of renovation erion will take a miracle — or a rip-off of the apapears monies, whichever comes first. Cecella Moreno El Cajon

e c T I O

Spital's Law An attorney who courts his clients on TV can count on raising eyebrows in the legal community. By Brae Canlen City Lights The restrooms of Vista, false alarms, take your guns to town, the road to La Jolla, and local Vietnamese ship goods and money back home..... Straight from the HIP Matthew Alice sees the trees from the planes Coffee with Mizrahi An eighty-year-old City Heights proprietor likes his life just the way it is. By Sue Garson. Theater Three Postcards doesn't send Jonathan Saville... More Theater Jeff Smith interprets Dreamgirls Music The Chick Corea Elektric Band and their gadgets.

By John D'Agostino...... 28 Sports Bob Owens keeps track at Caliente Restaurants Dining out with your youngsters.
By Eleanor Widmer...... Movies Duncan Shepherd sees what there is to see: Wanted Dead or Alive, Critical Condition, and Summer Quarter Notes Baritone William Parker, accompanied by planist Levering Rothfuss, in recital at the Civic Theatre.

By Jonathan Saville......



Highlights of Upcoming Events A concert of Michael Roth's masse, a touch of flamenco, and a lecture on the Thirties, by local historian Alice Goldfarb Marquis..... Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, galleries . 12 . 15 Music Scene Upcoming concerts, clubs, and performers... Current Movies Capsule reviews and a complete directory ...



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EDITOR ASSISTANT EDITORS Doub McNichols, Dennis Parker
CONTRIBUTORS
Robbie Adkins, Thomas K. Amold,
Base Cantles, Robbe, Anded,
Jeansene DoWer, Sue Garren, Lin Johan.
Ben Jenning, Pala Kraeger, Herne Lam.
Stephen Meeer, Judith Moore, Bill Owns,
Orlado Rapiers, Jonathan Sarret,
Danica Stephend, Gordon Sanh
Jef Smith, Jose Sorensen, Elemor Widner
Jef Smith, Jose Sorensen, Elemor Widner

ADVERTISING MANAGER SALES MANAGER

David Conden

SALES PEPRESENTATIVES
Could Bonners, Kelly Bovells,
Laurie L. Flounders, Lindur Flounders,
Ann Froede, Judy Karpinski,
Brooke Looms, Ange Mikeluten Hyllom,
Imera Pasuteri, Verne Ann Scott.
Plan Spates, Beth Weiler ADVERTISING ART DIRECTOR

CLASSIFIEDS STAFF
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Janet "April" Climnin, Par Lane,
Kathleen Lawe, Cid Swank, Carol Tulls

RECEPTIONIST Mary Guertin
OFFICE MANAGER
Lers K. Riemer
BOOKKEEPING Deanna Isaacs, David Morse OPERATIONS DIRECTOR

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VERIFIED

While many of San Diego's 23,000 Vietnamese refugees now proudly call the United States their home, they still maintain extremely close ties to their families in communist Vietnam, where inflation and a shortage of basic moduets make life. where inflation and a shortage of basic products make life extremely difficult. U.S. laws, however, make it illegal to send dollars to Vietnam, so a complex and sometimes surrepitious system of supplying their relatives with the medicine, clothing, and money they need to survive has evolved since the first religees arrived here in 1975.

Every week the handful of local pharmacies owned by Victnamese immigrants send to Victnam hundreds of packages containing prescription drugs, vitamins, and over-the-counter medicines such as Maalox and aspirin. These the such as Maalox and

NOT TAKEN

Nothing raises the ire of La Jollans more than the

La Jollans more than the prospect of a fourth major artery linking the coastal community with the rest of San Diego. The three existing routes — La Jolla Boulevard, North Torrey Pines Road/Ardath Road, and Soledah Mountain Fourth/Northis Street

Mountain Road/Nautilus Street

— have made traffic conditions

intolerable, local residents say

And a city proposal last year to connect La Jolla Scenic Drive North and South with a bridge over Ardath Road was so

THE ROAD



along with Vietnamese-owned corner stores and fabric shops, also send purcels containing polyester and wool material, finished clothing, stereo cassette decks, radios, and televisions. Vietnamese immigrants here community that it was scrapped even before the city council had a chance to vote on it posed Adah Rower, another fourth arrey is being graded this very week. This one connects Cardeno Drive in La Jolla with Fanuel Street in Pacific Beach, which to the south becomes Foothill Boulevard and then Ingraham Street — which connects Pacific Beach with the rest of Street — which connects Pacific Beach with the rest of the Control of the Pacific Beach with the rest of the Control of the Pacific Beach with the rest of the Control of the Pacific Beach with the rest of the Control of the Pacific Beach with the rest of the Control of the Pacific Beach with the rest of the Control of the Pacific Beach with the rest of the Pacific Beach with the Pacific Beach w

buy and ship new bicycles to their homeland. Revion coametics, Singer sewing machines, buby formula, milk chocolates, shoes, and soap are also in demand. During the busy two months leading up to

Fanuel.

Within a few years, though, says Rich Grosch, an aide to City Councilman Mike Gotch. "the character of the whole

debated in the late Seventies an early Eighties. A new community plan specifically recommended against the construction of major roadways

into or out of La Jolla. Last

August the final phase of the La Jolla Alta project came up for council review, and the city council voted it down, largely

because they believed it contained the requirement to build the connecting road — which the community plan

opposed.

But a week ago last Friday.

the Vietnamese new year in January, some local stores shipped out sixty or more packages per week. The Vietnamese government allows citizens to receive these eithe but it engines the federal

allows citizens to receive these gifts, but it enrices the federal treasury by levying a minimum value of the personal reasury by levying a minimum value of the peckages, up to forty percent for "ituary items" such as color televisions. Often the families that receive the packages don't have enough Vietanmese currency to pop that ax, so they arrange for a black, and the summaries that the summaries of the summa gifts, but it enriches the federal Nguyen D. says his family often sells the remaining good

immediately to other black marketeers, use shipments are paid for in Vietnamese currency, which his family uses to purchase food and other necessities. All products received from the U.S. are highly valued on the Vietnamese black market. A JVC model 680 cassette player purchased for \$10h here will be purchased for \$10h here will be 60,000 dong, or about \$12.5. That figure is twenty times the average monthly wage of a Vietnamese urban worker. (As a measure of the inflation and shortages that warck the shortages that wrack the Vietnamese economy, one kilogram of pork [2.2 pounds] sells for 3000 dong, a full sells for 3000 dong, a full month's pay.)
In a recent letter, Nguyen's father told how a single 300 milligram pill of Tagamet, an uker medication that sells in San Diego pharmacies for forty cents, costs about 400 dong (eighty cents) in Ho Chi Minh City — nearly fifteen percent of eighty cea... City — nearly fifteen ; a month's salary there, a month's salary the salary there, a month's salary the salary there, a month's salary the salary the

M WEAPONS CHECK

Guns are so ubiquitous that they rarely elicit a second thought when spied on the hip of a lawman. But as illustrated by last week's arrest of a California Highway Patrol officer for suspected murder, occasionally those in charge of

required to carry a gun in the course of their duties. Many of those listed, being sworn peace officers, are required to carry guns off-duty as well. Chula Vista Police

Department Coronado P.D. El Cajon P.D. 110 94 53 72 129 Escondido P.D. La Mesa P.D. National City P.D. Oceanside P.D. Oceanside P.D. 129
San Diego P.D. 1600 (approx.)
San Diego County Deputy
Sheriffs 1207
San Diego County Deputy
Marshals 210 San Diego County District
Attorney Investigators 64
San Diego County Probation
Officers 4

V 0

San Diego Harbor Police 63 California State Fish and Game Wardens 14 California State Park Rangers. including ten lifeguard California Forestry Department Officers California Fiscasi
Department Officers II
California Highway Patrol 268
California Division of Labor
Standards Enforcement 1
California State Police 6
U.S. Border Patrol 821
U.S. Onsterns Service 294 U.S. Customs Service U.S. Customs Investigat (approx.)
Drug Enforcement Administration and County

Narcotics Task Force combined U.S. Forest Service Immigration and
Naturalization Service 120
Internal Revenue Service
Criminal Investigators 40
U.S. Deputy Marshals 34
U.S. Postal Service Inspectors

SDSU campus police UCSD campus police

UCSD campus police
Civilian concealed weapon
permits 2600 (approx.)
Total 8321
Given a county population of
2,216000 people, this works out
to about thirty-right authorized
workaday gun carriers for every
(0,000 residents. To put it
another way, if there are 70,000 people attending next year's Super Bowl in San Diego, it's possible that 266 of them, not counting hired security, are accustomed to packing a rod. The number of people carrying guns on their daily rounds without legal authorization is incalculable, but you probably don't want to know that figure

The connector road was not a concern in 1974, when the city council approved a major planned residential development situated on 223 acres on the situated on 223 acres on the southwest slopes of Mount Soledad, Known as La Jolla Alto, the development was to include a total of 649 single- and molificating units, phased and molificating units, phased cach subject to fiture council review. One of the requirements in what's known as the "subdividera" agreement with the city," says the developer's attorney, was to construct were a subject to the contract of the contract of the contract of the city of the contract of the co

BY NEAL MATTHEWS

occasionally those in charge of protecting the good guys from the bad guys may turn out to be bad guys themseives. So, on second thought, how many suspected good guys are

community changed." Major arteries linking La Jolla with the rest of San Diego were hotly debated in the late Seventies and carrying guns in San Diego County? The list below is an underestimate. The local agent in charge of the United States Secret Service refused to disclose how many agents heoversees in San Diego, and an FBI spokesman says the G-man force is "ower one hundred, but force is "over one hundred, but the exact number is classified." The number corresponding to

the agency below represents the number of people working there who are either authorized or

Sheila Guerrazzi looked out the back window of her home a few blocks up Mount Soledad from the dead-end of Fanuel and noticed bulldozers grading a road six feet from her backyard fence. Alarmed, she called Gotch's office, and after several investigating calls, Rich Grosch says, he was told by city engineers that the road was actually a condition of the project's next-to-last phase, hich had been approved by the S SMU

CIRCUMSTANCES

BY BOR MCPHAIL

women of two service stations when the women of two service stations that nearly lost their right to pump gasoline when city planning officials discovered that neither station had operating public rest rooms. Vian planning discress Bill Gutgasell puts the city 3 bathroom rule this way: "If you flush." According to Gutgasell, a special-use permit is required to dispense gasoline in the city — a permit that carries with it many conditions, not least among them the requirement that service stations be equipped with public rest rooms for both with public rest rooms for both iness in Vista. Just ask the

with public rest rooms for both sexes.
"Most of the time, a word to the wise is sufficient."
Gutgesell said of the city's strict enforcement of the bathroom requirement. But in two cases, he said, the planning commission actually threatened to put stations out of business that were received in the o put stations out of business hat were recalcitrant on the issue. In fact, it was Gutgesell himself who brought matters to a head in one of the cases. Last October, said Gutgesell, he stopped at one of Arco's AM-

manager, noting the requirement and informing Arco officials that a revocatio of the company's special-use permit would be considered a the December meeting of the

be bad, or their switchboard operator, who calls the police when a customer's alarm goes off, can malfunction. This is the number of false alarms in San Diego that the police department responded to last year: 26,771. The number of sate years: 26,771. T

would you check out an cop? Yes, you would, but only

Burglary alarms are prohibited by the municipal code from being plugged directly into the police station, but most systems

are connected to security firms (via telephone lines) that notify

police of possible burglaries. the alarms ring in the ears of

the neighbors, who also have telephones.

may tend to get a little carele when they respond to false alarm after false alarm after

false alarm," says Sergeant Elmore, "That bothers us as

[personnel] expense," he adds In 1981 the SDPD tried to

curtail alarm abuse by getting

the city council to pass a set of regulations and penalties. Residents and business owners

who want burglary alarms mus first get a permit from the police department. If the alarm user has too many accidental

much, if not more, than th

"I'm afraid that our officers

All delposel: "If you want to pump, you have to final" PM Mini-Marts near his home and asked to use the rest room. Although the particular service station in question did have rest rooms, they were not open for public use. Gutgesell said. He fired off a letter to the station's manager, noting the en-member Vista Planning nmission. The revocation stion never came before the commission, said Gutgesell, because Arco acted promptly to reopen the bathrooms once it received his large.

eceived his letter.

In the second case, the commission agreed last month to give Unocal, which operates

a ten-pump service station on one of Vista's busiest thoroughfares, one year to build bathrooms or risk losing its special-use permit, said Gutgesell. Unocal's business is different from Arco's in that

are required under a thirteen-year-old city ordinance. In the meantime, Unocal agreed last month to permit customers to use the employees' rest room until the public facilities are

until the public nearines are constructed, Gutgesell said. The commission's diligence in protecting the public from this particular indignity of civilized life has won it the epithet "the porcelain partol." But Gutgesell said neither he nor his porcelain patrol. But Outgesen said neither he nor his colleagues on the place and colleagues on the properties of the public snickering over the public snickering over the sisue. "We are unanimous on this," he said. Developers, especially those building self-service-style service-style service-style service-style service stations, "don't want to provide the service because it in provide the service because it is provided the service because it is provided the service because it is provided to the provide the service station of the service station of the service station, one of the thighway to a service station, one of the things you expect is ous the rest room," she said. As for the commission is said.

unanimity on the rest room issue, she had a simple explanation: "We all use

120 DRUGS Li 111 HIC

which had five false alarms necessary-to-accidental alerts is

permits back - for a price (all within a two-year period). If a person operates the alarm without paying the fee, the police will continue responding to calls for help. They will also

misdemeanor for not naving a license.

Sound like enough citizen incentive? Well, it didn't stop the San Diegans who racked up 2434 false alarms last month.

improving, the number of false alarms is still rising because more and more businesses and residences are getting security systems, according to Elmore. Although no immediate plans are being made, the situation calls for some remedy in the near future, says the sergeant Some police officials want to stop responding to alarms altogether. "It's an option." Elmore says. Meanwhile, the police

and business owners have ten

criminal activity, if the police didn't find it themselves. Elmore's staff will also take

note of power outages, which can set off alarms in the area.

(False alarms caused by the

security companies are not excused, however.) The police

give most appeals the benefit of any doubt, says Elmore.

Except for Prestige Business Machines in East San Diego.

days to produce evidence of

department will continue revoking permits (il41 were pulled in 1986), collecting \$200 fees ("We've had a few," says was upheld.
Perot says that the police responded to his alarms with a cursory look and did not notice Elmore), and fighting with alarm users over whether there was a burglar at their place. To discount a false alarm, residents

THE FALSE ALARM TRIP

This is a primer for accidentally setting off your burglary alarm system and removing two police officers from their beat for approximately thirty minutes.
These actions could result in a
citywide change in burglary
service by the San Diego Police
Department: Department: 1. Forget to turn it off before

 Forget to turn it off before you come into your home or business. This is the most common and easiest method.
 Quickly explain the system to your house sitter before rushing to the airport. If a neighbor has wolunteered to water the plants, make no mention of the alarm. 3. Let Harry, who holds instructions in his head as though it were a moving pail of water, lock up the office.

Not all false alarms are the

fault of the inattentive or the downright stupid, according to the SDPD. Some are caused by weather conditions and other acts of nature, such as power failures, telephone line problems, or earthquakes

motion detectors only) Some methods are in the domain of the security companies that install the alarm systems. Their equipment can

Yes, you would, but only because you have to. The police department's policy is to take all alarms seriously, even if a residence or business had a false alarm five nights in a row. Sergeant Stan Elmore of the San Diego Police Department says he often hears patrol officers groaming over the radio officers groaming over the radios them with an obvious repeater. Burglary alarms are prohibited trippings, his permit is revoked.
The police will allow for some human error, but their patience runs out after two false alarms in thirty days, three in ninety days, four in 180 days, or five or more in a one-year period.
Alarm users can get their retrieve here.

Fees range from twenty-five dollars for the first reissue to \$200 for four or more reissue charge the alarm user with a misdemeanor for not having a

"The department has become concerned about it again," say Sergeant Elmore. "We don't know what, at this point, we're going to do." While the ratio of

between January and May of 1986, according to the police. Owner George Perot claims that a burglar caused some of these alarms, as evidenced by a stick he found in the mail slot or (as though someone were kicking it). A hearing officer in the city manager's office declared, in August of last year, that Perot had not produced any evidence of unlawful tampering at his business; the revocation

the evidence. "The officer] shines the flashlight in, sees no activity, and that's it." Some burglars check for alarms by



STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: When I have my car repaired, the mechanic will cruise around the block several times to ensure the problem's no longer a prob-lem. But I've been wondering: do the mechanics who repair commercial aircraft just say good luck to the plane's cuptain as he departs with 400 passengers, or does the mechanic take it for a spin around the

the mechanic take it for a spin around the block first?
Bill Adams
Plecific Beach
Of course they don't let the mechanic take it for a spin — he doesn't have a license. The pilot is the one who takes it up to see if everything's olay, Well, that's a little misleading. Most of the repair work is bench tested, but there are some things that need to be checked in flight to see if they've been finded properly. This isn't they've been fixed properly. This isn't necessary all that often, Bill, so you can

There are maintenance schedules for planes, naturally. They are complicated ones, however, since in a DC-10, for example, there are 240,000 part numbers (and many more actual parts), excluding the engine. The newer planes, such as the MD-80, even have components that test demarkers within in the plane. A cloning the control of the planes of the plane

if anything is wrong.

This may sound like a glorified automobile maintenance program, but there's one big difference. Most of the com-ponents in an airplane are backed up — if one adumbrated frazzlemax goes on the blink, another frazzlemax is easily substituted. As one airline spokesman told me (and I fly all the time, so I have to believe him), a plane could lose just about any part and still fly.



Dear Matthew Alice: How many trees are cut down to supply the U.S. with a day's worth of newspapers? How about the world? Are Ronald McDonald's spousor really helping to destroy the Amazon rain forest? How quickly are these forests now disappears with Will their destruction after the world? Will their destruction after the world? Will their destruction after the world? Crimate? If so, how? How long beginn envapapers must end so that trees can go

newspapers must end so that trees can go on?
Guy Blair
North Part
So, Guy, you're going to string me up, along with newspaper publishers around the world, for chopping down our forests. After all, how many trees could we save if we climinated my half-page per week?
Let's see, get tool calculator warmed up: twenty-five pages per year, one cord of wood produces about 100,000, how many trees are not not provided to the page of the page o in a cord... I figure if I stopped writing today, I'd save about as much wood as Woody Woodpecker pecks in a busy week. Your conservationist sympathies are commendable, but I think we have far more

to worry about than the effect newspapers are having on our forests. First of all, newspapers use at least three sources for newsprint trees, recycled paper, and "other fiber," as the paper people call it. Here in the United States, we're not really doing that bedly with our trees, Oh. I know, logging industry spokesmen make grandlose claims about the wooders of their effective that bedly with wooders of their effective that the state of the s

million acres of commercial-quality forest land in this country. That's a lot of trees. But the tropical forests of the world are a different matter entirely. Each minute sees the loss of fifty acres of trees from the tropical belt (Indonesia, the Amazon, et cetera), which in one year is the equivalent of an area the size of New York State. At the current pace, the tropical forest on Earth will be gone within seventy-two

years.

It's not a worldwide cadre of Matthew
Alices and publishers that is responsible for
this alarming slaughter. Paper has little to
do with it. Nor do multinational companies. The primary causes of the deforestation in the tropics, according to the World Wildlife Fund and the World Bank, are the use of wood for fuel by indigenous people, clearing trees to grow crops or to graze cattle, and down the list, logging for

people, clearing trees to grow crops or to graze cattle, and down the list, logging for wood products.

It is a product of the condition of th

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





THE INSIDE STORY

RESIDENTIAL GROWTHmanagement plan will be reviewed, revised, and litigated this year, and all that scrutiny will make a richer man of Kansas City land-use attorney Robert Freilich. Since 1975 Freilich has consulted with San Diego planning department officials about the department officials about the impact of proposed controversial housing developments, and he has advised those officials how to avoid court challenges to the managed-growth plan he helped draft. Frellich's pay to date totals more than \$340,000, ranging from a high of \$564,129,26 in 1979-1980 to \$15,000 last wear.

of 564,129,20 in 1977
\$15,000 last year.

Mayor Maureen O'Connor's decision to review thoroughly that policy of encouraging construction in established. urbanized neighborhoods while using undeveloped acreage on San Diego's northern reaches as an escape valve, will bring Freilich's 1986-87 contract to \$49,000. More than \$18,000 of that sum will be paid Freilich for his thoughts on whether city planners should toughen the original plan of growth accommodation by trying to limit the number of

newcomers.
Such a philosophical swing could reap praise for Freilich from environmentalists, who five years ago denounced him for drawing the city council a road map to urban sprawl.
At the time, Councilman Mike Gotch blamed Freilich for

making comments later used by then-Mayor Pete Wilson to by then-Mayor Pete Wilson to justify the controversial North City West and Fairbanks Ranch housing developments. Gotch strongly opposed both projects as classic examples of "leapfrog development" and angrily dimissed Prelich's consulting as a waste of it leptone up a new plant that could be much more in line with the strict environmentalis! strict environmentalist philosophy endorsed by the Sierra Club and many

sierra Club and many community community planning groups. Freilich has also signed a separate 30,000 consulting contract with City Attorney John Wirts office to advise the city in its defense against the city in its defense against the property of the 5000-serby developers of the 5000-serb pt developers of the 5000 serb pt developers have been supported by the contraction in the city's "urban reserve" be approved by voters. Proposition A voided earlier city council approval of the La Jolla Valley project.

roject. Local attorney James Milch, who represents the La Jolla
Valley developers, argues that
Proposition A is "internally
inconsistent with the city's the ballot measure and notes,
"My impression from
listening to Mr. Freilich is that
he also finds Proposition A



inconsistent with the plan he so proudly drafted." Indeed Freilich told a Tribune reporter in October that "the concept of Igrowth management] never conceived of Proposition A ... of an iron curtain" against residential

curtain" against residential development. On Tuesday Freilich stood by those remarks, saying, "We don't hide from reality or truth." Such comments play right into Milch's legal hands, but Assistant City Attorney Curtis Fitzpatrick says Freilich's public statements Freilich's public statements won't hurt the city's case. "My job is to get the best legal help possible," says Fitzpatrick. "If Freilich| hinks Proposition A has problems, then we can find a way of protecting its underlying concepts. What's wrong with that?"

. . . . The city attorney's office has been busy on another front. Last week it released two new legal opinions regarding conflicts-of-interest that involve city, council woman Gloria McColi. In both cases,



McColl owns property that could increase in value as a result of council actions. And in both issues, the city attorney told McColl to refrain

autorney sold McColl to refrain from voting on the maiters. That advice came too late on the subject of the Harbor Vista condominiums on Federal Bouleard near Interstate 94. Last summer McColl helped arrange for the San Diego Housing Commission to finance in part the purchase of 148 condon by a city council majority in approving the deal on September 16. She praised the vote as a sure way to clean up the condominium project, which had been a center for drug dealing and prostitution. drug dealing and prostitution.
Two months later, on
November 20, McColl
informed chief deputy city
attorney Ted Bromfield that she owns property nearby and asked if she should "abstain from any future votes relati to this matter." On January Bromfield advised her that because the state Political Reform Act prohibits prolice



officials from voting on officials from voting on projects that may noticeably increase the value of their own properties, McColl "should not participate in any future votes involving Harbor Visat" until an appraisal determines how much the reabilitation of the condo project will affect her own land holdings. McColl wasn't available for comment, but Bromfield said Tuesday that his office won't pourse any centiles against

Tuesday that his office won't pursue any penalties against McColl for her previous actions on behalf of Harbor Vista's new owners. "I certainly cannot say (that McColl's September 16 vote) was a violation because it's unknown whether that action has an actual financial effect on her property." he explained. He also stressed there is no evidence that McColl knew her property could benefit as a result of her vote. But a spokeswoman for the state Fair Political Practices Commission (FPPC), which also enforce such conflict-of-interest regulations, says McColl should have sought the opin

before she voted, not after the fact. The FPPC's enforcement complaint it received (from

complaint it received (from Harvey Furgatch) last winer. City Attorney Bromfield's January 13 memo also informed McColl that she should not be involved in the formation of a proposed Business Improvement District Business Improvement E along University Avenue where she owns several Because her properties.
Because her property could increase in value as a result of promotions and advertising planned by participating businesses on University from

McColl "should not participate in either pre-council discussions or committee/council actions considering such a district.' Sources familiar with the business district effort say McColl's staff regularly attends community meetings when details about the improvement effort are discussed.

The San Diego Union's coverage of Maureen O'Connor's "State of the City" speech made it graphically clear just how much Union editors adore the new mayor. Nearly half the paper's January 14 front page

was devoted to an imposing, full-color photo of the mayor, as well as two stories full of complimentary details. ("The 25-minute speech was interrupted by applause 18 times, not including the standing ovations the mayor received at the beginning and Union reporters stationed in Golden Hall.) The coverage unashed over to a second page. gushed over to a second page which featured a total of four stories and an illustrated box with excerpts from the address. The perfunctory editorial followed on January 15, praising O'Conne for "coming to grips now with San Diego's most pressing

In contrast, the local edition of the Los Angeles Times ran a single story with a small photo. And while the Times's January 18 editorial acknowledged that "nothing says that quiet leadership can't be effective leadership." it criticized O'Connor for failing to "set the tone of the debat to "set the tone of the debate."

on important city issues.

Even former Mayor Pete
Wilson never had is so good
with the Union. Like
O'Cocnor, he enjoys solid
friendships with Union
executives (Wilson with
associate editor Peter Kaye:
O'Connor with both Kaye and
publisher Helen Copley), yet
his inaugura! "Sate of the
City" talk in 1972 rated no

photograph and coverage on the lower left-hand corner of the peper, beneath a story about the release of a new book on the life of Howard

book on the life of Howard Hughes.
Roger Hedgecock's imagural speech in January of 1954 was given two columns on the front page and a small, black-and-white photograph about one-tenth the size of the color picture that accompanied last week's O'Contoner stories. Ed Struitsoms's January 1962 speech, delivered when the was running against O'Connor in the contest to replace Hedgecock, was relegated to a single column on the front page of the local section.

NEW



- 500 business cards
- 500 envelopes
- 500 letterheads

4.1

- Lowest prices in town!
- 1000 flyers · Black on white

FLYERS

PRINTED

\$14.95*



CAPS - LOWEST PRICES IN TOWN!



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SWEAT SHURTS (crew neck)

.....\$2.99 ea. 2.29 ea. SILKSCREENED, ONE COLOR, WITH YOUR LOGO

\$29.95 \$29.50 \$29.00 \$28.75 \$28.50 \$19.95 \$10.95 \$10.75 \$10.25 \$9.75 \$9.25 \$7.95

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Yes, we can embroider jackets, caps, Tshirts, etc. Alphabets available.

CUSTOM LOGOS AND CUSTOM DESIGN

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GOLF/POLO SHIRTS\$15.95 \$7.95 4-11 .6.95

PROMOTIONAL ITEMS VISIT OUR SHOWROOM 7891 CLAIREMONT MESA BLVD

30

MAGNETIC TRUCK SIGNS Only \$14.95 each

1000

BUSINESS

CARDS \$9.95

1,000,001

COFFEE YOUR LOGO HERE \$2.49

Porcelain or cerami Minimum 48 cups

BUTTONS

YOUR LOGO HERE WITH YOUR LOGO

Various sizes 24¢

PENS

VISORS Reg 53.59 NOW NERE S1.59 or \$1.59 each With coupon through 2/5

4-11 . 12-35

VISORS

BALLOONS Assorte colors availabl As low 10¢

NEED ARTWORK?

- Logo designs
- Business graphics
- Illustrations
- Conferences

SPECIAL QUOTES

Bumper stickers • Hame tags • Decats • Truck signs • Buttons • rometional & advertising special items • Customer supplied items

CUSTOM LOGOS...

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As low as 16¢ each SHOWROOM 7891 CLAIREMONT MESA BLVD.

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TOUR LOCK

YOUR LOGO HERE

PATCHES

745-3393

CUSTOM LOGOS COLORS MAY BE LIMITED ON ABOVE ITEMS - NORMAL SET-UP CHARGES APPLY
PRICES GOOD ONLY WITH THIS AD



66 Ask the person on the street who the top attorney in town is, and they'll say 'Sam Spital' because they saw him on TV. 77

Children and One Life to Live. Or giving dictation to his secretary after the last chuckle of Happy Days. Early evening is also Sam Spital time, especially during the news programs. He advertises every day on Channels 6, 8, 10, and 39. When the U.S. Supreme Court decided in 1977 that storneys have the right to advertise, the decision opened up law offices to the masses. And standing behind the door with an extended hand and a big smile was Sam Spital.

with an extended hand and a big smile was Sam Spital.

"I don't think I personally am changing the way attorneys do business," says Spital.

"What's happening is that society is changing, and I'm just changing a little faster than the other attorneys." Spital is not the only lawyer in town who does TV commercials, but he's certainly the most noticeable one. So he's become emblematic, a rankling emissider of the composition. Soital's

reminder of the competition. Spital's success has forced local lawyers at least to consider advertising on television, to analyze the image of an attorney, or even more painful, their own images as attorneys. Could this be why they hate

san Diego autorneys in the austence seem already to have made up their minds about Sam Spital: they hate him. Or at least they hate his image, which they believe has overpopulated local TV screens. Among law firms. Spital's advertising budget is the third largest in the nation, according to a study by the Television Bureau of Advertising. (He is surpassed only by two nation wide law businesses.) He started adver-

wide law outsinesses.) He started active the tising on television three years ago, but in 1986 Spital flooded the airwaves.

"It was the response of the people that stimulated me," says Spital, explaining why he spent approximately \$850,000 on TV commercials last year. He continues. "It was the idea that peo-ple out there were really grateful that someone would have the initiative and motivation to put their face on televisomeone would have the initiative and motivation to put their face on television and say, 'Here I am.' "

There he is, sitting in an empty countroom in the lull between All My

Except for the heavy gold bracelet. Spital looks like most other lawyers: nice suit, expensive watch, shoes that take no style risks. He lacks, however, take no style risks. He takes, nowever, that professional distance, the slightly chilled courtesy that translates "Call me anytime" into "I have another appoint-ment." Off camera, Spital has a wide and, at times, self-conscious smile; if

and, at times, self-conscious smile; if his colleagues could meet him, maybe they would like him.

Many attorneys have enever adjusted to seeing each other on TV. They think lawyers should be professionals first, businessmen second, and salesmen not at all. Spital has not bought into his equation. He says, "Whether you're a manufacturer or a lawyer or an accountant, think at's important that you find some forms or make your services available. Through television and other forms of media, myself and other people have made it more easy for people in the colonies."

choose."

Spital's competitors claim he makes it too easy for people to choose; as a re-ult, they say, people choose Sam Spital for the wrong reasons. Clients get sucked in by the commercials and don's toop around for a lawyer, don't compare Spital's fees and services with what they can get cleawhere, attorneys complain. "His commercials are a bit misleadine." says attorney John Little. misleading," says attorney John Little, who, like Spital, also specializes in plaintiff personal-injury law. Free in-itial consultations are the norm in this type of practice, as is the arrangement of charging no fee if the case is lost of charging no fee in the case is lost that is, no money is gained by the plain-tiff's side. (The defendant is usually an insurance company, represented by its own attorney.) When Spital says dur-ing his commercials, "There's no con-sultation fee, and you pay me nothing unless you win an award," Little and his peers grind in their armchairs.

"He's leading people to believe it's something special that his office does, tike it's a big deal," say Ettle. The same goes for flashing "former deputy attorney general" on the scene. There were probably one hundred deputy attorneys general in his office at that time. Luttle says, explaining how young lawyers, fresh out of law school, often get their start this way. The average constitution of the same start is the same second to the same second to the same second to "People think this guy was second to the D.A.," exclaims Little. But he says he doesn't classify Spital's ads as "schlocky," at least not like the

Spital for a number of units, shi colleagues have to agree on one point: Sam Spital is not staving. He won't supply dollar figures for his business ("I don't focus in on he profits," he says) but offers his expansion as evidence of his success. In the last three years, Spital has opened branch offices in El Cajon. Chul and (opening his month) Escholar of the profits of the profi the Security Pacific Building, downtown. Spital knows how to package a law practice so that it's got mass appeal: convenience, security, and free food. He is proud of providing niceties, which he explains with one of

niceties, which he explains with one of his many automotive analogies. Spital drives a Mercedes with a license plate that says TV SAM. He also has a Buick. The Mercedes dealer

FRENCH COLLECTION SUNGLASSES -SAVE 67% & MORE!



SAVE ON OUR GIGANTIC SELECTION

- Values to \$30-\$60
- 100% ultraviolet protection
- Optical quality lenses in rose, amber, or grey
- Great for skiing, driving, general use
- Latest colors and styles
- Many with virtually indestructible polycarbonate lenses
- 1-year warranty, normal use

With this ad only through 1/28/87

The world's finest sunglasses are at the world's finest sunglass store

WE WILL MATCH ANY PUBLISHED SUNGLASS SPECIAL OR DISCOUNT - WE WILL NOT BE UNDERSOLD!

Pacific Eyes & T's



44 I circulate right now with the upper-echelon business people. But I want to be more of a people's lawyer than a business lawver. 77

"When I walk into the Mercedes dealer, I'm treated like a king. There's coffee there, there's doughnuts there. I like that. And I want to do that for other

People."

This is one of Spital's business tenets, This is one of Spital's business tenets, a personal aphorism he repeats over and over: Make the common man feel as though he's walked into a Wall Street law firm. "We like to treat people like a guest when they come into the office," he says. Clients are offered coffee, was the contract of the contrac soda, water, "anything to make them comfortable," he says. The phone system he installed was very expensive, but piping music to people waiting on but piping music to people waiting on hold was important to him. He says he deliberately picked an impressive skyscraper location for his main office, the fifteenth floor of the Security Pacific Building in the Community Concourse at Third Avenue and B Street. "We

could be on El Cajon Boulevard and pay fifty cents a foot," he points out. Instead, he says he pays \$1.75 for a more prestigious address.

While he is trying to impress the common man, Spital is careful not to scare him back into the elevator. San Dieso Bee makes, a careful most to

scare him back into the elevator. San Diego Bay makes a grand sweep past the office windows, but the receptionist's area would not be called plush. Neither would the cubicles in which potential clients are interviewed.

Many of Spital's clients have never been to an attorney before; they are the kinds of people who shop for a lawyer by looking for the biggest ad in the belower Samilar face. He has made an imprint that says "attorney," and this is another thing that upsets some of his peers. "Ask the person on the street who the top attorney in town the street who the top attorney in town the street who the top attorney in town some of his peers. "Ask the person on the street who the top attorney in town is, and they'll say, 'Sam Spital' because they saw him on TV." says Brian Monaghan, not too happily Monaghan is also a personal-injury attorney, on the plaintiff's side. So is Patrick Frega, to whom local attorneys will sometimes whom local attorneys will sometimes send their big cases (for a percentage)

because of his reputation in the courtroom. "The premier trial attorneys in San Diego don't advertise on TV. says San Diego don't advertise on TV. says Frega. "Some people will go to Sam when they should be going to someone more qualified [to do trial work]." "There are some [attorneys] who are

arrogant and think they re at a higher place in life." observes Spital, adding, clearly and repeatedly, that he's not referring to anyone in particular. "They think they deserve to be more godlike in their behavior. But there are also people who are down to earth." Spital, who lives in Del Cerro with his wife who lives in Del Cerro with his wife and four children, says he doesn't see much difference between a department store clerk and a lawyer. "We all eat with the same fork." he says. "We all have the same organs."

Spital and other attorneys who adver-

Spital and other attorneys who adver-tise are stymied by guidelines and restrictions imposed by the county and state bar association, says Terri Embery, Spital's public relations direc-tor, "You can hardly do anything," she

Emocy, spina's poure retained with a contion. "You can hardly do anything," she
laments. "That's why attorney ads are
so dry and boring. "Estimonials from
clients are prohibited, as is the mention
of dollar awards, or cheap devices like
spinal appears in all his commercial
safthough his wann't the original plan.
"When I went to advertise in the beginning, it was with the goal to have a professional actor or actress. It was
absolutely the last thought in my mind
to use myself. It was only because I was
associated they said, "My don't we
take a sample shot of you. Let's just try,
it.' And I was counted by everyone who
saw it. They said unequivocally there
is nobody better that can speak for you
than yourself."

Although the settings vary a bit —

Although the settings vary a bit — Sam outside the courthouse, Sam walk-Sam outside the courthouse, Sam walk-ing away from a car, Sam's bilingual employees talking to "our Spanish-

speaking friends" - the dialogue is virspeaking friends—the dialogue is virtually the same in all his commercials.

"Don't be a helpless victim. Assert your rights." Let Sam do it, and receive what is rightfully yours."

"Before you settle with the insurance company, call the law offices of Sar

Spital:

Spital thinks it's important for the viewers to see him so they can form an impression. "I think they can tell from the commercials if a person is sincere," he explains. "When you look at somebody in the eye, you have an op-portunity to decide whether that person is someone you can have confidence in or trust or want to have a conversation

with.

Spital is so convincing, many of his first-time clients think they re actually going to talk to the guy they saw on TV. They don't realize that his offices are

going to take to the got usery saw or.

They don't realize that his offices are working on as many as 1000 cases and any given time, which means that Sam had to hire some help. His saff of foreign to the age of flory-two, he is the second-oldest person there.

Spital says he likes hiring young, fresh-out-of-law-school attorneys because they are moldable, willing to work hard, and idealistic. He likes because they are moldable, willing to work hard, and idealistic. He likes he says. "Sam doesn't pay much, and he requires quite a bit of time and effort," says an attorney who worked for Spital but requested anonymity. "Both of the says "Sam attorney who worked for Spital but requested anonymity they work their butts off." Unlike other law firms, Spital's cases are not assigned to in-Spital's cases are not assigned to in-dividual attorneys; he prefers a team approach, with two attorneys and a legal assistant working on each case and himself overseeing the computerized operation. "A lot of people rely on me



How do YOU spell relief?

there are now thousands of ways we Americans can spell "RELIEF." Unfortunately, this has created common acceptance of medications as "miracle-workers." This is especially true for those of us who would know only pain and suffering without them.

Is there an alternative to the common belief that pain-killers are the only answer for relief from pain? YES! Chiropractic health care seeks the cause of the problem rather than merely dealing with the symptoms. Chiropractic teaches that health comes from within, and true health is the result of the body functioning at one hundred percent. We do not believe that health can be bottled

provide true relief by correcting

We offer you a no-obligation

FREE SPINAL **EXAMINATION** (A \$100 value) Offer expires February 5, 1987 with this ad

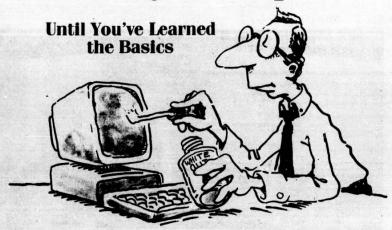
Isn't it time you tried Chiropractic? Call today. 297-2663

Your treatment may be at little or no cost to you in accordance with the terms of your insurance policy

BLAKELY CHIROPRACTIC CENTER

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The process of finding the right computer can be a difficult and time consuming one. You have to define what you want the computer to do, select the software that will accomplish those tasks, and then decide on the machine that will run the needed software and allow you to expand as your computer needs grow. The Byte Buyer, San Diego's Microcomputer Magazine, make

buying a computer easier. "The Computer Search," a series on how to buy a computer, will be published starting with the January 23rd issue of The Byte Buyer. In conjunction with "The Computer Search," The Byte Buyer is sponsoring seminars for buying computer hardware and software.

Seminars

Buying Computers

This 1/2 day seminar provides the basic knowledge required for understanding and purchasing a computer. \$35.00

> **Next Seminal** Sat., Jan. 24, 8:30 am-12:30 pm

Buying Software

Types of software will be reviewed in this 1/2 day seminar aiding the buyer to make the right purchase decision. \$35.00

> **Next Seminar** Wed., Feb. 11, 5:30-9:30 pm

Bring Your Own Computer

(IBM and Compatibles) Bring your own computer to this 1/2 day workshop and learn to make it work for you. \$75.00 (includes free software)

Next Workshop

Sat., Feb. 14, 8:30 am-12:30 pm

For more information call 573-0315

Pick up the next issue of The Byte Buyer on Friday, January 23 at these locations

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lottom Line Computer Center 215 S. El Camino Real #B Datacom Computer Center 535 Encinitas Blvd. #114

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Microhelp 8340 Clairemont Mesa Blvd. #105 Phase 5 Computers 8199 Clairemont Mesa Blvd. PH Computer 9353 Clairemont Mesa Blvd. #K2 Software City 3860 Convoy St World Media 4223 Balboa Ave 4898 Ronson Ct. Ste. H.

Kearny Mesa (cont.) Byte Shop 8030 Clairema

Computer Age 4688 Convoy St Datel Systems 9363 Clairemont Mesa Blvd

Like Computer 7188 Clairemont Mesa Blvd Mavenck Integrated Solutions 5555 Magnatron. Ste G Mega Comm Technologies 9157 Chesapeake

Focus Computer 4320 Viewridge Focus 010 5555 Magnatron. Ste. D

La Jolla La Jolla Computers 7454 Guard Ave

La Mesa Heath-Zenith Computers 8363 Center Dr Softwaire Centre 5232 Jackson Dr

Computer Conversion 9580 Black Mountain Rd . Ste. J

North Park (cont.)
San Diego Data Products
3075 El Cajon Blvd
Second Generation Computer
4776 El Cajon Blvd.

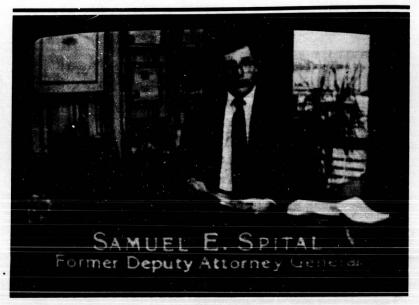
ceanside yte Shop 2641 Vista Way #8 El Camino North Ctr

Is it is store that you way in class consider that class comparison 1723 Oceanside Bird Software Only 2506 Bt Carmion Real. See B Pacific Beach CCC Computer Center 5005 Cass St Mactily, Software 3333 Michaey Dr. 4204 Wanner 3555 Michaey Dr. 500 Computer Outer 630 Norman Rd Computer Outer 630 Norman Rd Computer Outer 630 Norman Rd Software 5355 Michaey Dr. 510 Grand Ave. #104 Software Software 5355 Michaey Dr. 510 Grand Ave. #104 Software Software 5355 Michael Rd Computer Outer 630 Norman Rd Computer Outer 630 Norman Rd Computer 630 Norman Rd Com

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BYTE San Diego's Microcomputer Magazine



says. "I personally read every single leter that goes out of the office. I dialogue with the attorneys on a daily basis.

Ask Sam how many hours a day he works, and he'll say "fourteen," without pausing. "It's obvious I'm a type-A per sonality," he says. But as a child, he ranked a bit farther down in the alphabet. "Getting a C was fine with me," he recalls of his early schooling. "I'm not sure if I was bored or I wasn't trying hard enough." Sam's gift of gab occasionally got him into trouble in the classroom. Perhaps his teachers weren't thinking progressively; maybe they didn't realize that a talent with the spoken word could carry a child far in

pital was born of Jewish parents in West Los Angeles, where his father sold staples and stapling machines. He remembers growing up "as a pretty poor kid." His father and mother worried about their son's apparent lack of drive. "How are you going to be anybody if you don't work harder?" he remembers them asking. Although the nagging put him and his parents at odds sometimes, Spital

is now grateful for it. "If they didn't motivate me, I don't know what I would

have done," he says.

At the age of fifteen, he went through a metamorphosis that was part parental pressure, part cosmic advice. "I thought about success, and I said to myself that it wasn't going to be a mat-ter of timing or chance." So Sam joined forces with his father increased their business, and decided to begin repair ing the staplers as well. But the stapler sify, and they refused to sell him parts They didn't know they were dealing with a future graduate of the Loyola University School of Law in Los Angeles.

According to a biographical sketch in one of his press releases, Sam Spital tried to file his first lawsuit at the age of sixteen. It was an antitrust suit against the staple giants. No attorney would work on the case, and most of them wouldn't even return his phone calls, he says. Those attorneys who showed a mild interest wanted to charge the young Spital an arm and a leg for their services. "Having already made the decision to attend law school," his story reads, "Sam made a decision to be a lawyer for the people so that anyone who needed a lawyer could af-After he finished law school in 1970.

tion, or level of sophistication."

Sam switched sides when he began

his practice and specialized in the defense of professionals, such as contractors accused of shoddy work or physicians being sued for malpractice. Business was good, but he felt unful-filled. "Here I was very successful, I had at least a statewide reputation, if fiot a national one, for defending professionals. I lectured all over the state and wrote articles about it. Looking back, I had what everybody would think would be enough. But I wanted more. I wanted to have the opportunity to get down to the grass roots and make legal services available to

So three years ago. Spital decided to advertise and expand, in that order. Although he still does defense work for professionals, his emphasis is on per-

sonal injury, which includes doe bites. sonal injury, which includes dog files, food poisoning, slip and fall (sidewalk, supermarket, the stairwell at work), and defective products (the toaster that blows up, the lawn mower that blows up, the lawn mower that mangles). Spital says he's proud of tak-ing the small cases, where "soft tissue" injuries, such as muscle, tendon, or ligament damage, do not bring big settlements from insurance companies. He says most of his colleagues turn tion that attorneys are only in it for the

"Some people wouldn't have an attorney if it weren't for him," says Christopher Crotty, a former Sam Spital employee. "He provides a service to individuals that's invaluable in some instances." Crotty, who is now an attorney working in Mayor Maureen O'Connor's office, practiced law under Spital in 1985. At that time, he says, not all personal-injury attorneys gave free consultations, and some charged an hourly fee - win or lose. Spital's office represented "the kind of people who can't come up with that money. says Crotty.

Spital's office won't take the fender-

benders, the parked car that gets hit by a trash truck. Or a case in which the injuries will bring a minuscule settle-ment. Or a case that might bring no set-tlement at all. Clients' claims are evaluated in an interview with a legal assistant or an attorney, and matters concerning immigration, landlordtenant disputes, or divorce and custody are referred elsewhere. Although his firm will take other cases, such as drunk driving or estate planning, for an hourly fee. Spital shuns having what he terms "a garden variety" practice. In-stead of doing a little bit of everything. he says he'd rather specialize in per-sonal injury. "I would have no difficulty attracting business clients, just from the

contacts I've made in society," says Spital. "I circulate right now with the upper-echelon business people. But 1 want to be more of a people's lawyer than a business lawyer."

pital's business seems to be of

reat interest to other attorneys, and some are not shy when it comes to telling him how to run it. Dan Zeidman, a personal-injury attorney in El Caion, wrote a letter to Sam Spital in October of last year, criticizing him for a contract in which Spital tried to charge a client forty percent of the final settlement. (Dissatisfied with the arrangement, the client hired Zeidman showed him the Spital contract.)

"The standard in this county for a noncomplicated personal-injury case is certainly no more than one-third prior to trial, and forty percent if the case goes to trial," Zeidman wrote to Spital. He was also disturbed about a part of Spital's contract that raised the fee to forty-five percent if a lawsuit was filed. "I will not mince words." Zeidman wrote. "You and I both know that since only about three percent of the personal-injury cases filed go to jury trial. merely filing and serving the complaint has no substantial effect on your time consumption on that case

The reason he sent the letter. Zeidman says, is his concern over the im-age of attorneys, especially in the face of what he sees as attacks from the insurance industry. He is a member of the American Inns of Court Foundation. American Inns of Court Foundation, which he describes as a national group of attorneys and judges who discuss and promote ethics and competence in the legal profession. "I sincerely honestly believe that we attorneys in California

Spital thinks that ethics have less to do with Zeidman's letter than professional jealousy. The accusations are not accurate, he claims. Spital's response to Zeidman's letter, mailed two weeks later, said that his firm did not always the charge forty percent. "We often reduce the forty-percent fee to one-third or lower, based on the facts and cir-cumstances of each case," he wrote. adding that each attorney in his firm negotiates the fee. His firm did not charge forty-five percent just for filing the paperwork for a lawsuit, Spital also wrote: the extra five percent did not take effect until the discovery process ensued (when testimony is taken from both sides), he claimed. "We have rarely charged forty-five percent. Spital wrote.

In defense of his fees, Spital outlined in his letter the caliber of services he offers and the high overhead he incurs through advertising. "Our advertising reaches many people who would not otherwise know of their rights to be fully compensated for all damages which they receive in an accident. Most attorneys do not provide this service to the public." Almost half the calls that come into his office are not within his areas of specialization, he said, so he refers them to the San Diego County





a fact he often mentions in conversation. His specialty was prosecuting pro fessionals, such as doctors and attorneys, for malpractice and fraud --including false advertising. In his last year as a state prosecutor, Spital was transferred to San Diego. In 1978 he left that job and started his own practice in the Security Pacific Building. The Sam Spital Story continues: "Armed with the background and experience he needed, Sam began practicing on his own, determined to build a firm that could offer the elitist practice of law to all people, regardless of income, educa-

Spital was hired by the state's Attorney

General's office in Los Angeles. He worked there for seven and a half years,

11 Some people call us and say, 'I don't want a Sam Spital! Others say they want a lawyer just like him. 77

Bar Association. The spillover business benefits other attorneys, but his office pays the advertising bills, he pointed out in the letter. Spital still maintains that his com-

mercials benefit the local legal profession. "A lot of people are getting business because of the snowball effect business because of the snowball effect of other people's advertising. I have talked to attorneys that told me they never had so much business in their life like they do from the results of my advertising. They don't advertise at all. They have one line in the kellow Pages. Some people aren't going to go to Carlsbad if they live in Encinitas. They might just say, 'I'm going to go down to the attorney in this corner shopping center in Encinitas because I saw Sam's advertisement on television.'

John Little, a competitor who might get this spillover business, calls it "negligible." But he does think that the

is helpful to the public. Many people are unaware of their legal options; they think they have to take whatever the in-surance company offers. Spilar's office is familiar with the system and will probably negotiate a better settlement for them. "He's competent. He's not going to blow a case for somebody," says Little. "But he might settle for less."

According to Little and other per-According to Little and other per-sonal injury attorneys, Spital has a reputation for settling cases to avoid go-ing to trial. "His business is to turn them over and get them through," says-tittle, Insurance companies, know this and are not afraid of being sued by Spital's clients if the offer is too low, according to Little. "Insurance com-panies know which people mean what they say and which people are flexible," he says.

they say and which people are neutric, he says.

Attorney Pat Frega, known for his civil trial work in San Diego, agrees with Little. Rumor has it, he says, that Sam Spital has never tried a civil case in San Diego. "The word in the court-bouse is that he'll settle," says Frega. "The defense bar [for the insurance

nies] is not afraid of Sam Spital."

companies] is not afraid of Sam Spital."
"Pat Frega doesn't have 1000 cases in his office," says Spital. "He has to go to trial. That's his specialty." Spital denies the rumor that his firm has never aken a case to trial in San Diego; the figure he reluctantly supplies is "under ten." "It's like saying to a doctor, 'How many hysterectomies do you do?" retorts Spital. Like the doctor who avoids surgery. Spital says he avoids trials because it is not always best for that's occause it is not always uses the client. He disagrees with attorneys who use trial as a measure of competence and effort on behalf of the clients. "Is it our job to obtain justice and resolve disputes or to use our tools and resolve disputes or to use our tools and artillery to go before a judge?" he asks. "The real challenge is to convince your adversary — the insurance ad-juster or attorney."

your adversary—un insurance.

Ninety-five percent of Spital's cases are settled out of court, by his estimate. His clients get their money quickly, which is important to many of them. Holding out for more money by going to court is like being a contestant on Let's Make a Deal; you can take what Jay is offering in the small box and go home happy or hope that Carol has something big behind door number three and possibly lose everything.

The plaintiff's attorney usually initiates the case by sending a letter to the insurance company, explaining the

situes the case by sending a letter to the insurance company, explaining the client's claim. If the plaintiff doesn't like the insurance company's offer, he or she can file a lawsuit. Then attorneys from both sides go through the discovery phase, collecting evidence, winnesses, and expert opinions, and suffering through an albatross of paperwork. A nobinding arbitration is usually held as a last attempt to avoid a jury trial, which is expensive for the insurance companies and a hassel for the plaintiff. The entire process, from demand letter to verdict, averages be-

tween four and five years. At any point along the way, a settlement sum can be offered and accepted. This is what hap-pens in more than ninety percent of the personal-injury suits filed, according to

"The trial attorney thinks that everyone who comes here wants to set-tle," says Spital. "But let's look at the reason. If the reason is that they get fair value for their injuries, then they should says. "Why should you go through the humiliation and the anxiety?" Spial denies the accusations that he

settles cases for less than they're worth. He says he goes to trial when the in-surance companies play hardball. To prove it, he points to a new division he opened in October with four full-time attorneys and several law clerks who were hired just for litigation. They are currently handling about one hundred tles cases for less than they're worth

were hired just for litigation. They are currently handling about one hundred cases, he says. Spital also gives an example of a client he lost this past December because Spital wanted to go to trial. 'The case was worth a lot of bucks,' says Spital, meaning 'in excess of \$300,000' But another attorney advised the client to settle, which the client did. 'That attorney made a quick \$300,000' "That attorney made a quick \$100,000," he says — but the client could have come out with much more had he gone

much, is an art, according to Spital. He thinks he is better equipped to make this thinks he is better equipped to make this estimate than many other attorneys because of the number of cases he handles in this specialization. He keeps up on the going rates through profes-sional publications and has hired a former insurance adjuster with twenty years' experience in the field to help estimate what cases are unenth. This exestimate what cases are worth. This ex-adjuster, he says, is one of many extras that justify his fees. "I think there's one

thing that's very important about services as opposed to products. You could go to an Arco gas station or a Standard gas station or a Thrifty gas station and essentially buy gas. Whether's it's going to be a dollar a gallon or \$1.25, if the service is the issue, then I'd say pay

ne of the main complaints about attorneys is that they're bad about returning phone calls. (One of the main complaints by attorneys is that their clients call ther too often.) Spital's staff is instructed to call clients back immediately, and with call clients back immediately, and with three people working one case, some-one is usually available to reassure ap-prehensive planiffs. If anything could be called a Sam Spital specialty, this is it: he nutrues his clients through their cases. Even the attorneys who criticize Spital admit that his operation runs fast and smoothly. He has staff members who do nothing but deal with medical bills and reimbursements with in-surance commonies and Medi-Cal surance companies and Medi-Cal.
"The client doesn't keep getting bills.
They don't have to worry," he explains.

Spital's injured clients are encouraged to choose from a list of thirty medical specialists who lean toward aggressive instead of conservative, diagnoses, he

legal advice during his initial consultations. These sessions are conducted not by a paralegal but by an attorney, who doesn't ration his or her time, says Spital. "An hour, an hour and a half, whatever it takes. We don't sit there and look at the clock and say we can't spend any more time with you."

any more time with you."

Spital gives the example of a woman who recently came to his Palm Spiral, gives office with a personal-injury case. She had \$6000 in medical bills, and the insurance company had already offered her \$9000, counting pain and suffering. The ceiling on the insurance policy was \$15,000. "We said. To book and get the \$15,000; " recalls Spital. "She came back the next day with a \$15,000 check. We didn't take a penny. You wanna talk

"He's changing the atmosphere for everyone," says Carol Crandall, ad-

ministrator of the attorney referral service run by the San Diego Trial Lawyers Association. She cites the sudden need for attorneys to establish an identity Because if there's one thing Sam Spital has, it's an image. "Some people call us and say 'I don't want a Sam Spital, and others say they want someone just like Sam Spital," she says.

Sam spital, size says. Sam is unusual, and he may even be unique. "No other county has anything like him," Crandall says, judging from discussions among attorneys at con-ferences and state bar gatherings. The San Diego County Bar Association, which counts sixty-six percent of local which counts sixty-six percent of local attorneys, including Spital, as members, has a videotaped spoof of his commer-cials called "Sam Spittonee: "Spital is played by another attorney who deliberately mispronounces the last name and pleads for more business: "Slip and fall, major airline disasters... Please, please, please call me, Sam

The lampoon has been played at several holiday banquets, and according to entertainment organizer and attorney

John Little, local bar members were disappointed that it wasn't played at last December's dinner. But while Spital may be the victim of attorneys' guffaws, "many people would like to be in his position," says attorney Little "There's a lot of jealousy," Spital

observes. "I realize it's a dog-eat-dog world." But he believes that the criticism comes from a small percentage of the legal community. "Ten per-cent of the attorneys out there might balk at what Sam Spital, or some other advertising attorney, is doing. But I went to the USD law school and lectured to a class on ethics. It was not quite a standing ovation, but there was tremendous support. These are people going to law school to become attorneys. I've gone to bar association dinners and had people I've never met before in my life come up to me and say, 'I wish I had [advertised] too,' or I wish I could afford to do it now There's ten percent of the people who. no matter what I did, would criticize me. I don't worry about those ten



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oward?" cries Mizrahi as he prods his opponent into more prematurely. While Mizrahi throws dice and slams tiles onto an old wooden backgammon board, friendly insults are traded in Arabis. Mizrahi's strategy of distracting his opponent works. To keep score, he moves one of the green wooden beads on his abeuts.

"I will have revenge," mutters Reda El-Assal, who uses another abacus to add his own points. "I am here only a few minutes and already he is beating me." He talks to no one in particular.

Meanwhile, Mizrahi's running

commentary, mostly in Arabic, is addressed to the dice, the board, his formidable opponent, and the birds. Like the plants that sit on the floor growing in all directions and that hang in clusters from multicolored macrame planters, the cagebirds have taken over Mizrahi's sun porch, along with a mishmash of unmatched chairs, window coverings, and hanging fish. Visual distractions aside, the chirping. singing, and squawking of a dozen canaries and parakeets creates a commotion impossible to ignore. The aviary's most raucous offender is Shai, Mizrahi's Hebrew-speaking parrot. 'Lila Tov! [Good evening!]" Shai screeches at El-Assal, even though it is only ten o'clock in the morning. Despite the avian pandemonium, Mizrahi and El-Assal continue playing sheshbesh, the Middle Eastern version of backgammon; the doubling cube is not used; neither are international rules. The two have been playing together for a decade, and they play according to

Mizrahi's rules While the banter between the two grows more intense. Ezat arrives. bearing a birthday gift for Mizrahi. Today is Maurice Moshe Mizrahi's eightieth birthday. Ezat is a merchant from Cairo who now sells his wares at the swap meet in National City. Yesterday, Ezat arrived with a vellow rose for Mizrahi's wife, whose birthday falls a few days after her husband's. Mizrahi tries on his birthday present, a jacket, over his plaid flannel shirt; he is pleased with the way it fits. Ezat has sat down at the backgammon board, and when he scores a few points in sheshbesh, Mizrahi glibly dismisses his friend's good fortune. "It is because

you are my guest? Mirrahi smiles. The men sip coffee on the sun ports where Mirrahi holds court six days a week. Inside the shop, three customers are waiting to have their coffee bears ground while Helen Mirrahi weighs bears for another. When a fifth customer shows up. Mirrahi looks up from Coffee with Mizrahi
After eighty years of life, his cup remains full.

the board and smiles broadly. "My
wife will take care of you." he says,
directing the customer inside. He
turns his attention to his attention to the
distract Eara so he will make a latal
"You remain me of my uncle in
Cairo." Reda tells Mirrahi. "All day
he plans shealbined in the street in

"You remind me of my uncle in Cairo," Roda tells Mirzhin." All day he plays sheshhesh in the street in front of the shop. He gets angry when customers try to interrupt his game. He says he has no more tahini, even it he has ten kilos of it, just so the customers will leave and he can be left in peace to finish the game and then begin another one." Reda El-Assal laughs. Mirzhah iganoes the ringing

After five or six rings. Mizrah reluctantly gestures toward the phone, and his direct pipeline to miracles operates. The ringing steps. "Thank Gold, my whe picked it up? says the diminutive shopkcept as he adjusts the wool cap he wears indoors and out, winter and summer. He has been placing for hours. "As long as there's someone around who plays, he ll play all stay," explains his wife Helen good naturely. "And as long as there's a wife around to take care of the store?" she sights.

By Sue Garson ..

Their shop is in the City
Heights section of East
San Diego, in a small
building covered with fake rock and
brown aluminum siding. It is
distinguishable from other
storefronts on University Acenie by
red-and-white checkered curtains
covering the sun porch and by
coffee frees growing along the side.
It has been an antique shop, real
estate office, and private residence.
Mirzahi's building is about as old
as he is, and for the past fifteen
years of its approximate four-score
life, it has housed a coffee
comportum. In front there is a sign
em and with red and black letters



that read "Coffees of the World."
It's where Mizrahi can be found sidys a week, overseeing coffee
shipments that originate in
Victnam, Java. Colombia, Italy,
Sumatra, Zimbabwe, and Brazil.
The shop now boasts forty-six
selections; the Ethiopian harrar,
Jamaican Blue Mountain, and
Mocha Yernen arabica are among
the most exotic coffees in town.

Mizzhi drinks Yemenite coffee, considered the world's baeviest, all day long. For his customers who are Saudis, he orders green beans. "The Saudis like to roast the beans themselves, so they can have them extra dark," explains Mizzahi. There's a Yugoslavian customer who also buys the beans green and ships them to his relatives in Yugoslavia a kilo at a time. While Mizzahi custos the virtues of Kenya arabica, Jasa arabica and Shinashi and Shinashi ya year in the Palestinian settlement of Jaffa (Yafoi when only be reading the foundation of the palestinian settlement of Jaffa (Yafoi when only per a consistent of the palestinian settlement of Jaffa (Yafoi when only per louise seisted. "Just de thought pain", he recalls. "And she didn't make coffee by opening a can." Mizzahi adds. "Every time she wanted a cup, first whe had to roast the beans and then she had to grind



them." He motions to his grandmother's mahmass, a Turkish coffee roaster. "Probably it is more than a century old," he figures.

Along with a pound or two of fresh-ground imported coffee, customers get a small slice of the history of the Middle East according to Mizzahi. In impeceable Spanish, he explains his version to Puerto Rican and Cuban customers; to a Lithuanian woman, his dissertation is delivered in perfect German. When necessary, and with great case, Mizzahi slips into French, then back to English. "My wife is a Kansas girl." he delights telling customers when the discussion turns to current history. In the Old World radiation of

small mont-and-pop stores, Mizrahi and his wife live upstairs in an apartment on top of the store with a calico cat and tree degs. On Helen Mizrahi's lace are the plains of Kansas where he graph Her grajish-brown braids are plained around her head, Quaker-style: she wears glasses, and her farskin is without counters, which is without counters, which is the length of Grant Wood painting, Mizrahi's face, with his near-black eyes and his payer and-salt mustable, is Pept e. Moko's Casbah. Although ha has been living in the United States for twenty-six years and although her at least a head shorter than his wife. Mizrahi and the culture eem to dominate both the household and to dominate both the household and

the shop.

On Sundays the shop is closed.
And with respect for Mizrahi's
Sephardic lewish heritage, the shop
closes every year on Rosh
Hashanah. But two years ago on
that particular holiday, a first time
customer's Knocking was so
insistent that Helen Mizrahi
centually let him in. After David



Ogden Stiers bought a pound of his own custom blend, the conversation shifted from exotic coffees to classical music, and Mizzhis showed the actoridirector his scrapbook. "I wan't always in the coffee business," Mizzhi hearned. "Before I came to America. I was in the Mann Auditorium in Tel Aviv. That's the home of the Israeli Symphony Orbestra, and I was caretaker." As he flipped through the pages of Mizzhis scrapposang with the musical greats of the Twentieth Century — Irom Satchmo to Isaac Stern, from Satchmo to Isaac Stern, from Satchmo to Isaac Stern, from Leonard Bernstein. These were photos autographed to Mizzhi in Century — Irom Marlene Dietrich. Yves Montand, and Simone Signoret.
Tales both by Mizzhis.

Tales told by Mizzahi ac companied cach photograph. "When Leonard Bernstein offered in a fifty pound tip and I refused it, he was insulted." Mizzahi told Stiers. "but I told him I am doing up to that I am being paid for, and I don't want anything extra." Mizzahi also remembers eincounters with pranists Glein Gould and Artur Rubinstein. "One Saturdas

terminued on page 20

was a knock on the auditorium was Saturday, but the knocking continued, so I finally answered it. recognized right away that it was Rubinstein. He wanted to practice for his performance that night. So I let him in. I made myself sup of Turkish coffee, and I sat around listening to Rubinstein practice. He played for hours. Then he asked me what / wanted to hear. I don't remember now what it was, but whatever it was. Rubinstein played it just for me.

t was due indirectly to Rubinstein that Mizrahi made the acquaintance of the woman who would eventually become the third Mrs. Mizrahi. At that time,

she was working as a secretary for the Unity Church on First Avenue and Thorn Street. Mizrahi was then employed servicing business machines. When he made a service call to the church, he heard piano music playing on the secretary's cassette player. "That's Artur Rubinstein." Mizrahi noted aloud. Helen, a secretary and a divorced mother of two daughters, was impressed. "He was the most interesting person I had ever met," she smiles with her blue eyes twinkling. Within a few months

twinkling. Within a few months, Mizzahi and the "girl from Kansas" were married by the minister of the Unity Church where they met. After the newly weds returned from a Las Vegas honeymoon and Mizzahi's feet were back on the ground, he realized that duplicating and mimeograph machines were becoming obsolete and there was no longer a future in repairing them.

At an age when people retire,

Mizrahi, sixty-five years old and a

grandfather of ten (today he has eight great-grandchildren), had to figure out a new way to make a

Inspired by the antique coffee urn that reposes now on a shelf next to a stack of burlap coffee bags, a stack of burlap coffee bags. Mizrahi took mental inventory of what he knew. The coffee business was a natural. So Mizrahi and his bride quickly set out on a journey across America - from Boston, to Miami, to San Francisco - in search of trade secrets. When shop owners were reluctant to share their owners were reluctant to share their knowledge and their sources, the Mizrahis went to the library and studied. When they opened their own shop, Helen Mizrahi was still working as a secretary for the Unity Church. This was practical because in the beningen the shop was in the beginning, the shop was pulling in only ten dollars a day in profits.

Mizrahi didn't advertise, but when coffee lovers got wind of Coffees of the World, they passed

the word along about a funky place that sold an unusually wide variety of exotic coffee. In the early Seventies, before local Middle Eastern groceries began sprouting up, Jordanians, Saudis, Lebanese, Kurds, Iraquis, and Egyptians would drive from Lakeside and El Caior and Chula Vista to drop in for a pound of coffee and perhaps for an ibrik, the brass equipment used to make Turkish coffee. When Mizrahi challenged his new customers to a few games at the backgammon board, the store quickly became a drop-in place. Mizrahi and retired merchants from Damascus, Beirut, Baghdad, and Jerusalem would sir outside during long summer afternoons sipping espresso, rolling dice, slamming tiles, and re-creating a sweet slice of the life they thought they had left

On those days when business interfered with the backgammon (continued on page 22)



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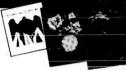


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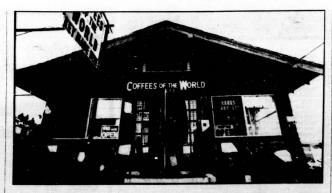
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Coffee

spinning tales of his days as valet driver, and bodyguard for Chaim Weizmann, Israel's first president He explains how this happened, from the beginning. He was born in 1906 when the Turks ruled his homeland, "My father died when I my Yemenite grandmother," he explains. When the First World War erupted, Mizrahi's Spanish Moroccan mother had married a French Moroccan; because they were then considered French subjects, the family was evacuated by the British to a resettlement camp near Alexandria. "I had an uncle living in Cairo," Mizrahi remembers, "so we were permitted to move to Cairo for reunification, they said." There, Mizrahi attended the Alliance Française, and by the time his formal education had ended, he was completely fluent in Spanish, Ladino (a Spanish dialect spoken only by Sephardic Jews), Italian, German, Hebrew, and

In addition to having a facility for languages, Mizrahi also had a strong mechanical aptitude. Because his eyesight wasn't sharp enough, he couldn't fly planes, so he did what he considered to be second best. "I drove cars. At that time, aside from taxis, there were only a dozen or so cars in Cairo," he remembers of this period in the



(the royal family's policy at that time was not to hire Palestinians, he says), and, coupled with his driving and mechanical skills, Maurice Moshe Mizrahi became the driver

Moshe Mizrahi became the driver for King Farouk's wife. When Mizrahi returned from Egypt to his homeland in the early Thirties, he had no trouble finding a job chauffeuring influential people and visiting dignitaries, among them the Queen Mother of Abyssinia. "In 1933 she was Abyssinia. "In 1933 she was traveling incognito in Tel Aviv," Mizzahi explains as he points to her majesty's autographed snapshot in his scrapbook. There are group photos in black-and-white that show Mizzahi standing with General Moshe Dayan (later to become

defense minister of the state of Israel), Paula Ben Gurion (wife of Israel's first prime minister), and General Meir Dizengoff, who became Tel Aviv's first mayor, "I was Dizengoff's driver, bodyguard, and attaché. At his funeral, I was the one who carried his medals to the grave site," he says, offering newspaper clippings as proof. He was also the driver for Dizengoff's

successor as mayor.

World War II broke out when Mizrahi was nearing forty. He joined the RAF and fought Rommel's troops in the Sahara. In his wallet, Mizrahi carries a faded black-and-white snapshot of himself in a British corporal's uniform. And when the Mann Auditorium opened

in Tel Aviv in 1957, Mizrahi was on the scene as caretaker and later as auditorium manager. In 1961 he arrived alone in New York City, arrived alone in New York City, partially in order to get a divorce that was being complicated by a rabbinical tribunal in Israel. Mizrahi remarried but was widowed shortly thereafter, and he moved to San Diego. He fixed business machines, married a girl from

Ithough the Mizrahis are A unfazed by celebrity, customer Henry Winkler's autographed eight-by-ten glossy hangs by the cash register alongsid photographs of Mizrahi wearing a kafiya, the traditional Palestinian

the new lenses

headdress. "This was given to me by my friend Assad Bussol," Mizrahi says. "He is a teacher from Nazareth." Also hanging next to family and celebrity photos is a poster made from an aerial photo of Tel Aviv beach shot by Mizrahi's son, Yossi.

Because they both prefer homey to slick, the Mizrahis recently turned down an offer to rent a desirable space in a trendy shopping mall. Although it would be a good business opportunity, they are resisting change because they know it would destroy the brotherhood of small shopkeepers. merchants, and sheshbesh players Mizrahi has cultivated during the past fifteen years. "A shopping mall would interfere with our pace. We like what we have. We like the flavor," explains his wife, "If it's busy, it's busy. And if it's slow, it's slow," she explains. "Maybe our shop is like a backgammon game. You play with what you have," she

As the coffee pot brews, Helen Mizrahi is in the shop helping customers select the appropriate gift coffee. She offers technical "acidity." remembers all the customer's names, asks about their families, and trades cookie recipes. When the pace slows, she tends to the dogs and the cat and the birds. In her spare time, she writes and sends newsletters to friends and

During the past few years, the activity inside the store has subsided a little. The Armenian doctor who used to play backgammon with Mizrahi hasn't en in for a while, and Mizrahi has begun to attend too many

funerals. Two years ago, when Abu Akroush, a retired Jordanian merchant, died, Mizrahi paid his respects to the grieving family. Today, the family of Akroush today, the lamity of Akrousn continues to visit Mizrahi, and they call him "Uncle." "They bring me eggplant and okra from their garden [in Tierrasanta] and fresh pita and baklava from their oven," smiles Mizrahi, who still grinds their

Mizzani, who still grinds their coffee beans.

Today the noisy scene on the sun porch that Mizzani orchestrates is no longer the exclusive domain of Middle Eastern merchants. Mizzahi plays with anyone who tolerates his gentle tyranny over the backgammon board. "There was a young sailor who used to come for lessons. He played Acey-Deucey. That's the navy version of backgammon," Mirrahi explains. "He wanted me to teach him to play better. He wanted to play me for money, but I refused. I play only

"In Cairo, when men play in the cafes, they play for rounds of coffee," adds Reda El-Assal. coffee," adds Reda El-Assal.

On Mizrahi's eighiteth birthday, people drop in all day long to offer their congratulations. With his ageless gait, Mizrahi putters around the shop during brief intermissions from the backgammon board. As long as the coffee pot is still percolating, Mizrahi has no plans to retire. He has a few more stories to tell and a few more stories to

tell and a few more games of sheshbesh to play. "Ah, you are in big trouble, moves one of the beads on his

"Never mind!" Mizrahi nettles his friend. "I will get you next

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Background Music



JONATHAN SAVILLE

South Coast Rop is presenting on their Maintage a charming, exquisitely staged, but rather inefficial muscal play by Gruig Lucas and Craig Carnelia, Three Pasteards. Lucas is one of those young playwrights SCR has adopted, so to speak, offering Southern-California sudelenees the chance to see his plays season after season and so to follow the development of a very promising talent. His cartler SCR productions have been Recellers; an astonishing aurrealistic exploration of relationships in modern America, and Blate Philodow, play have been supposed to the season of the production of

tily satirized). K.C. has recently lost her mother, has acquired a new dog, is pre-occupied with her children. Big Jane has had several inconclusive love affairs and is starting a new job as a telephone solicitor for magazine subscriptions. Little Jane's central problem seems to be her relation-ship with her husband, who (if I follow the script's hints correctly) has left her, re-married, and fallen victim to a condition resembling Alzheimer's disease. The play consists of amusing, naturalistic conversaconsists of amusing, naturalistic convena-tion among the three women, dramatized memories of childhood moments they spen together, and present fantasies, enacted in a dreamtlike fashion and involving the play's remaining two characters — the waiter and the restaurant planist — in various

teentutes.

The play's dramatic method thus displays its connections with Lucas's zarlier works. As in Blue Window, he assembles a group of individuals as a kind of anthology of modern American experience, revealing their histories, personalities, and concerns

ciple in Blue Window is a dinner party in an apartment, that in Three Postcards a din

characters in Blaw Window is almost competedly miscellaneous, consisting mainly of the hostess's neighbors, most of whom the characters are old friends; but their individual destinies are quite independent of each other, and the three women are not involved in any common action, project, or plot, other than their sharing a meal. Three Postcards also resembles Reckless—in its bold use of monaturalistic exhibitions, and the state of the sharing of distinctions in levels of reality: a character's disloque and action at any post may represent the present, external reality, or something imagined by the character, or even a dramatic action going beyond the character's imagination into that of the playwright. By fane experience of the property of

theatrical to what is essentially a piece of realistic social observation is carried out with defines, gree, and humor — words that can be applied with even greater appropriateness to the single, (direction by continuous) which were the single continuous by Walter Hicklin, lighting by Debra Kletter). This is perhaps the most southern by Walter Hicklin, lighting by Debra Kletter). This is perhaps the most southern by Walter Hicklin, lighting by Debra Kletter), This is perhaps the most southern by Walter Hicklin, lighting by Debra Kletter), This is perhaps the most southern because the southe

pianist are having erotic fantasies about each other, the separate platforms on which they are sitting engage in what is virtually a graceful, mutually interrelated dance of a graceful, mutually interrelated dance of their own. The backdrop is a Chagall-like painting — fantastic and erotic, serious and light-hearted (all like *Three Postcards* itself)

 whose peach, teal, and violet hues are repeated, in character-reflective combinarepeated, in character-tericute common tions, in the costumes of the three women. At stage left there stands a single, narrow column, giving the stage a perfect balance, almost as an abstract work of art; yet the details of the décor — the milk-glass-top

details of the décor — the milk-glass-top-table, the angular, modernist chairs, the stark simplicity, even the column — rest the sharp eye of a realistic observer who has noted what the latest expensive restaurants actually look like. The enchanting visual aspects of this show almost — but not quite — succeed in making one overlook the filmistiest of in Three Partocards, attempting a dramatic-minimalism akin to that of the set; but drams, ultimately, needs a greater firmess minimalism akin to that of the set; but drams, ultimately, needs a greater firmness of structure and of intellectual control than what he gives us here. The human material he presents has the ring of truth. Lucas knows this social class; the fragments of life history recounted or revealed are plausible; typical, familiar; the characters have the inner consistency of real people. But only Big Jane (played by Jane Gulloway with esuberance, style, and occasional excession consistency and the professional in Erit II-managed crotic and professional in Erit II-managed erotic and professional file. Little Jane (Maurens Silliam) and K.C. (Karen Trott) are acted with charm, style, and realism, but Little Jane's center K.C. (Karen Trott) are acted with charm, style, and realism, but Little Jane's center of character floats in the indefinable (an im-pulse here, a regret there, but no clear focus on what she really wants or what her state of life and feelings is really like), and K.C. is simply dull. All three characters, in fact, are rather unintelligent and rather. n.c., a simply duff, and the climate value of the climate in the c

a firm. clear point of view about the illustrative life stories of his divergent but parallel characters; it is only such a point of view — a stilrical commentary on American values, for example, or a deeper perception of the compromises and disappointments of leaving childhood and becoming an adult — that can give unity and movement to a pipy made up of several and movement to a pipy made up of several becoming an adult — that can give unity and movement to a play made up of several more or less independent case histories. If the characters are not going to be involved with each other in a plot, then their presence on stage needs to be justified by their thematic relationships, their function as reflectors of a central view of society, reality, history, burnan nature.

I found it hard to detect any such point of view in *Three Postcards*. The juxtaposition of Big Jane, Little Jane, and K.C. (as well as the waiter, who is also — one canwell as the waiter, who is also — one cannot tell wity — given a character and a self-revealing song) did not seem to tell me anything intelligible about modern America, or the upper middle class, or modern life in general, or life in general. If a comprehensive point of view was hid-on behind the apparent lack of structure, it was too subtly expressed for me to get hold of it. There did not seem to be any inevitability in its being these particular three characters. I was encountering rather than some others, just as the actions of the

Three Postcards is a musical — but just Three Postcards is a musical — but just as it is not clear why Cring Luca's play has its particular form or what the play is surjuing to say, to so to it is not clear why this is a musical, or what added insights into character, accion, and theme the music provides. Craig Carnella is responsible for the score and is himself on stage at the piano to accompany virtually the entire action with background music, while the various songs that punctuate the play are unit by him, the three women, and the water (Brad O'Hare). The musical style, which makes

might be more impressive by themselves, for — like the play — they are truthful and poignant in their rendering of a certain kind of indecisive andness, but (also like the play) they do not add up to a dramatic musical zore. It should be added that, whatever its theatrical weaknesses, the mask of Three Postcards is exceptionally well performed. The same thing, once again, can be said about the play itself.







Accidents Do Happen





After Impact



JEFF SMITH

There's a certain type of theater that, as There's a certain type of theater that, as long as you are watching it, holds you under its spell. But as soon as it's done, like waking from a dream, either you can't remember much about what you saw or you find that the experience doesn't hold up to

rational scrutiny. This type of show relies heavily on its impact and on not allowing the audience the chance to examine what's actually going on. Mark Medoff's When Yu Comin' Back, Red Ryder? is just such an "impact" show. As long as that crazed bully is terrorizing the folks in the diner, you're there, locked in the moment. But be the time you reach your car afterward, lit-tle glitches in the script clog your memory

(why, for example, didn't anyone try for the gun sitting on the counter? Good gad, they had the whole second act to do it!). By the time you have started the car, other naging Bass have intruded. But while you were watching the show, you were in that heater one hundred perener. This is not to say that "impact" shows are vile. Quite the contrary. They fulfill smoot of the primary requisites of theater: tease us out of thought, entertain us thoroughly, and, in the works of T.S. Eliot, allow us to be the music while the music lasts.

music while the music lasts.

Dreamgirts, the dazzling Michael Bennett musical that wowed audiences last week at the Civic Theatre, is a classic example of this kind of theater. Devised by Bennett and his team of designers, the group that also created A Chorus Line, the musical follows the rise of the Dreamettes. group that also created A Chorus Line, use misscal bilobox be rise of the Demanties. a black 'girl group.' They begin by sing-misscal control of the property of the carly Silves and grow into a luge success by the early Seventies that strongly resembles that and grow into a luge success by the early Seventies that strongly resembles that of the Supremes. Along the way, they encounter a few problems, all of which are easily overcome by the time the curtain comes down. As long as the show in motion, one's full attention is expeured. It's only later, during yet sometimes in a strong the strong of the strong the strong the strong and the strong the strong the strong and the strong the str

rejected singer who falls onto hard times, but the musical is mum as to how hard those times are (drugs? alcohol? sequin blindness?). Hindsight also displaces the songs in one's memory. They aren't authen-tic Motown, rock, rhythm and/or blues. In-stead they are a hybrid of these styles so homogenized by a disco rinse that no single tune lingers in the mind. Judged by tradi-tional standards, then, *Dreamgirls* tional standards, then, Dreamfris shouldn't have made it out of Playwriting IA. So why did it win six Tony Awards in 1982? What's so hot about this show?

1982? What's so hot about this show? Droungrid's is the theatrical equivalent of a page-turner. As if paced by a metronome with high blood pressure, the show is one relentless sprint to the final curtain. The momentum is all. Everything whirls in constant motion. There is nary a lapse, not even during the show's twenty scene changes. These are instantaneous and driven by the backup drummer who ticks a nervous staccato from the pit. Every second is filled with sights and sounds. And there is no time for reflection. Dreumgirit moves at shutter seeed, which makes moves at shutter speed, which makes everything that happens on-stage seem im-portant, even urgent — at the time. The musical's destination isn't the stuff that will change lives, it turns out. But the impact of its journey is absolutely engrossing all

change lives, it turns out. But the unpact of its journey is absolutely engrossing all the way.

Like most best-selling page-turners—
and lite MTV, with which it also has much in common—Droungfris it all surface. In a program nose, Michael Bennett claims, somewhar befered to the common part of how business that made possible this cultural phenomenon. Well, maybe, Only to a Rip Van Winkle would these doings seem like an exposé, though. What Bennett could have boasted about, instead, are the incredible ways he and his colorts have canfeed this show. It's superficial, true, but its surface is part? And it is hard to imagine a more fluid production than the one hat came to the Civic Theater last week, as part of the San Diego Playgoer Series. XIII.—In spile of some persistent microphone problems on opening night, this production must rank way up there as one of the most poliside bouring shows ever to come to San Diego.

The cast, many of its own production, van conformation of the condition. This was a must since actors had

to move nonstop off-stage, as well as on. Theoni V. Aldredge designed more than 250 costumes for the show, a wardrobe so splendid it could fit right in, as one scene is entitled, at a "Vogue Magazine Photo Call." The cast, however, has to make more than 400 costume changes, many in under twenty seconds ("One cast member has eighteen changes," the program quotes Aldredge, "and no lines"). There is no credit given to the person who choreographed these backstage movements, which must be more frantic than the radar a busy airport. Like everything else about Dreamgirls, most likely it was a

group effort.

Michael Bennett and his designers, including co-choreographer Michael Peters (creator of the Michael Jackson videos Beat It and Thriller), have made Dreamgirts the definitive "impact" show. One can't imagine a more technically accomplished production or one that refuses to let the au-

dience leave the "now" of each moment. Much of what the designers have done is a refinement of their work on A Chonza Line, but on a much larger scale. Robin Wagner and Tharon Musser, who designed the sets and lighting for both shows, respectively, not only had to depict twenty locales but also to make movement from one to the but also to make movement from one to the next happen in a jiff. Their answer: mobile minimalism. Towers with lighting fixtures slide quickly into place. They redefine the space in seconds and, with one or two precisely appropriate props (such as suspended microphones to suggest a recording studio), are always believable. Often just a curtain and Musser's spec-Often just a curtain and Musser's spec-tacular lighting effects can conjure up a whole environment. "Some people think A Choras Line had no scenery," Wagner has said, "but it took us two years to get to that point." The same is true of Dreamgirls, where part of its impact (and part of its fun) is watching the birth of each

new setting. The towers would spin, their lights would momentarily flash in one's cyes, and suddenly there was a whole new scene. Often the entire process happened in the time needed to take a photograph. It is difficult to single out where the work of one designer needed and another's began. And though it is also difficult to single out and individual performers, since this was truly an ensemble production, two acroes were foremost among quals. Herbert Revilings, and the state of version of his own show. Without success.

And Rawlings was a riot when he tried to suppress his character's irrepressible style.

Also first-rate was Sharon Brown. She played Effie Melody White, the Dreamette

forced first to give up singing lead and later to leave the group. Her rendition of "And I'm Telling You I'm Not Going," a pulse-

reduce the Civic Theatre to rubble. Brown's character is based more than loosely on Flo Ballard, the original lead supreme whom Dana Roas relegated to the background. And here a thicket of ironias strated. Hany whiten, the third Supreme, the suprementation of the suprementation of bluth — the "Irus story.... The nory Diana Roas nerer will tell, but the one Mary Wilson had to tell to set the record straight at last" about the rise and breathup of the wison had to let it is set the record straight at last, about the rise and breakup of the group. The book promises to reveal the story the musical didn't tell: "the dark side of the dream." And though one senses that, even if "true," this book will be less of a page-turner than the musical, its title constitutes a breathtaking instance of life tailgating art. Wilson calls her book Dreamgirl.

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JOHN D'AGOSTINO

Even if last Friday's concert by the Chick Corea Elektric Band had been a disappoint-ment, the unusual context in which it was presented might have proved sufficiently distracting to prevent one from realizing so.

But the virtuosic neo-fusion quartet per-formed two hours' worth of exceptional music with a direct-current voltage that justified the band's name, so that the peripherals of the event only augmented what was of itself a heady musical

experience.

The site of Corea's gig was the main ballroom of the Marriott Hotel in

Anaheim, where the keyboardist and his charges held forth in front of a standing-room-only throng of attendees to the semiannual convention of the National Associa tion of Music Merchants (NAMM)

annuar contention to the standard Association Association Association Association Association Association Association and the association and the

vention Center housed acress of the latest developments in musical instrument technology, along with related paraphernalia and some laughingly bizarre, almost certainly doomed new inventions. Despite the three-day duration of the show, there always is too much to see, let alone to absorb. The 1987 show was no different and in fact stread musik to underscorothe. to absorts. Inte 270 states and of the control of t

cian's lot has been forever altered.

Once a relay race in which the first leg was run by the theorist, the second by the physicist, the third by the technician, and the last by the practicing musician: the process of developing new music technology now seems a three-way exchange than has sprinted past the musician, the very individual whom these advancements ostensibly are intended to serve, in the past, discoveries came at an ambling pace that enabled musicians to adapt them into the framework of their more than the process. crafts. But in just the last few years, radical developments in sound synthesis and the in-cursion of computer technology have

Several electronic whizzes have admitted Several electronic whizzes have admitted they don't fully understand the principles of FM (frequency modulation) synthesis, which is the basis of the popular line of Yamaha DX synthesizers that currently dominates the industry. Similarly, new software for computer-driven instrument systems offer the musician mind-blowing of effort to become conversant with them. Musical instrument digital interface, or MIDI, enables properly equipped in-struments to speak one another's language. Outfitted with MIDI'd gear, a performer Outfitted with MIDI'd gear, a performer becomes a sort of musical ventriloquist who can play something on his instrument of choice and have it translated to any number of instruments with which it is interfaced. Three years after its introduction. MIDI remains an iceberg of possibilities, and a featured attraction at both the 1986 and 1987 NAMM shows were seminars designed to help musicians see beneath the water line. The potential for the new developments

The potential for the new developments is so vast that the technology has become compartmentalized, with mastery of any single aspect requiring a herefore non-existent expertise. Digital sampling — one of the more exciting of the recent developments — allows a musician to capture of the control of the con sampling instruments are rather coy and of-fer unheard-of sources of sound only to fer unheard-of sources of sound only to those patient enough to acquire the skills necessary to overcome their functional limitations. When sampling was first he-troduced a few years ago, it was touted as the greatest aid to composing and sound-designing yet devised. Now one hears the experts referring to sampling as "an art unto itself." And there's the rub.

unto itself. And there's the ruo.

It's difficult enough to learn the art of music without also having to earn a master's degree in electrophysics in order

to perform it. There probably are more than a few right-brain types who thought they'd left math behind for good, only to have horrible flashbacks to that college general-ed course after finding the word "algorithm" used in describing the workings of the DX synthesizers. As exciting as these new-fangled developments are, they further complicate the already taxing life of the musician and pose a serious psychological obstacle to those who are not precionagical obstacle to those who are not predisposed — either intellectually or financially — to keep pace with the rapidly changing technical aspects of sound production

A conscientious musician might question the necessity of this technology; certainly great music has been made for centuries without it. And one might wonder if it's worth the effort required to harness the quadraped technological beast of MIDI-FM-computer-sampling. Wandering the miles of aisles at the NAMM show, one is miles or aisles at the NAMM show, one is overwhelmed by the technoscientific aspects of instruments whose sound-producing capabilities multiply exponenti-ally when connected to others. It's fascinating stuff, but what are the practical applications of all this mumbo-jumbo, and whether the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the pro-ting of the production of the production of the pro-ting of the production of the pro-ting of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the production of the pro-ting of the production of the pro-ting of the production of the pro-ting of the production of the pro-ti

tascinating stuff), but what are the practical applications of all this mumbo-jumbo, and do the results justify the expense and the complexity of the new gear?

On Friday night, several hundred people took these questions to Chick Corea. Judging from their response to the music, most left the Marriott satisfied with his answers. Seated at a semicircular bank of anneers. Seated at a semicircular bank of hep-boards, accessories, and acund-modifying racks that would bankrupt a two-income family. Corea led virually the same band that toured last year. Only guitarist Frank Gambale was new to a line-up that featured the formidable rhythm section of basists John Patinucci and drummer Dave Weckl (one of the finest skinsmen I've heard anywher?). The band would alternate material from last year's great, The Chick Corva Elebric Bend, with music still in the wrapper, with some of the newer suff representing a sylistic departure for the The second selection of the evening was an example of the latter. For this piece, Weekl stepped forward, wearing around his neck an instrument called the Rhythm Stick, which is shaped somewhat like an electric guitar. The Rhythm Stick was MIDI'd to some of Weekl's electronic-drun gear, so that when he strummed the instru-ment's neck with his thumb, the audience heard a pattern "played" on the hi-hat cym-bal of a drum set. Corea, meanwhile, turned to his \$100,000 Synclavier sampling keyboard, which his attentive stage techni-cian had set to reproduce a myriad of

keyboard, which his attentive stage technicals had set to reproduce a myraid of sampled percussives.

In the set to reproduce a myraid of sampled percussives and anywhere near a raditional percussion instrument, the two laid down a popping, highly syncopied percussion patterns that the percussion pattern before being joined by the bassist and guitarist, whose slaps and secents turned it into a rolling, downbear-obscuring groove. Instead of using this theoretic patterns and interest the stage of the percussion and harmonies, the quartet reinforced it in the rhythm itself became the "composition." The piece both demonstrated the possibilities of the new technology and suggested that Corea's next album might offer some surprises to his long-time fans.

Corea knew he was playing to an audience that could appreciate his applications of the new technology, and his first works took the form of an achieved application to the new technology, and his first works took the form of an achieved application to the new technology, and his first works to the form of an achieved application of the new technology, and his first works to the form of an achieved application for the new technology, and his first works to the form of an achieved application of the new technology, and his first works are the proposition of the new technology, and his first the proposition of the new technology, and his first the proposition of the new technology. The proposition of the new technology and the proposi

several weeks." he said in reference to the abum-in-progress. "It's always a pleasure to play for musicians. We play our best for musicians. The crowd's reciprocal roar hadn't died away before Corea strapped himself into a Yamaha KXS, a handheld keyboard that allows the user freedom to noram the sage like a goltariat, while controlling any number of emote synthesize modelate. The smaking final of "Scievals." amagnificent drum salo by Weekl, who makes the most impossible combinations and intricate fills sound smooth and easy.

Weckl's elaborate, great-sounding Yamaha drum set was miked and MIDI'd to Simmons electronic drums, and his im-aginative, blending of natural and machine-made sources of sound made his solo all the more spectacular. At the conclusion, the drumer provided the rhythmic segue into the speed-riffing techno-bop of "Got a Match?" from *The Chick Corea Elektric*

a Match" from The Chiek Corea Elektric Band, during which each player soloed to hearty responses from the audience. During the intermission, I visited the backstage area and found an all-star gather-ing of musicians talking shop. Pre-eminent electric guitarist Allan Holdsworth ex-changed piles and compliments with Corea's guitarist, while Weckl and ac-claimed drummer Vinnie Collaiuta claimed drummer Vinnie Cblaiuta dicussed Weck! equipment. Cora entreated San Diegos Peter Sprague (recently ransplanted to L.A.) to play guitar at Corea's upcoming wedding to ovcalist Goyle Moran (Sprague's acquiescence seemed tentative). Upon returning to the stage. Corae seemed more communicative than I'd ever seen him, owing perhaps to the provailing sense of camaraderie and the presence of his flancke and parents, to whom he alluded in his opening remarks. "This first piece doesn't even have a title yet," he said. "Wed like to rehease it in front of you before we record it. I'm sure many of you can relate to this. I'd slo like

front of you before we record it. I'm sure many of you can relate to hit. I'd slot like to dedicate the piece to my mom and dad, who are here tonight. Dad supph me how to read music and play piano, and Morn trught me how to cook great suppletti." The untitled tune set up a hard-funk piece re which Corea again strapped on the KXS. Up to this point in the show, the band ad demonstrated some of the more unusual applications of MIDI and samplify the control of the more unusual applications of MIDI and samplify simple keyboard textures. That changed with the performance of a new piece entitled "All

The tune opened with an evocative acoustic bass solo by Patitucci, then blossomed into a gorgeous and complex

ballad that incorporated many of the distinctive compositional characteristics that have made Corea a world-class artist. It was on "All Love" and the closing tune.
"King Cockroach," that he called forth "King Cockroach." that he called forth some of the more amazing capabilities of his equipment. In one brief span, his Synchriver produced the sounds of a drum set, a grand piano, a human choir, and string section, while banks of 'Amaha sound generators sprinkled these sounds with the cool, diamond-dust textures of PM synthesis. Musicians in the audience whold had reservations about the new technology had to have been convinced of its usefulne

by this demonstration.
"King Cockroach" was as much a finale by this demonstration.

"King Cockroach" was as much a finale in terms of synopsizing the advantages of the new technology as it was a fitting of the new technology as the save a fitting of Armagedon riffing and gates-of-heaven chord changes that Corea first introduced with his groundbreaking Seventies fusion chord changes that Corea first introduced with his groundbreaking Seventies fusion Quarter, Return to Forever. For "King Cockroach", the Elektric Band pulled out all the stops, and the alien, artificially generated timbres that splashed and growled through the tune's electronic jungle opposited through the tune's electronic jungle opposite through the proposition of the state of the conclusion and demanded more.

Corea himself provided a telling and slightly amusting footnote to the centre of the affect of the conclusion and demanded more.

Corea himself provided a telling and slightly amusting footnote to the centre of the affect of the conclusion of the control o

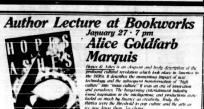
nas invested as much time, money, and energy in the new technology as anyone. "I find the feel of the Rhodes's mechanical ac-tion very comforting. If I had nothing but soft-touch synthesizers around me, I'd feel a little lost

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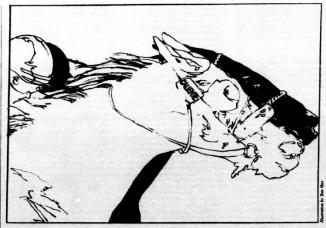
Why the successful future of horseracing at Caliente is not a safe bet.

BY BOB OWENS

Tijuana's Caliente Racetrack will shortly face perhaps the greatest challenge in its existence, a crisis at least as grave as its temporary closure in 1935 by the Cardénas dministration or the 1971 fire that estroyed the old facility.

Within six months, bettors who Within six months, bettors who wish to wager on thoroughbradgeles running at the two major Los Angole Tracks — Santa Antia and Hollywood Park — will be able to do so at the Del Mar Racetrack, which will be part of Southern California's intertrack wagering yearn (sometimes called satellite wagering). A bill recently introduced by State Senator Ken Maddy would legalize this plan, and, because it is backed by the California thoroughbred industry and by Santa Anita and Hollywood parks, its passage is virtually assured.

passage is virtually assured.
Intertrack wagering has been a
financial success in northern
California, and that success is very
likely to be repeated in Del Mar.
According to Del Mar General
Manager Joe Harper, the track will
open its Turf Club to the public so



while betting the fleet beasts and good news for Del Mar is bad news for the historic facility in Tijuana. "Caliente," says Harper, "is the one that's going to be impacted the most by this. Negatively impacted." Jorge Hank Rhon, the young scion of what is one of Mexico's wealthiest and politically best-connected families is new the mean in cheese of Caliente

and politically best-connected families, is most hem an in charge at Callente, its majority stockholder, and general manager. The satellite wagering is going to hurt us a lot," he says. "We've been hearing about it for five years, and it's almost sure to come this year! I know this bill isn't being passed to deliberately hurt Callente, but that will be its effect. They have a support the same of the same and they are a support to the same of the same will be supported by the same will be supported by the same will be supported by the same support to the same s

hopelessness among many who work at the track and the Foreign Books. "All we can do is to grin and bear it."
one midlevel manager said. "We
really can't compete with Del Mar,
because we can't equal their facilities." only because Caliente over the years has grown flat and indolent and has fallen askep in two areas: providing superior facility for bettors, and intelligently marketing its product. Regarding off-track betting. Caliente has the only game in town, and that lack of competition has negatively affected the customers. The idea is a factor of the content of the content

us or don't bet at all. And if you do come, don't expect anything from us other than booking your bet.

It is of course true that hard-core to place their bets, but that doesn't mean that they don't bitterly resent the stench. It is also true that both stench. It is also true that both racetracks and off-track betting factories need the casual, occasional fun-loving bettor, out for an enjoyable action-packed afternoon amid pleasant surroundings. Del Mar's surrecting has been successful in drawing this group (with their lawn chairs, beer coolers, and radios). As San Diego businessman and former Caliente owner John Alessio once said, "Racetracks were never built to benefit the player. At Caliente, we just try to arrange a good time for him while he's losing." But since Alessio's departure in 1971, the track has taken too much for granted and seems to have lost touch with the wishes of

American bettors.

Jorge Hank is capable and energetic, but he has no background in the racetrack business, nor with off-track betting, nor with bringing Americans and their dollars to a recreational and their dollars to a recreational struction on the border. So, as a Caliente historian, bettor, racing writer, amateur psychologist of the American horseplayer, and friend of this legend-rich nectrack, I offer the following suggestions, prefaced by this, prediction: the interruter's wagering at Del Mar is going to create a larger group of people than ever before who wager recreationally on-the horses. Del Mar general manager for Barper offers for intertrack wagering will be directed not only toward the hard core and the occasional bettor. but toward that segment of the general public that and the occasional bettor, but toward that segment of the general public that has never before placed a bet on a horse race. Year-round betting, coupled with the probability of televised running of the races, will eventually work its way into the public

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Caliente itself could benefit by Del Mar's promotional tactics, if it starts immediately to remedy its defects. It is true that Caliente currently has certain advantages the Del Mar will not be able to offer.

Caliente will accept wagers on many major American tracks, as well as on the popular northern California owals, something Del Mar is not likely to do. Caliente offers a popular "mutuel quinicla" on every race, rare at American tracks. The Tilismon racetrack provides free parking, free admission, and free programs (called scratch sheets) for off-track patrons. scratch sheets) for off-track patrons. Del Mar will probably charge for parking and admission, and definitely for the program. And last, but important for heavy plungers, Caliente has no interest in reporting the earnings of big winners to the IRS; for certain kinds of wagers, American tracks must deduct a percentage of the

tracks must deduct a percentage of the bettor's winnings before these are even paid.
These are advantages for the Tijuana racetrack, but they will not be enough to keep Caliente in the running in its upcoming match race with Del Mar. There are two actions Caliente can take to keep its hard-core off-track increase the money flowing into the Foreign Books. These are in fact venerable practices and are the reason venerable practices and are the reason why illegal bookmakers not only

why illegal bookmakers not only survice, but thrive in places like New York, which has legal off-track betting shops throughout the state. One: grant a line of credit to players who meet credit standards. Credit checks can be made, and the huge increase in play will offset the few losses the track might take on defaults.

Two: permit wagers to be made by telephone to Mexico. It is true man American federal law prohibits using a "wire company facility for the

transmission in interstate or foreign commerce of bet or wagers ... on any sporting event..." But this somewhat murky law seems only to bar facilities that operate in the United States; a spokesman for the local U.S. Attorney's office admitted that his Attorney's office admitted that his office was unsure how the law could be applied to the system I suggest. The current owner of Caliente says that receiving bets by telephone "would be no problem" regarding the laws of his country — even bets from Americans.

laws of his country — even bets from Americans.

The settling up or paying off of bets would have to be done in Tijuana, perhaps once a week or twice a month, but that is much easier for an American horseplayer to do than to provide the settlement of the settlement bets in Albo. Callente would probably not be permitted to advertise their new policy in the American media, but word of mouth would be sufficient to spread the host news. The most that American would be to put diplomatic pressure on Mexico to discourage such a plan. But since Mexico apout put no pressure on California (no asset to the settlement of the con-traction of the settlement perhaps the settlement of war on Caliente effected by the con-stop the de fact declaration of war on Caliente effected by the con-stop the de fact declaration of war on Caliente effected by the con-stop the de fact declaration of war on Caliente effected by the con-stop the de fact declaration of war on Caliente effected by the con-traction of the settlement perhaps the settlement of the settlement perhaps perhaps the settlement perhaps perh

worthy competitor in this upcoming two-horse race. To better understand the problems the track faces, let me

the problems the track faces, iet me first tell you about my friend Matt. Matt loves to play the horses at Santa Anita and Hollywood Park. He rarely goes up to Los Angeles, though; he bets on the weekends at Caliente's Foreign Books.

Handicapping the horses is Matt's prime recreational activity. "It's my hobby," he says, and a very expensive one it is. Although he's a good handicapper, Matt, like most players, can't control his emotions or his wagering patterns. He leaves about \$4000 or \$5000 a year at Caliente.

Every year. How does Caliente show its appreciation for his patronage? When Matt feels the call of nature at the downtown Foreign Book (on Fourth near Revolución), he has to seek out a rest room in a nearby restaurant or leaves a trifle to be desired; some Americans refer to it as the Leproy Room. The downtown book also lacks a decent ventilation system—nonsmoking players have been known to rush the exist, gasping for air. And when it rains. Matt and the other players must run for cover: the place leaks and floods so boadly that a supply of sandbags is kept on hand to supply of sansular fluorations for the size of the same of t

contact with Caliente, wandering into the place after spring the large "Betting" sign outside. Noting that they are not exactly in Las Vegas, they usually wander out just as fast. It's only a little better at the track inself. The new, private lockey Club, built by Jorge Hank, is a fine facility, but the idea will have to be extended, become the control of the con redecorated, and the open doorways must be closed off or replaced with solid doors. It's a bit difficult to turn the pages of the Racing Form when one's fingers are numb with cold. The bettors at the track's La Cupula

Restaurant seem comfortable — except when it rains. It was sadly ironic that on the very day Caliente ran the richest race in its history - the

Marlboro Classic in December drops of rain with some sort of bleaching chemical were leaking through the restaurant's roof, destroying the clothing of the unlucky patrons not speedy enough to get out

patrons not speedy enough to get out of the way.

Nor has Caliente ever given Matt a thing at the Foreign Books to compensate somewhat for the lack of first-rate facilities. Never a drink on the house. Never a free Racing Form, other than the overs pasted to the wall.

Not even a thin taco. Nothing. Nada.

Not even a thin taco. Nothing, Nadac.
And if he and other patrons attempt to bring in food or drink, a security guard threatens them with arrest.
Does Caliente appreciate Matt's businest? You gotate be kidding.
While no one should expect.
Caliente to develop a race book that's as clean or hospitable as those in the Las Vegas casinos, the track must completely grasp the fact that the times they are a-changing. When you're no longer the only game in town, you're going to have to play by different rules. The rules of competition.

different rules. The rules of competition.
Jorge Hank is trying hard. Last year he brought the Miss Mexico pageant so the track, for the first time ever. The Latin America equivalent of the management of the competition of

Barring the implementation of credit phone wagering. Caliente must take several steps to be in the picture at the finish line. First and of paramount importance is the location of a future Foreign Book. Fighting the border traffic is one of the principal complaints of Caliente patrons, so a book should be built no more than a



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few blocks from the border crossing This is a already a reality in every border town in Mexico that has a book, except Tijuana. It would ome, without being forced to stay in Tijuana until late evening to avoid the border crunch or to have to walk border crunch or to have to walk across and take a cab to the book. Indeed, Jorge Hank has said that he has plans on the drawing board to construct just such a facility at the

Once this place is in operation Caliente should also reimburse gamblers their U.S. parking fees or else buy a piece of land in San Nsidro to provide for parking. (I didn't say any of this is going to be cheap. But let it be remembered that in the Efficies in Caliente's beaches under Fifties, in Caliente's heyday under

reconsider this. There was talk about raising the *Titanic*, but there are some wrecks that can't be salvaged. If a wagering parlor is necessary downtown, then build a new one, and peering through the doors will open his or her eyes in wonderment, to be ved by the opening of wallet or

The one-percent Mexican l tax on winning wagers will definitely have to go. This hits the big bettors the hardest, exactly the ones Caliente must strive to retain and to obtain. Indeed, Caliente might take a tip from the New York bookmakers when they were faced with the challenge of legalized off-track betting

challenge of legalized off-track betting — they added ten percent to the horse's payoff price. Simuleasts of the operating northern California tracks should be initiated, and better-quality large-screen monitors purchased; those now at the books are inadequate. Also, the limits on exotic bets — exactas, daily doubles, and the like — should be raised to 150 to 1 (from the current

100 to 1). And Caliente should reinstate the telephone service providing results from the California tracks, a service it discontinued last

summer.

More sellers should be hired to reduce the long lines at the windows, particularly at the downtown book.

And all sellers should have a complete grasp of English to eliminate the unpleasantness that sometimes occurs when wrong numbers or a wrong track is punched out on a machine. Getting rid of those few sellers who specialize in short-change artistry would also help provide a more subtrious atmosphere.

measures will be returned a thousandfold. Well, maybe only a thousandfold. Well, maybe only a hundredfold, but those are pretty good odds. Take the clever Vegas practice of granting a first-class dinner to a regular. The guy has probably just dropped a couple of hundred on the tables or playing the ponies and yet feels like royalty because the house bought him a bit of beef and bread. It's the most expensive meal he's ever consumed, but he'll rave about the

wonderful folks at his favorite casino or book. And he'll bring his friends with him next time, so they too can lose a few hundred and get a "free" steak. Such is the mind of a gambler.

Whatever changes the track is going to make, it must make them soon. It will do little good to wait until Del Mar cranks up its satellite wagering. The jobs of thousands of people are at stake, since the bettors mainly the American bettors support not only those directly employed by the track, but also have an impact on other aspects of Tijuana tourism, particularly restaurants, bars,

Equally at stake is the survival of the legend called Caliente. I'd rather see the place again reduced to rubble than to witness the demise of that man to witness the demise of that legend. But it is only the desire and the imagination of Caliente's current shaper, Jorge Hank Rhon, that stand between an answered shall. between an answered challenge and a repeat of the dark fate that befell the track in 1935 when the doors were locked. Will Caliente once more be

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The Children's Hour



FI FANOR WIDMER

Consider the dilemma of parents. They eating out occasionally; and they want to spend their funds on baby-Moreover, they believe it's good for sitters. Moreover, they believe it's good for their children to experience the socializing process of restaurants. Yet the situation is fraught with potential embarrassment, maor explosions of temper, and the sad con-clusion that one's offspring are primates accreely fit for civilization.

Few of us who have raised children have

been immune to the vagaries of their behavior in restaurants. If they are too young to order for themselves, they find the wait for food intolerable. During the interim period, they may spill water, salt, or ketching with abandon, drop the silverware. lide off their chairs, and consider a race up and down the aisles to be an inalienable right. Once served, they tire easily of large portions or assume the food on someone else's plate is preferable. They may even decide they're not hungry after all. At this point, they may entit howls indicating they want to go home. If this request is not granted at once, they cry so piteously that everyone in the dining room assumes child

On the other hand, if two siblings are present and they are both at the age when they can order for themselves, then a jousting tournament may ensue. Its purpose is to discredit the other child's selection, while filching bits and pieces from the very plate being ridiculed. Unlike TV commercials that portray a family ensconced in a capacious station wagon, giving orders at a drive-through hamburger emporium, in the real world, many parents discover that

keeping their children reasonably content and quiet can be a dreaded chore. If you are one of those who have sworn never to enter a restaurant with a child again, here

enter a restaurant with a child again, here are a few tips on dining out with children that may prove helpful. Keep in mind is that babes in arms are the highest risk. Children under eighteen months can't be capited or reasoned with, and the best advice is, be prepared to make a quick getuway. It's unrealistic to expect a baby to adjust to new and strange was constanted crying sets in, it's your cute to get up and leave. It's unfair to other diners if you allow your baby to go on crying. you allow your baby to go on crying. Should you plan to use a high chair or a stroller, call in advance to discover whether the restaurant furnishes the former or permits the latter. Some restaurants won't

mits the latter. Some restaurants work allow strollers because they may prove hazardous to the waiters or to other diners if improperly placed in the aisless. When the child reaches the age of funderstanding, you have to begin talking about the restaurant hours in advance. The day were going to eat at a restaurant where you take off your shoes and sit on the floor," you say with a smile. And you may then launch into a brief cultural, and you may then launch into a brief cultural power and the control of the cultural power and the control of count of this practice. Or you may ask, "Do you know what we're going to eat in a restaurant today? Dim sum!" There's something very soothing about the words "dim sum," and you may let your child bun or sing these words as a way of pre-paring him or her for the food to come. My children were subjected to ethnic foods very early on, and one of their favorite enting spots was the German residuant Schnitzelbank on "Prospect Street" in La Jolla. They loved to chant,

were a type of food, rather than the name of a restaurant, and they were soon order

apple strudel with aplomb.

But the single best broad suggestion is But the single best broad suggestion is to go to restaurants. Where children are prized. My first choice would be Chinese restaurants. Chinese waiters and waitersess are unflappable. In addition, they regard children with both respect and affection. Since Chinese-American families often seat if the children at a table apart from the adults, you may request exparate tables if the party is targe enough and if the children would enjoy such a seating arrangement. Or the rolling carts, the variety of items, the small pieces of food to be handled, and surprise that comes with each choice. It has prise that comes with each choice. It has the added advantage of being served early the added advantage of being served early in the day when youngsters are less worn out. The fortune and the almond cookies add to the festivity. Two very good dim sum establishments for children, as well as for adults, are Canton Seafood Restaurant (City Plaza Shopping Center, 4134 University Avenue, in East San Diego; 28:46008) and Mandarin Garden Restaurant (8242 Mira Mesa Boulevard; 566-470). A second choice would be ethnic restaurants where you can cook at your own

restaurants where you can cook at your own table. Vietnamese or Korean restaurants, as well as Mongolian beef-houses, have such facilities. Skewers of raw meat, chicken, facilities. Skewers of raw meat, chicken, or seafood are placed on enclose 1 "bachis built into the tables, or the food 1 ay be cooked in hot pots conte. Jiny be "ing broth. Children were having an or __massly good time the night I visited the Mongolian Beef House (1856 East Valley Parkway, in Escondido: 480-7474), which offered an Escondido: 480-7474), which offered an all-you-can-eat, multiple-course, low-price meal. Some of the food was already cooked, and there were trays of raw ingredients to be prepared on the hibachi. Korea House (4620 Convoy Street, in Kearry Mess; 560-0080) has the additional advantage of providing flour seating, as

Kearry Mesu; 560-0800) has the additional advantage of providing floor seating, as well as cooking tables. The raw beef and pork are especially good here. At Kim's Restaurant (745 First Street, Lumberyard Schopping Center, in Encinitas, 942-4816), you will find hot-pot dishes with meat, chicken, and fresh wegetables, as well as Kim's seven-course most dinner in which some items are already cooked and some require the hot pot. The prepared flood deeps children happy while the on-table deeps children happy with the on-table children happy while the on-table children are Weight and the control of the c

because it offers a tappan room where white-hatted chefs flash their sharp knives and click the vast salt and pepper shakers. and click the vast salt and pepper shakers. There is also a tatamir room where you remove your shoes and eat on the floor. Kobe Misono (545) Kearny Villa Road, Kearny Mesa; 560-7399) also provides tap-pan tables, as does the ubiquitous Benihana of Tokyo (477 Camino del Rio South, Mis-

sion Valley: 298-4666), which seems to be

designed and decorated for kids.

Italian restaurants are famous for a generous attitude toward children, particularly if they are twirling spaghetti on the backs of the chairs, instead of on their forks, and using meatballs as if they were norse, and using neatonis as it new were playing a game of ping-pong. Some of the best Italian family restaurants for children are Figaro Italian Restaurant (74! West Washington Street, Mission Hills; 296-481); Michelangelo Ristorante Italiano (1878 Rosecrans Street, Point Loma; (1878 Rosecrans Street, Point Loma; 224-9478), Little Italy (4367 University Avenue, East San Diego; 281-2988); Milano restaurant (5231 University Avenue, East San Diego; 287-2790); Nicolosi's Italian Restaurant (4009 El Ca-jon Boulevani; 282-9919; Tony's Family Restaurant and Pizza (5656 La Jolla Boulevard, La Jolla; 456-2979); and Bruno's Italian Restaurant (1020 San Mar-cos Boulevard, San Marcos; 744-7700). Those Italian family restaurants I have not mentioned should not take offense; our city abounds with them, and each of you may

have a favorite spot for your children.

This article is not intended to be effinitive. We are all aware of Anthony's and its far-flung branches, but have you considered Mexicans actifoot expectably the property of the respond remarkably well to more formal surroundings, if they are told in advance

Before leaving your house, be sure to call the restaurant to inquire about the cost of a child's plate. Children under three may sometimes eat from the plate of an adult, but spare yourself embarrassment by ask-ing about this; children's dinners are often half-price, but those restaurants wishing to half-price, but those restaurants wishing to discourage the presence of children may charge full price.

I have made no mention of French food Should you start your children on this style of cuisine early on, they may demand pâtes, terrines, exotic cheeses, or croissant in their lunch bags. Yuppies may take great pride in their children's awareness of the distinction among types of French cuisine, but you have to decide for yourself whether you want your kindergartener to balk at peanut butter and jelly sandwiches. In dining out with children, your best ef-

forts may be rewarded. If your children begin to show signs of stress, don't placate or discipline them in the restaurant. Leave the premises at once, making sure to ask for the leftovers, which may keep everyone



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All in a Week's Work



DUNCAN SHEPHERD

inscient-day bounty hunter of Winted Dend or Alive as the great-grandson of the Wild West bounty hunter on the old TV series

of the same name. And that could have been, as intended, the end of it -a frivolous funny idea along with such other ones as having an Arab terrorist pass through U.S. Customs disguised as an Hastidic rabbi or plant his first American

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blue eyes notwithstanding, about the line of descent from Steve McQueen to Rutger Hauer. How did we get from there to here? Did old "Josh Randall" get himself hitched to a woman of the Pennsylvania Dutch? Or stipulate in his will some sort of Swiss educational fund with the rewards from three TV seasons of rounding up Western bad men? Or has Rutger Hauer simply buffaloed American filmmakers into accepting faloed American filmmakers into accepting that his obviously streamous speech lessons have eradicated all trace of Europeanism? I can't be sure. I mean I can't be sure whether he has buffaloed anyone; I am sure he hasn't eradicated all trace; and the tactiurnity of his character here could be written off either to his Code-of-the-West beritines or able four to motion the heat of neritage or else just to making the best of a bad situation.

a bad situation.

In any event he has just as obviously worked just as hard, and with how much success it is not for me to judge, at becoming something in the way of a Sex Symbol, and the filmmakers have no doubt accommodated him lavishly on that score, with besides items as de rigueur as black leather pants and studded wristband — a residential boat like Travis McGee's and an leather pants and studded wristhand — a residential boat like Trais McCes's and an "office" the size of an airplane hangar, equipped with a state-off-heart stereo system, a basketball hoop, a weapon arenal seemingly more decorate than functional, a private firing range, everything a man could som texcept maybe an airline stewardess, and she's watting for him on the boat, and altogether worthy of a DC Comies superhero. It was a funny idea, so, that this golden-mane Galahad teat, but this golden-mane Galahad teath but this idea— the one funny one to be carried past the point of frivolity—means that we will have to endure constant caricature, first of American white trash, but this metalthen of far more nefarious Arabs with ice water in their veins ("This will make Bhopal, India look like a minor traffic accident') and their equally nefarious but hotter-blooded CIA counterparts. (Robert Guillaume, as the most human or least nefarious of this latter group, steals several scenes which otherwise would not be worth having, with a voice that seems to struggle through a gauntlet of constipated bowels, gaseous stomach, congested chest, and sore

throat, and emerges through ventriloguist's lips like the growl of a Roman gladiator in a dubbed Italian muscleman epic.) The tougher-than-nails, tougher-even-than Mike-Hammer action is sometimes so nasty that you wonder whether there might even be a moral intention somewhere even be a moral intention somewhere behind it — though not often enough or nasty enough to be sure where or what. At least the tougher-than-Mike-Hammer hero (Mike Pile-Driver, perhaps) never seems to enjoy himself. But that "least" is very little indeed, and the audience enjoys itself others in his stread. plenty in his stead.

tittle indeed, and the audience enjoys toeff plenty in his stead.

It is especially little to have come from director Gary Sherman, who made one of the handful of truly outstanding horror films of the past two decades (New Meat), plus a respectable crime film (View Spaud), plus a respectable crime film (View Spaud) and another expectable horror film (Deul another handful another han wants to be sure to be a safe bet. Which means, in the present case, puting one's money on sneering Arabs and cuthrous Cla agents and a lone avenger. And a Gary Sherman follower thus has to jump up and point with exagerated excitement at a single beautiful, abstract shot of what looks like a diminishing bubble of light on a dark screen, as the hero walks away from the camera down a city sewer with a dim flashlight.

Michael Apted does not have Gary Sher-man's excuse. He gets to do major projects for major studios (and here would be my chance to mention that the new 75th An-niversary emblem of the Paramount moun-

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tain — first introduced, I believe, at the beginning of *The Golden Child* — is a most happy marriage of computer graphics and traditional subject-matter), and yet no one happy marriage of computer graphics and the happy marriage of computer graphics and the happy marriage of computer graphics and the happy marriage of computer graphics and in contemporary cinetic deventual of the stabilizes somewhere in the mid-to-upper range of the scale—until, that is, the viewer's stomach-lauringly up and down. Until he stabilizes somewhere in the mid-to-upper range of the scale—until, that is, the viewer's stomach doesn't exist his stores at one end or the other. If the stabilizes somewhere in the mid-to-upper range of the scale—until the stabilizes somewhere in the surprise of the next — Apted can never be seen as anything but a lucky bystander on his better efforts. 28 Up was as far up as he has seen been, but it would have taken a special now. Critical Continued and converse and converse of the scale o

leading actor, who looks alarmingly gaunt, even without the prompting of any gossip from Liz Smith, is hardly conducive to a climate of humor. Especially hospital

Eric Rohmer's Summer — where else in the northern hemisphere would anyone attempt to open a movie of this name in January? — concerns a mopish Parisian secretary with a big problem. What's she to do with her vacation now that her copine to do with her vacation now that her copine has backed out of their plans at the last minute, and there are no gorçoms anywhere in her life or not he horizon? Everyone she knows has helpful suggestions for her, and he tries Dearwille, tries the Alps, tries Biarritz, with return trips to Paris in hereneem. This hollidge datary, interspersed with hand written date cards for an air of a substantially. If filled up for the most part described to the substantial of the

as what you car. 'ec.', shot in a stiff. flat, quasi-documentary style, in what looks to have been l6mm blown up grainily to 35. There are also some very brief non-verbal non-scenes of daily non-activities. The technique belps on the impression that these are indeed Real People, but not on the impression that this was supposed to have been a movie. Marie Rivière, in the return the of me diseasure and destinated. to have been a movie. Marie Rivière, in the only not of any dimension, and adminedly a role of ploddingly accumulated poignance, has an engaging smile and an untended tangle of black hair and yet not an altogether un-camera-conscious demeanor (or a not altogether unindulgent director, who, like his compatrio Godard, never seems to change his preference in women no matter how much older he gets) — but this last quality doesn't much aid the

impression of movie-ness, either. A impression of movie-ness, either. A demonstration of the phenomenon of 'coin-cidence' and an overheard old-folks discussion on the atmospheric trick of light commemorated by Jules Verne in The Green Ray (the original title in French of this movie, too, by the way) persuade us that there is more to life than it sometimes seems — but still not enough more to add to a not a more to add to the contract of the contr

up to a movie.

Anyone who knows and loves all of

the movie has stayed with me, which tends to clear me of some of my self-doubt. I feel sure, at the same time, that the proper audience for that movie must be larger than the one that can have got to it during its two weeks in Mission Valley, and many of two weeks in Mission Valley, and many of that audincine must surely be campus on the UCSD campus. This seems to be the series unifying factor, if any: movies that have not reached as wide an audience as they deserve to. I would wouch personally for the wider deservingness of A Sunday in the Country, Complet and Joy (sepecially that), and The Long Good Priday, and no one could dispare that the local premiers in the could dispare that the local premiers in the same hand the local premiers in the large fact of the price of the country of the large fact of the large fact of the large fact of large fact of the auditor of the large fact of the large fact of the large fact of the auditor of their deserts. I mist were have heard of them—have not yet reached the audience of their desers. I might very well argue with the publicists of the series that there are actually no more than five of these, and certainly not six, among the total thirteen. But since I missed a couple of the non-premiers myself when I had the chance, I am in neither a mood nor a posi-tion to acres.

chance, Lam in neither a mood nor a posi-tion to argue.

The full schedule is as follows, Julien Temple's Absolute Beginners, Junuary 27, Bertrand Twernite's A Sunday in the Coun-ty, February 9, Bill Fornyth's Comfort and Joy, February 19, Satyajit Ray's Home and Joy, February 19, Satyajit Ray's Home and Long Good Frienary 22, Juco Jamis The Furenal, March 12, John Mackenzie's The Long Good Friendy, April 7, Krzysztof Where's Piccone', April 7, Krzysztof go of "Krystof" go along with the spell-tional brochure – admittedly a tough one; bear of the Queet Sun. April 18, Ninn tional brochure — admittedly a tough one) Vear of the Quiet Sun, April 14: Nino Manfredi's Nudo di Donna, April 25: Marion Hansel's Dust, April 28: Istvan Szabo's Colonel Redl, May 7: Richard Eyre's The Ploughman's Lunch, May 27; and Paul Coa's Lonely Hearts, June 3.



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OUARTER NOTES

BARITONE **RECITAL AT** THE CIVIC

..

The Community Concert Association continued its series last Sunday afternoon with a recital by baritone
william Parker, accompanied
by pianist Levering Rothfuss.
The program consisted of a
selection of nineteenth-century German lieder, a five operatic of the common common

two singers. Like Prey, Parker commands an impressive legato, often extending note values in order to achieve a smooth, flowing vocal line. Like Prey, too, Parker is more comfortable in the midrange than at the extremes. In the higher rotes, in particular, its and to become raw and shallow in timbre, and more frequently than not to fall a frequently than not to fall a

hair's breadth under pitch. The trumpeting top register of a true Italian operatic baritone is not to be found in Parker's voice, which seems by nature to be better suited to the more

much of the time, appears to have none of these, but to content itself with embodying a lyric outpouring. Such an impression is deceptive. Most art songs imply a characterization for the singer, who listen to him, and to when the song is being sung, and other characters who surround the singer, who listen to him, and to whom he is directing his music. These are implied and suggested by the words accomplished singer of his repertoire knows how to expand such hist into imaginative realizations that are dramatically not terribly different from the more compared to the surrounding the sunderwise the sun intimate, less heroic singing required by the art-song reperioire.

But if Parker's voice is not repervisive.

But if Parker's voice is not operatic, neither is his temperament — characteristic that proved less temperament — characteristic that proved less than it would have on the operatic stage but that nevertheless significantly diminished the effectiveness of the recent recisie. Music im general deals with emotions by focusing and intensitying the process to extreme lengths. The emotional range of operatic singing is great, the contrasts are sharp, the outline is bold. It would seem that the art song belongs in a different world, less diagnatic and certainly less micolemantic certainly less micolemantic external devices and effects of the two kinds of singing, it is much less true if one considers the inner essence of the at song as compared with that of opera. Opera has defined characters, dramatic and the driving force of a developing story. The art song developing story. The art song developing story. The art song.

developing story. The art song

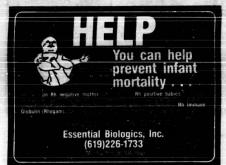
course thoroughly dramatic. How thrilling it is, that desperate horse ride through night and wind, with the father holding his sick son in his arms as he speeds to find him aid, and the elf-king casoline the child, termtine

his arms as he speeds to find him aid, and the elf-king cajoing the child, tempting him, theatening him, measured by measure drawing the life. Rothins exhibited a sure mastery of the dramatic in this song, But the singer was much more restrained. Instead of intensifying the emotional chiaroscuro, he toned down the contrasts. Schubert's must be contrast, schubert's must be contrast, schubert's must be contrast, schubert's must be contrast, schubert's must citizen in the contrast. Schubert's must citizen in the contrast, schubert's must citizen in the contrast, schubert's must citizen in the contrast, schubert's must citizen in the dramatic rendering, as though singer were all three actors in the drama. But although citizen in the preformance ultimately sounded graceful, polite, and bland, instead of evoking the terror of Gorche's storm—and-stress Gothie ballad.

So it went with all the

So it went with all the So it went with all the dramatic songs on the program. Can Parker ever really have undergone the experience – vicariously – of Schubert's Atlas, bearing the whole world of human suffering on his shoulders? One would hardly think so, from the relative mildness of the baritone's performance. The more lyric songs received more satisfactory performances. But here too a singer with authentic acting skills would have been able to skills would have been able to suggest more character, to evoke a dramatic context in which the song was being sung, and so to engage the audience's interest more powerfully. These songs had a tendency to sound levely but horing.

powerfully. Intex song has tendency to sound kneely but a content of the content





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CITY L I G H T S

WELL SENT?

(continued from page 4) the Vietnamese. "Many people there have infections or a bad stomach because of the lack of food and worry," explains Theresa Do, a local social wrker who arrived here from Ho Chi Minh City in 1975. The to Victnam without a prescription is allowed by U.S. law under "humanitarian aider provisions, and families often self a portion of the medicine on the black market to raise money for food. Local Victnamese pharmacists regularly advertise a wide range of prepackaged medicines in Victnamese

newspapers distributed here. For seventy dollars, Mai's Pharmacy & Hair Design on El Cajon Boulevard will arrange the shipment of twelve different drugs and medicines, including eighty Ampicillin capsules, eighty Maalox tablets, and ninety-six Tetracycline pills, to Ho Chi Minh City. That same package can be sent to Da Nang or Hanoi for an additional ten dollars. The store's ad in a recent issue of the weekly Nguoi Viet newspaper lists six such pharmaceutical packages, among them a \$300 combination that includes thirty different medicines such as Bcomplex vitamins, aspirin, and sulfa drugs. The El Cajon Boulevard Drugstore advertises a fifty-five-dollar package of four antibiotics, aspirin, and

Dimacol cold capsules. The Vn & Son fabric store in East San Diego will ship fabrics, cassette players, and TVs and offers a swatch of free fabric for local refugees who send thirty pounds of supplies to Vietnam from the store.

from the store.

Some of these retailers pack
and ship the items directly,
others simply wire the order
and money to a supplier in
Canada or France, who then
freights the goods to Vietnam.
French medicines, for example,
have been advertised in advertised in French medicines, for example, have been advertised in local papers since 1985 and are preferred over U.S. pharmaceutical products by some refugees. "People are used to those medicines, and they're less expensive, about one-half the price," explains one local Vietnamese businessman who helps arrange shipmans. Several Son Diego

stores will coordinate the shipment of new Honda motorcycle via Japan, as well as gasoline-powered electric generators.

The shipment of generators is

a controversial issue here. Thuy Vu, a refugee who has lived here six years, says some Vietnamese refugees won't send generators or farm implements because these items move from the black market into the hands of the Communis government, which they detest. But Le Cong Nghiep, president of the San Diego Indochinese Chamber of Commerce, says other refugers send those goods to support the government, they don't want their families to support the government, they don't want their families to support the government, they don't want their families to support the government, they don't want their families to support the government, and they don't family the community of the consumer goods, such as sterous and televisions, and up in the homes of Community party officials, high-ranking and the community of the the black market into the hands

families sometimes tell how portions of the packages have been piltered somewhere along the way. "If you send three or more of the same thing, the (Victnamese) government inspectors will take one of them. And if you make a mistake in sending lsuch as undervaluing the package contents], they will use that to extort your family for a portion of the material." says Nguyen D. And though a Victnamese family could until last year receive unlimited numbers of

in the could until last year receive unlimited numbers of a packages, the Vietnames government now limits to four the number of packages any one family can receive annually. (This is apparently done to prevent eitzines from acquiring too much individual wealth.) Because the U.S. government has severed diplomatic ties with Vietnam, it is also illegal for the Vietnam, it is also illegal for the distribution of the control of or medicines, fabric, or consumer goods mailed from San Diego. (Among the techniques that apparently don't work is secreting bills inside bars of soap or toothpaste tubes, both of which have been

detected by Vietnamese authorities.) Several Vietnamese residents say that two years ago notices distributed throughout the refugee community here guaranteed that the Vietnamese overnment would up the there government would pay the then government would pay the then-current exchange rate to the family of local refugees who arranged to deposit U.S. dollars in the Communist government bank. These refugees believe that service was organized and carried out by agents of the Victnamese government working here. They also say that some stores here will that some stores here will arrange for the clandestine shipment of dollars to the government bank, which desperately seeks hard foreign

THE ROAD

(continued Jose page 4)
city council in May of 1985
with no opposition. "I have no
idea how this could have
happened," Mike Gotch says.
"It could have been an error on
the map furnished us by

planning, and nobody noticed the mistake until it was too

John Thelan, the developer's attorney, says work on the connecting road will proceed. "Our position is that if we don' build the road, we will be in agreement with the city."
Thelan says. "And we intend on living up to the terms of the subdividers' agreement. If there was some misundesteeding. was some misunderstanding with [Councilman] Gotch, then

with [Councilman] Gotch, ther har's very unfortunate. But we're just doing what we've been told to do.' Gotch, however, says he's firmly committed to stopping the project as soon as possible. At next Monday's transportatio and land-use committee executing, he plans to introduce an emergency measure to deles meeting, he plans to introduce an emergency measure to delete the road provision from the project. "I may have to go back and have them (the developers) plant eucalyptus trees in the middle of the roadway, but they're not going to connect it through." he says. as

FAISE ALARM

(continued from page 5) trying to trip them, leaving no signs of forced entry, according to Perot. He says he

sympathizes with the police department's position but doesn't think he should be charged fifty dollars to get his permit reinstated. Perot is taking his case before the city's public services and safety committee on February 18. The police department won all three of its appeals (including Perot's) before hearing officers last year.

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It begins with the tapping of It begins with the tapping of six-inch heels against a wooden floor, then escalates, the rhythms becoming more complicated as the dance moves up the body. Arms and back straight, a serious grimace on the face, the dancer raises his hands over his head and adds the clack of castanets to the rhythms of his heels and the accompaniment of a single

guitar.

As with any serious dance style, flamenco requires years of skill and work. In a unique opportunity for San Diegnas, Teedoro Morca, who is generally recognized as one of the premise flamenco styliss and reachers, will present a solo performance of flamenco and Spanish theater dance on Jesuita, and Jesuita, o dance workshops on January 25, and

Monday, January 26, at the Centro Cultural de la Raza in Balboa Park.

Morca was born in Hungary but came to the United States at an early age. During the Fifties, when flamenco was undergoing one of its periodic popular revivals, Morca left Minneapolis for Los Angeles, then a hotbed of activity in the

then a horbed of activity in the American flamenco scene, to learn the fundamentals of the rigorous and syliced dance. He made two journeys to est, Spain to study with the master, Spain to study with the master, sparchial artitude. If you don't have Spains blood, said the natives, you can't dance flamenco. Morco was labeled an angaro joursider), but he prevailed, and his taleer two prevailed, and his taleer two flamenco establishment.

flamenco establishment.

It was during this period that
he performed regularly at the
Case de Chinitos, Spain's most
prestigious flamenco nightclub,
and came under the tutelage of
(continued on page 10, col. 1)

Music Of Michael Roth

Michael Roth, a concert of whose music will be presented at the La Jolla Athenaeum Music and Arts Library this weekend, is known to San Diegans as a theater composer. As resident compos of the La Jolla Playhouse, he of the La Jolla Playhouse, he has supplied music for a number of that company's productions, beginning with their opening production in 1983 (The Visions of Samore Machine), continuing production in 1983 (The Visions of Samore Machine), continuing continuing the same proposed of the second the Same Pages Theater Critics Circle's award for best music). The Sagalf and Glost on Fire in 1985, and culminating this last seeson in The Three Cacledon seeson in The Three Cacledon continuing the same proposed of the seeson in The Three Cacledon continuing the same proposed of the music direction and occhestrations for the Playhouse's 1984 Randy Niewann show, Marbe I'm Doing It Wrong (also presented in Los Angeles and New York), and did the sound design for Ann Bogart's 1986 production 1951 at UCSD. A theatrical approach is clearly one of the prominent characteristics of this composer's work. Another is his background in rock and street was not been supposed to the prominent characteristics of this composer's work. Another is his background in rock and street was not been supposed to the prominent characteristics of the composition of the composition of the composition of the composition of the fine supposition of the supposition of the fine supposition of the suppositi orchestrations for the

oboe, clarinet, trombone, and bassoon. The second, commissioned for the New York Quintet (1983), was for the



unusual combination of clarinet, flute, double bass, percussion, and marimba; its title was No End to Stand On. The third in the series, the one we will hear Sunday evening, i

we will hear Sunday evening, is accent work commissioned by New York flute player John Herrick Littlefield. This piece — titled Streich (German for 'stringed instrument') — will be performed by Rebekah Campbell, vola; Linda Cummiskev, violin; Lorie Kirkell early laba. Kirkell, cello; and John-Sebastian Winston, flute. The scoring is thus that of the classical flute quartets, such

as those by Mozart. But the style and manner derive from other traditions. Roth's interest in rags has several sources: the influence of composer William Bolcom, his teacher at the Bolcom, his teacher at the University of Michigan (where Roth graduated in 1975). Roth's own background in nock, and his identification with American vernatural forms rather than with European ones out as some as form than the surfactional rag, familiar to those who have beard the rags of Society has been as the rags of Society has as the arc and and society has been as the rags of Society has a society has been as the rags of Society has been as the society has been as the rags of Society has been as the rags of Society has been as the society has been as the

Revolution

During the 1930s, this country witnessed the rise of an urban mass culture that became the dominant force in the lives and lifestyles of Americans thereafter. In that decade, NBC and CBS consolidated their magneticals. mega-networks. The young talking-picture industry lured dozens of major literary figures to Tinseltown, while other talented writers tapped out stories for a new set of national magazines — including Time, Life, Fortune, and Reader's Digest — that reached millions of newly educated Americans suddenly eager to keep abreast of international politics and the

Decade Of

messianic promotion of these new "products" in cities and science, and it fed upon the new cult of self-improvement exemplified by the biggest best seller of the decade: Dale

During the 1930s, this

arts.
Federal support for artists
through the WPA dramatically increased their output, and the Museum of Modern Art's towns across the country helped develop a vast audience for twentieth-century art. Finally, advertising, once a lowly trade, was elevated to the level of a

Carnegie's How to Win Friends and Influence People. Though the Great Depression may have dampened the spirit of American enterprise, it proved a powerful catalyst for popular

Next Tuesday, January 27, San Diego historian Alice Goldfarb Marquis, author of Hopes and Ashes: The Birth of

discuss what she calls the "cultural revolution of the Thirties" in a lecture at the BookWorks in Del Mar Marquis, a resident of La Jolla, is an award-winning

journalist turned historian who teaches a course in twentieth-century culture at UCSD, where she received her PhD in where she received her PhD 1978. Hopes and Ashes, her



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READER'S GUIDE TO LOCAL EVENTS

EVENTS must be received by mail to later than the Friday preceding the Thursday issue at order to be the Threshot state at order to be considered for publication. Do not phone. The Events Editor reserves the right to elia ill material. Send complete information, including a description of the event, the late and time it is to be held, the precise address where it to the held, a contact phone trumber, and a phone trumber for public information to: READER EVENTS EDITOR. P.O. Box 80803, San Diego CA 92138.

Dance

Creative Dance Classes for men and women meet every Thursday night, 7:30 p.m., 429 F Street, downtown. Call 239-1713 to

Beginning Square Dance Class, the Bayshore Twirlers Square Dance Club holds a class for today, Thursday, January 22, 7:30 p.m., Christ Lutheran Church, 4761 Cass Street, Pacific Beach, For more information, phone 272-5335.

prione 212-5157.

English Country Dancing,
beginners of all ages are invited
to participate in English country
dancing to live music, today,
Thursday, 7:30 p.m., Fall of
Nations, Ballwa Park, Morris and
sword dancing takes place on
Mondays, 7:30 p.m., Casa Del
Prado, Ballwa Park, Call
481-1974 or 753-4557 for Square Dancing, the U-C Saws Square Dance Club sponsors a class for intermediate square dancers who have mastered the basic calls, every Thurday, 7:30 p.m., Ross Elementary

more information.

Traditional African Dance Traditional African Dance classes are held each Thursday, 7:30 p.m., 520 Martin Luther King Jr. Way, downtown, Fridays, 6 p.m., 230 Birmingham Drive, Cardiff; and Saturdays, 3 p.m., 528 Fifth Avenue, downtown. For more information, call 457-5185.

International Folk Dancing, the nonprofit Kayso folk dancers nonprofit Kayso folk dancers spensor two classes of folk dancing Fridays, 9 a.m. to noon, 185m 226, Casa Del Prido, Balliva Park, Sarudass. 12:30 p.m. to 3 p.m., North Park Recreation Center, 4044 Idaho Street, North Park. No partners or experience needed. Call 238:1771 or 297-1538 for more information.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific 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.

Sufi Dancing takes place twice each week: Fridays, 7:15 p.m., Old Cardiff Church, 230 Birmingham Drive, Cardiff; and Mondays at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 11 p.m., at the Balboa Park Club building in Balbou Park. On Sundays, Balboa Park. On Sundays, 7:30 p.m. to 11 p.m., practice dances to taped big band music take place. For more information on the nonprofit club, phone 483-4860 or 278-8445. son with a dance concer

featuring event works, including Pediant State, Chris Agailar's first chrony prihed work performed by Entire Colegor, on the state of the control of the con

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

Auditions, jazz and modern dancers are needed for San Diego City College's 1987 spring dance concert. Tryouts will be held Saturday, January 24, noon, symnasium, SDCC, 1313 Twelfth Avenue, downtown. For additional information, phone 295-3965.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginnesi class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

Ballroom Dancing, the San Diego Ballroom Dance Academy is open for public dancing every Sunday, 4 p.m. to 8 p.m., 337 Washington Street, Hillcrest. Call 692-3203 for more

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beginning with a series of beginning with a series of some beings Smale Jimura 78, 7 pm., Centro Cultural de la Raza, Repper Grove, Balbou Park Call 235-615 so deanis. Morea will perform a solo concert location of the control of th

Round Dance, a beginning round-dance class takes place every Sunday, 4:30 p.m., Silverado Balltoom, 4752 University Avenue, East San Diego, No prior dance experience is necessary, Call 469-9325 for details.

More Scottish Dancing takes place each Monday, 7 p.m., noom 202, Casa Del Prado, Balboa Park, More classes are held Tuesdays and Fridays, 7:30 p.m., at the same location. Interested? Call 549-4257, 276-7064, or 488-2617, for even information 488-2617 for more inform

San Diego Folk Dancers invite all intermediate dancers to join in no-partner and couples' dances each Monday, 7:30 p.m., Recital Hall, Balboa Park. 463-7529.

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

Folk Dances are held each Tuesday and 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 463-7529. 163-7529.

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Adams Avenue, Kensington, For letails phone 283-0446.

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

Tango, the Tango Argentina dance club sporsors an evening of dance every Wednesday, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. Call 565-2727 for more information.

Film

"Happy Birthday, Dr. King," a 1982 documentary concerning the march on Washington to have Martin Luther King, Jr.'s birthday declared a national berthalay declared a national holiday, and No Viennames Ever Called Me Nigger, a 1967 relic about the different treatment black soldiers received from the Viennamese people and white soldiers, are the next films scheduled for the Committee for World Democracy's spring film series. The dilms screen Finday series and series and series and series and series are discovered to the series of t

Fall. UCSD. Free: 334-4873.
Featival of Animation, the 1987
Featival of Animation, featuring
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through Monday, January 24,
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admission.

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With each dinner entree purchased receive a RECENT OBSERVATIONS ON complimentary pass valid for a future show on Sundays through Thursdays. ORANGUTAN BEHAVIOR Audition Night every Monday. Doors open at 6:30 pm for dinner. Call for reservations and information. February 2, Monday, 8:00 p.m.

2 JANUARY 22 1987

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guest animators each week. Included in the festival are And She Was, Jim Blashfield's video of the Talking Heads song; Snookles, "the Bambi Meets Godzilla of the "the Bunh Meets Goldila of the Enginese" by Juliet Stroud, who will be a special guest of the festival, Findy, Junuary 23, and Saturday, January 24 Canadian Derek Lamb's Every Colid; and others. Show times are 7 p.m. and 9-10 p.m. Findy through and 9-10 p.m. findy through Sunday, Matterness are added for 2 p.m. and 410 p.m. on Study, Junuary 25. On Menday, Junuary 26. On Col. Cell. 454-2594 for ticket information.

"Land of the Tiger," a fifty-nineminute documentary that provides rare glinopses of the big felines of the Indian subcontinent screens Saturday, January 24, and Sunday, January 25, 1 pm. and 2:30 p.m., Natural History Museum, Balboa Park. Free with museum admission. 232-3821.

"Mother," Vsevold Pudovkin's political parable about a woman's coming to political awareness screens Monday, January 25, 7 p.m., third floor auditorium. San Diego Public Library, 820 E Street, downtown. Free. 236-5849. "International Style," UCSD presents thirteen films, including six San Diego premierse, that represent the style and diversity of current international filmmaking. The first film, Abudute Beginners, a 1986 musical about the British Beat scene by wides directly faller. by Sade, Ray Davies, and David Bowie and screens Tuesday, January 27, 8 p.m., Mandeville Auditorium, UCSD. Call 534-4559 for ticket information.

"Puerto Rico," the territory that some want to make the fifty-first state is the subject of the next travetogue scheduled for the Cinema 55 film series. Weshreslay, January 28, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free For additional information, phone 336-4280.

information, phone 336-4280.

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Constanti CouseCavera or
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details.

City College Films, the Associated Student Body of San Drago City College screens The Selling of the Pentagon, a 1969 or military setablishment markets itself to procure more money for the defense budget. The film will be shown next Thursday, paragraph of the College Selling Selling

Space Theater Films, The Dream Is Alive and Sucred Site join On the Wing and Normals of the Deep in the current schedule of in the current schedule of screenings at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. On the Wing explores the "dynamic relationship between natural and Wing explores the "dynamic relationship between natural and mechanical flight", using ultra-high resolution and high-spect high resolution and high-spect of the property of the legs of follow the flight an eighteen-flort, nadio-controlled replica of a prevodery!. The Dynam is Asia secrets daily at 10-10 a.m. on Saturdays and 10-10 a.m. on Saturdays and Sundays. On the Wing is shown daily at 11-40 a.m., 1 p.m., 2 p.m., 3 p.m., 4 p.m., 1 p.m., 2 p.m., 5 p.m.,

> "We Are Born of the Stars" and Skyuard, two new Omnimax films, are now showing at the Tijuana Cultural Center's space theater. We Are Born of the Stars is the first 3-D film in the

Mondays.

Laerium, in addition to On the Wing and The Droam Is Alive features, the Rusben H. Fleet Space Theater and Science Centre in Balbon Park houst a street of the State of the State

in this format, as well as drama footage of the Canadian armed fisotage of the Canadian armed-forces practiculars team performing acrobatics in midar The films screen at the Tijuana Cultural Center, Pases de los "erves, Zona Rio Tijuana. For show times, call the center at 706-684-1132.

Music

Chamber Music, the Borodin Trio — Rostilav Dubinsky (violin), Luba Edlina (piano), and Yuli Turovsky (cello) — perform Beethoven's Trio in E Flat, op. 1. Beethoven's 'Trio in S Flat, op. 1.
No. 1: Mendelsshin's Trio in C
Minot, op. 66; and Ravel's Trio
in A Minor, at the next
presentation of the La Jolla
Chamber Music Society's series,
today, Thursday, January 22,
8 p.m. Sherwood Auditorium,
La Jolla Museum of
Contemporary Art., 700 Prospect
Streer, La Jolla, Call 454-3541 for

Recorder Society, the next meeting of the San Diego Recorder Society takes place Friday, January 23, 7:30 p.m., room B-152, Mandeville Center, UCSD, Call 222-4666 or 226-8226 for complete

Jazz Vocalist Ayanna Hobson brings her trio to the BookWorks, Friday, January 23, 8 p.m., 2670 Via de la Valle, Del Mar. For details call 755-3735.

derails call 755-7375.
Planist Howard Wells performs variations by Brahms and Handel and selections from Martinu and Dubusy, Friday, January 23, Words and Music, 3806 Fourth Avenue, Hillerest. Clausical Cultarist Feed Benedetti plays music from Spain and Latin America, Saturday, January 24. Both shows begin as B p.m. Call 1984-4011 for ticket information.

Contralto Katharine Bjornson sings five arias from the Bach Cantrill, and Samuel Barber's "Hermit Songs," Friday, January 23, 8 p.m., Great Hall, St. Paul's Episcopal Cathedral, 2728 Sixth Avenue, Hillcrest, Call 298-7261 for details.

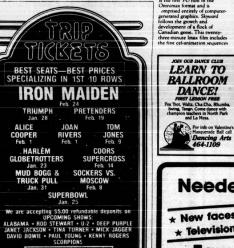
Opera Legend Joan Sutherland, along with the San Diego Opera Orchestra, conducted by Richard Bonynge, performs excerpts from I Paritani, Norma, Hamlet, and Lucia di Lammermoor, Friday, January 23, 8 p.m., Civic Theatre, 202 C Street, downtown, Call 236-6510 for

"Works for Voice, Percussion, and Guitzes," by percussionise Joseph Klein, featuring performances by meta-soprano Heidi Deitrich and the Elgar and Yates guitze duo, will be performed Friday, January 23, 8 p.m., room B-210, Mandeville Center, UCSD, Free, 534-4383.

"Nueva Canción" Quartes, Sabia, an all-female quartet fro Los Angeles that takes its inspiration from the nueva canción movement in Latin America, performs traditional and contemporary song about aocial justice from Central and South justice from Central and South America using indigenous instruments. Their next San Diego appearance is Saturday, January 24, 7:30 p.m., First Unitrain Church, 4:90 From Street, Hillcrest. Tickets are available at the Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. Phone 232-5009 for more information.

321 5099 for neuro information.

San Diggo Philliarmonde, the los of the San Dego Symphony is a cultural vitality. However, the musicians of the San Dego Symphony have regrouped under the San Dego Symphony have regrouped under the San Dego Symphony have for the San Dego Symphony have regrouped under the San Dego Symphony have supported to the San Dego Symphony have supported to the San Dego Symphony have supported by the San Dego Symphony, or a program conductor james DePriest, musiciantees of the San Dego Symphony, or a program Symphony, or a program Symphony, or a program symphony, or a program of the evening are soption Carl deviced from the evening are soption Carl deposits of the symphony of the San Dego Symphony, or a program specific for the evening are soption Carl deviced from Carl deviced solutions.



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TO LOCAL EVENTS

Reggae Concert, northern Reggae Concert, northern California's Strictly Roots reggae band performs a benefit concert for the family of Sagon Penn, Saturday, Januars 24, 8 p.m., Jimmy's Place, 2176 Chatsworth Boulevard, Fount Lonn, Call 239-5832 for complete details.

239-2512 for complete details.

Emerson String Quartet,
regarded as the most
determinabled of America's young
quarters since in debut in 1985,
vollinit Eugent Drucker, violinit
Lawrence Dutton, cellist David
Emckel, and vollinit Effulip
Emckel, and vollinit Effulip
Minder Drucker, violinit
Eugent Drucker, violinit
Eugent Drucker, violinit
Eugent David
Sternicky, January 24, 8 p.m.,
Manderville Audiorium, UCSD
The quarter will be performing
selections from Mount, Smertan,
sinformation, call 534-4559,
linformation, call 534-4559.

information, cal 334-8539.
Flustes Suaan Heine-Kennedy performs works by Bach, Godard, and Copland as part of the "Musicians in the Making" series, Sunday, January 25, 130 p.m., Jewish Community Center, 4079 Fifty-fourth Street, College area. Free, 583-3300 x29.

College area. Free. 383-330 x29. Speeckels Organ Concerts, Robert Plimpton. San Diego's civic cognants, performs a weekly series of free concerts at the newly renovated Spreckels Organ Pavilion in Balboa Park every Sunday at 2 pm. This week Plimpton performs selections from hourt, Duppe, Durufle, Richard Notart, Duppe, Durufle, Richard Notart, Duppe, Durufle, Richard 1955-600.

Soprano Anna Lee Hamilton and pianist Lea Schmidt-Rogen perform works by American women composers, Sunday, January 25, 4 p.m., College Park Presbyterian Church, 5075 Campanile Drive, College area. 582-8480.

Jose of La Jolla Physhouse Composer Michael Rorth will be present at the premiere performance of his flure quarter. Straich, as well as songs from his opper Hopp. Prophecies, Sunday, January 15, 7 p.m., Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. The quarter players metade Lorie Krikell, cello, Lisa include Lorie Krikell, cello, Lisa Kumisky, violin; Rebekah Campbell, viola; and John-Campbell, viola; and John-Schastian Winston, flute Septano Carol Plantamura will sing excerpts from Prophecies. Call 454-5872 for additional information. See, too, the "events highlight" on page one of this section.

"China with Love." troubador "China with Love," troubador Karl Anthony recently spent three weeks touring China. He presents a slide-illustrated concert about his trip Sunday, January 25, 6:30 p.m., Christ Church Unity, 311 Highland Avenue, El Cajon. 579-9586.

"Miniconcert," the La Jolla Wind Quarter performs Three Short Pieces by Ibert and Hindemith's Chamber Music No. 24, Monday, January 26, noon, Lyceum Theatre, Horton Plata, downtown. Free. 223-1352.

Guitar Trio, Fred Benedetti, Jeffrey MacFarlane Johnson, and Robert Williams perform at the Robert Williams perform at the Chamber Concert Series, Monday, January 26, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 691-5064.

"Music Makers" Meeting, this month's meeting of the Music Makers Club features performances by sopranss Betty Woods, Andrea Mays, and Key Evans O'Connor, winners of the San Diego-area Metropolitan Opera competition, Monday, January 26, 7-30 p.m., San Diego-January 26, 7-30 p.m., San Diego-January 26, 7:30 p.m., San Diego Women's Clubbouse, 2557 Third Avenue, Hillcrest, For details phone 276-6267

The San Diego Chamber Players From John St. Charles Ellis McLood (clarics). Britt Hebert (classer). and John Lorse (brench horn) — perform.

Monday, January 26, 8 p.m., Jewish Community Center, 4079 Fifty-fourth Street, College area. Free, 583-3300 x29.

"Unpopular Music," "the most adventures music b, the newest generation of UCSD composers" will be performed Tuesday, January 27, 8 p.m., Center for Music Experiment, Warren Campus, UCSD, Free, 534-4383.

"The Wet Wilds of New South Wales," Sue Schaefer, animal care manager of the berpetulogy department at the San Diego Zoo, presents a side-illustrated lecture about the varied flore and learns of the southeast corner of Australia, Friday, January 23, 730 p.m., Secture hall, Natural 730 p.m., Secture hall, Natural Free, 459-8159.

Free. 459-8159.
Poetry Writing Workshop, writers of all skill levels are invited to artend a free intensive poetry-writing workshop led by San Diego poet Steve Kowit, Saturday, January 24, and Sunday, January 25, 9 a.m. to 4 p.m., Veterans War Memorial Building, Balboe Fara Ever more abuilding, Balboe Fara Ever more with the second state of the second secon

222-6538, or 265-5443.
Writers' Workshops, the
Writers' Bookstore and Haven
sponsors a series of lectures and
workshops each week. This week
workshops each week. This week
workshops for beginning writers,
Saturday, January 24, 7 pm. All
events take place at the Writers'
Saturday, January 24, 7 pm. All
events take place at the Writers'
All Mark Avan Sonnal Heights.
Call 282-3163 for complete
listings.

"El Salvador: Eyewitness Report," Seth Galinsky of ILOWU Local 482 recently spent five days in El Salvador. He will present a sidedi-ilustrated lecture about his talks with earthquase-cticing, trade-union officials, and other Salvador. Sething and the control of the control of the control of the control of the Bookstore. 2003 B Street. Colden Hill. 234-46-10. "The Future," a panel of

San Diego community leaders present their visions of how the world will be in ten or twenty years, followed by a discussion, at the next meeting of the Humanist Fellowship of San Diego, Sunday, January 25, I p.m. Abraxas School, 2366 Hornblend Street, Pacific Beach. Call 232-4801 or 296-9334 for more details.

"Adventures in Sri Lanka," artist/photographer Pete Evaristo presents a slide-illustrated lecture at the next meeting of the

Jan. 28

Feb 24

BUCK'S TICKETS

TRIUMPH * ALICE COOPER * J. RIVERS

Feb. 1

PRETENDERS!

IRON MAIDEN * HUMAN LEAGUE

Deposit \$10 now: ALABAMA * JANET JACKSON CYNDI LAUPER * BILLY IDOL * U2 * MORE!

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Across from Heavenly Donuts.
273-4567 24-HOUR INFO

"Brown Bag Lecture Series," Monday, January 26, noon, Hewett Hall, San Diego Museum of Man, Balbon Park, Free with admission to the museum. 239-2001.

Lectures

2 IN 2001.

Finance Workshops, the support Foundation for three tree workshops this work. The trans, "Explaining the IRA Market that Tax Return", take place three workshops this work. The trans, "Explaining the IRA Market that Tax Return", take place three transports of the IRA Market three Tax Return, "185 Covernor Drive, University Cry. The following day, Touckay, January 22, the constitution of the IRA Market Tax Planning and Muney.

The Complete Investment Tax Planning and Muney.

Boulevard, Encitois, Call 281-685 for reservations.

"The Critic of Registion," the

"The Crisis of Reaganism," the San Diego Forum presents a lecture by historian and author Herbert Aptheker on how the Herbert Aptheker on how the recent Iran-contra scandal has affected the Reagan administration, Monday, January 26, 7:30 p.m., Abraxas School, 1366 Hornblend Street, Pacific Beach. For further information, phone 452-9108.

La Jolla Author Alice Marquis. La Jolla Author Alice Marquist whose recent book Hopes and Ashes The Birth of Modern Time Chronicles the changes in security of the Chronicles who change in security during the Thirrise, discusses the work Tuesday, January 27, 7 p.m., the Book Works, 2670 Via de la Valle, Del Mar. Free. Call 1795, 373 for more information. The Chronic Modern Chronic March 1995, 1995 for more information in page one of this section.

or page one of the section.

"American Landscape Painting.
The Machine in the Garden."
Roy Rutche of the UCSD hostory
department discusses 'the
glorification and passion of
landscape painting that also
expressed America's know of
technology" at a free lecture
symmetry by the Princip of the
UCSD Library, Wednesday,
Central Library, UCSD,
534-1275.
Shall Tarkery, UCSD.

North City Forum, why does the navy support some programs that affect the industrial area around affect the industrial area around University City and approve others! Rear Admiral Ben Montova, director of shore Montova, director of shore and the shore of the shore discusses "The Golden Translet in the Year 2000; A Navy Perspective" at the next meeting of the Greater San Diego Chamber of Commerce-apons used North City Forum, Wadnesday, January 28, 12:30 pm, La Johla Marmort Hord, 4240 La Johla

Feb. 26

ASERIUM



T THE REUBEN N. FLEET SPACE THEATER AND SCIENCE CENTER - BALBOA PARK 238-1168

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SHELTER ISLAND

Monday, February 16, Pacific Beach Miss Diego's 1 \$500 00 cash prize 2nd & 3nd place Inizes

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Radio/TV

8 p.m., KPBS-TV. Channel 15.
"Papillion," Seew McQuern is being reducovered by a new generation of fam. His cool, steely-eval demension has never institutes—from Cliffe Earstood to Mel Gibson. This 1973 film about the famed scape of Henri-Papillion." Chartese from Devel's Hind contrains one or Devel's Hind contrains one or was well as one equally good by Duten Hoffman, playing his nearigited sidelick. Explain as Monday, January 26, and METV. Channel 6.

XETV. Channel 6. Trader Jack McKeon, the Padrec' vice president of baseball operations, who has a reputation as a wheeler and a dealer in the baseball world, will be fielding questions in a rabo callern show the part of the standard of the part of the standard of the part of the standard outletter on the standard outletter of the standard outletter on the lage longs on lived two. It is not be part of the lage longs on lived two. The part of the lage longs on lived two. The part of the lage longs on lived two.

though february II.

Superhord XII. times using hore from the Law extends forget the great of the Law extends forget the great of the Law extends forget the great of the Law extends for XETV. Channel 6.

"A Lester from Booker T," a
new twelve-part series of dramus,
comedies, and ghost stories,
starring the husband-and-wife
team of Oaste Davis and Ruby
Dee, debuts with the story of a
wife whose work with the
NAACP [copardizes her
husband's career, Monday,
January 26, 10 p.m., KFBS-TV.
Channel 15.

"State of the Union" Address, neurologist Oliver Sacks, in an essay on aphasiase (who can'r understand words but understand all the contextual body language and cues) comments how they react to President Reagan's speeches with great hilarity. With

a more than trillion-dollar national debt, the Iran-contra weapons scandal, and the Democrats controlling Congress one wonders how the "Great Communicator" will be received with time. The speech is Tues and January 27, 6 p.m., on all major networks. The Democrats response airs immediately after. "Saguaro — Sentinel of the Desert," the saguaro cactus, which is often called the "redwood of the desert," is the subject of the next episode of Nature, Susday, January 25, 8 p.m., KPBS-TV, Channel 15.

Sports

Juggling, beginners are welcome to attend free workshops and practice sessions for jugglers and unicyclists, each Thurnday, 6:30 p.m., Federal Building, Balbos Park, For more information, call 280-6063.

information, call 280-0003.
The Harken Globertosters, the
'clown princes of the count'
celebrate their fiftest naniversary
this year. They will be bringing
their 1981 above, featuring Junes
female Globertoster, Linette
Woodard, to the San Diego
Sports Aerna, Friday, January 23,
8 p.m. Tickers are available
through Tickerblaster or at the
Arran Boulevant Call 276-68122
for more information.

sockers at Home, the five-time MISL champions host Wichita Saturday, January 24, 7:35 p.m., San Diego Sports Arena, 3500 Sports Arena Boulevard. Tickets are available through TicketMaster or by calling 232-0800.

Super Run VI, the sixth annual 10K and two-mile run/walk benefiting the March of Dimes rakes place Sunday, January 25, 8 a.m., La Joila Village Square Shopping Center, 8657 Villa La Jolla Drive, La Jolla. Call 576-1211 for registration pformation.

information.

Lecrouse, the Algonquins invented the game of lacrose by forming teams and tosning a hard ball using a stick with a net at the end. A 5 nn Diger-area lacrosse league begins play next month, and the Cuerro Lacrosse Club is looking for interested playen. They practice Studies, I p.m., East Waren Junior High Schotta Bach. Inferented Call 488-7941 or 458-6111.

Prisbee, the International Flying Disk Association hoses free-style Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

La Jolia. Free. 475-4781.

Table Tennis, eventry tables are available for beginging, advanced, intermediate, and champion table tennis players every Mondaw through Friday, 6 p.m. to 10-30 p.m., Conference Building, Balloo Park. A tournament is held every Thursday night. Call 583-3870 for more information.

Golf, the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

Fast Pitch Machine, the Piches have lent their radar gan to the Hall of Champions during the off-season so all the wouldbe Notan Ryans and Fernando Valentuckara measure the speed of their fastballs. The "Fastes Pitcher exhibit is open dally, 2 pm. to 4 p.m., Itali of Champions, Balbou Park. 249-2544.

In Person

Funnyman Daniel Rosen appears today, Thursday, January 22, through Sunday, January 25, the Improv, 832 Garnet Avenue, Mission Beach. Call 438-4520 for

show times. Carl Edwards, Kuren Haber, and Denny Johnston play the Comedy Sove today. Thornday, January 22, through Monday, January 26, Widiman Wednesday, January 28, Show times are 9 p.m. today, Thunday, 8 p.m. and 10-30 p.m. on Friday and Saunday. The Comedy Store is located at 916 Pearl Street in La Jolla. 494-9178.

Posts Sec Quinn and Glenda Richter, who are "students of myth, ritual, and feminist archetypal theory," read from their works, Monday, January 26, 6-30 p.m., Del Mar Library, 235 Eleventh Avenue, Del Mar. Free. 584-2333.

New York Poet Charles Bernstein, a former editor of

TO LOCAL EVENTS

LA=N=G-U-A=G-E magaine, is the next guest of the "New Writing Series," Weeknesday, Johannar 28, 450 pm. Revelle Formal Lounge, UCSD To quote from the point "How Pen, Will Trevel," — "It's not mythusiness to describe/anything. The orbiflepoint is finellicating of the point of th

Special

Circus Vargus, the Bug Top gues up in North County Friday, January 33, 10 am., Del Mar Fairgnounds, Del Mar. The first performance of the two-and-one-half-hour spectacle takes place at 8 p.m. that evening. The performances continues Security, January 24, 11.30 p.m., 230 p.m., and 730 p.m., and 73 p.m. Call 200-9501 for tables information.

Coin Show, more than ten million dollars' worth of rare coins, currencies, and jewely will be displayed by 725 national dealers at the 1987 San Diego Coin Show, Friday, January 23, 10 a.m. or Jom, Sarurday, January 24, 10 a.m. to 6 p.m., and 1987 San Diego Coin Show, Friday, January 24, 10 a.m. or 3 p. 10 a.m. or 10 a.m. or 3 p. 10 a.m. or 10 a.m. or 10 p. 10 a.m. or 10 a.m. or 10 p. 10 a.m. or 10 a.m. or 10 p. 10 a.m. or 10 a.m.

Details phone 273-3960.

Post Card and Paper
Memorabilis Show, dealers from
the U.S. and Europe exhibit post
cards, bweball cards, comic
books, and orber "imscellaneous
paper ephemera," Sarunlay,
Jamusty 24, and Sunday,
Jamusty 24, and Sunday,
Jamusty 34, and
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Charemont. 149-1048.

Kate Sessions Park Walk, the
Canyoneers of the San Diego
Natural His ray Museum lead a
hike through the diverse natural
areas of Kate Sessions Park,
Saturday, January 24, 10 a.m.,
Kate Sessions Park, Mission Bay,
Free, Call 232-3821 for
directions.

directions.

Point Lona Whale Watching, pins will be awarded to whoever poor the fine whales from Cabrillo National Monument during a special observation day. 2, poss. to calebrate the return of the Pacific Grey Whale. Maps showing viewing areas will be available at the visitor's center. Binoculars are recommended. Call 2035-950 for details.

Gallery Tours, the Spectrum Gallery hosts guided tours of downtown San Diego's burgeoning arts scene, Saturday, January 24, 11:30 a.m. and 1:30 p.m., 744 G Street, downtown. Reservations required. Phone 232-9745.

Whale Watching, it's migration time for the California growthsis, and the Natural Hospital Abstracts in Southern States and the Natural Hospital States and the States and

Information.

Historical Hike, the Friends of Los Penasquitos Carryon Preserve lead a walk through the old road to Yuma, Sunday, January 25, 8 a.m., east end of Sorrento Valley Boulevard, Sorrento Valley Boulevard, Sorrento Valley.

Zoo Botanical Tour, Offshoot Tours hosts a free tour of the San Diego Zoo's rare and endangered plant life, Sunday, January 25, 9-30 a.m., San Diego Zoo, Balbon Park, Reservations required. Call 297-0289.

required. Call 19/10289.
Sibermow. Preserve Nature
Hiles, the San Diago Audubn
Scierty's 500-acr Sibermowd
sanctuary and nature education
center offers guided tour every
Sunday, 10 ann. and 130 p.m.,
Sibermowd Preserve, five and a
half miles east of Lalesside on
Wildeat Canyon Road. Free. Call
443-2998 for details.

Florida Canyon Tours, San Diego, especially Bulboa Park, is home to plants from every corner of the globe. Florida

Canyon is one of the few place Carryon is one of the few places in San Diego where visitors can still see this region's indigenous natural vegetation. The Natural History Museum sponsors free naturalist-fed tours each Sunday, 2 p.m., Florida Drive, Balboa Park, Call 232-3821 for complete

Coastal Piloting Course, the U.S. Coast Guard Auxiliary hosts U.S. Coste Guard Auxiliary hosts an eight-ression class emphasizing practical chart work and the use fravigational roots to find position and direction, as well as determine speed, time, and distance once under soon, 27, 17 pm., Lornal Vorde Recreation Center, 1420 Lorna Lune, Chula Vistas, Fere. Call 272-8130 to register.

ns register.

"Challenger" Memorial, the Reuber H. Fleet Space Theater and Science Center will be paving tribute to the crew of the ill-fleet space shorter Challenger on the fine anniversary of the rengedy, "Genebody, January 28.

Theater and Science Center, Balbou Park. The cremony will include speeches by Jeffrey W. Kinch. reconstruct witherest of the Space Theater; Clorial Constitution of the Space Theater; Clorial Conditions of the Space Conditions

of the L5 Society presents a lecture titled "Challenger — One Year Later" in the Space Theater Lecture Hall, Call 238-1233 for

For Kids

Northwest Indians Class, kids in Northwest Indians Class, kids in grades three through six can lean about the culture and artistic rechniques of the Northwest Coast Indians in a class taught be Berty Thoman, Saturday, January 24, 9:30 a.m., Natural History Museum, Ballbar Park, Call 298-4114 for more information,

Saturday Storytimes, Barbara Gartner conducts a storytime for preschaulers every Saturday, 9-45 a.m. Clairemont Public Library, 2920 Burgener Boulevard, Clairemont. Free. 276-0090.

Puppet Show, the McKay Puppets present Tales of Mother Grosse, Strutaky, January 24, and Surday, January 25, 11 a.m., 1 p.m., and 2-30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Bulboa Park. 466-7128.

Spanish Storyhour, an hour of stories en español takes place every Saturday, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, Free, 438-5614.

"Good Grief! It's Lucy," the San Diego Repertory Theatre presents a special "Peanuts"



Exciting music from many cultures, highlighting contemporary struggles for justice and freedom.

Saturday, Jan. 24 · 7:30 pm First Unitarian Church, 4100 Front Street (Near University Hospital)

\$7 In advance - \$3 at the door (suggested donation)
Inclusts available of the Grass Roots Cultural Center,
1947 30th Sheet of Graps Street, Golden Hill, 10 arm 3 pm,
lednesdoy-Sunday, Or call 232-8009 for additional ficted outlets.
Co-ponsaced by California Arts Council.

Whale Watching

21/2-hour cruises luxury yacht

Adults \$10.00 Seniors ... \$8.00 Children ... \$8.00 For group rates call Don Haak





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SUDOMIT . Every Thursday night, during January at 8 pm Ski films · Special ski drink prices Dry land competitions for all ski club members and ski bums Big prizes include: · Lift tickets to Snow Summit · Ski accessories No purchase necessarymust be present to win! SKI YOU HERE! 1904 Quivira Way

(ARLOS MURPHY'S)

KENDRA 8 BARRY

12-string banjo

Sunday, Jan. 25 7:00 pm

The Old Time Cafe 1464 N. Hwy. 101 Leucadia, CA \$4.00 admission

Musicians of San Diego Symphony **Benefit Concerts**



Haydn's Te Deum Verdi's Ave Maria Beethoven's 9th Sym At the Civic Theatre Box office 236-6510 TicketMaster 232-0800 Feb. 3, 1987, 8 pm Paul Pollvnick conducting Rathhen Lenakt, violin soloist Wagner's Overture to Rienzi Mozard's Violin Concerto in D Major No. 4 Debussy's Afternoon of the Fawn Stravinsky's Suite from the Firebird Ballet 1919

Musicians Fund

At the East County Performing Arts Center Box office 440-2277

Student, senior and group discounts available. Series ticket prices available.

*James Depriest will not be conducting due to family illness.



OCEAN FRONT HOTEL/SPA IN MEXICO BAJA \$99

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ming pool, live music on weekends. tropical gardens, everything under the sun.
OCEAN FRONT VILLAS NOW AVAILABLE.



and Rosarito. Take the toll road south to the La Mision exit. Go north one mile on the toll road and you've arrived. 1-706-685-9152

production with must and chorecographs, Sartuday, January 24, 2 p.m., and 7 p.m., and 5 mdw, January 25, 2 p.m., Lyceum Stage, Horton Plaza, downtown, Parents and children will learn important safety inje. including the "badd system," how to tail 911, and other ways to protect rhematewis. Proceedings of the production must be producted by the production must brough Standay, January 25. Call 235-8025 for ticket information.

Lapathon for Easter Seals, disabled kids from throughout San Diego County will be taking part in the sixth annual lapathon to raise money for Easter Seals, Sunday, January 25, Nautilus Pavilson, Sea World, 1720 South Shore Diego Mission Bes. Shores Drive, Mission Bay. Phone 576-5834 for complete

preschool Storytimes, the Balbua Public Library offers two Storytimes for kids ages three through six. The first is Tuesday, 9-30 am. The second is a pasima storytime that takes place Wednesdays at 6-30 pm. The library is located at 4255 Mr. Abermathy Boulevard, Claitemont. Call 277-4133 to

Girls Chorus Auditions, the San Diego Girls Chorus holds auditions for girls ages eight to twelve every Tuesday, 7 p.m., Balboa Park Puppet Theater, Balboa Park, For details call 426-7850.

invited to enjoy stories, songs, and films every Wednesday,

10 a.m., lower level, National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Wednesday Storytimes, two-to-tive-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlishad City Library, 1230 Elm Avenue. Carlishad, 138-614. Also, the National City Public Library, 220 East Twelith Storet, National East Twelith Storet, National Storet, National City Public Library, 220 East Twelith Storet, National Wednesday, 10 a.m. 316-4280. Both events are free. Wednesday Storytimes, two

Donn events are tree.

Teen Theater, the San Diego Planned Parenthoud Society presents the New Image Teen Theatre in a series of skits about issues confishiting teem today, Wednesday, January 28, 7 p.m., Hoover High School, 4474 El Cajon Boulevanl, City Heights, Free, For ticker information, phane 231-6820.

information, phine 231-6920. Childran's Museum of San Diego to a unique collection of exhibits, and displaces open to a unique collection of exhibits, and displaces open to desirate the collection of the childran of the collection of the childran of the

Galleries

Jazz Photographs, sixty-five photographs of renowned jazz and blues musicians by La Jolla's Grace Bell are on exhibit through April 1 at the Lyceum Theatre in Horton Plaza, downtown, Call 231-2586 for gallery hours.

231-2586 for gallery hours.

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last row decades. The exhibit

callery store, 234 Boundary,

downtourn. Gallery hour are

darly 10 a.m. to 5 p.m. 294-281.

"Obsects of Rinata."

9 p.m. 490-171.

"Plains in Transition," a new exhibit that emphasies the material culture of the Plains Indians and demonstrates how the traditional ways of these native Americans changed after cuntext with the Europeans, spens Saturday, January 24, Masceum of Man, Ballboa Park.
Call 239-2001 for museum hours. Art Site cathibits a "celebration of diverse media and styles by San Dego artists," beginning with a reception, Saturday, January 24, 4 p.m., 921 E Street, downtown. The show continues through February 21. Gallery hours new Wednesday through Saturday, noori to 5 p.m. 272-0561.

"Land-Escapes," the arriss' reception for an exhibit or reception for an exhibit or reception for an exhibit of the same and a favoring by Miram Smith and Anne S. Mosse takes place Friday, January 23, 8 p.m. Pars Green Gallery, Suire 130, 825 Fay Avenue, La Jolla. The show continues through February 28. Works by Raud Guerrero, Richard Baker, and other actionally acclaimed to the proposal statement of the

salis 10 cam to 5 pm. 204-2081.

"Objects of Rinatal"
International Gallery hosts two
enables that open friday,
January 23, and continue through
March 7. The first, Objects of
Rinadi Spen Forms Jom Africa,
Indianeau, and Matiensia, constitut
Germonial scriptures used in the
daily spiritual lives of those,
native peoples. A Day in the Life
of Claus, the second exhibit, is an
exhibition of photographs about
copyortunities in the People's.
Republic of China. This show
makes its first sop in San Diego
before couring the rest of the
United States. The opening
1, 53.0 pm., International Gallery,
64) & Street, downtown. Call
235-8255 for gallery hours. ZTZ-001.

Call for Entries, the Photographic Arts Gallery, located at 1149 Twenty-Eighth Street, Golden Hill, is holding an open photography contest for works using the inexpensive Kinon Micro 110 Camera. For the street in the content of the cont

for complete information.

"Assemblages," wall sculptures created from found objects and made to resemble primitive figures by Flavia Gilmore continue on display through Friday, January 23, Boehm Gallery, Palomar College, San Marcos, Phone 727-7529 x2304 for gallery hours.

x2504 for gallery house.

QP, Art., "Ireally thought life was going to be like The Jesons." says Lox Angeles sartst Jim Isserman, whose exhibit of paintings of psychodelic-colored flowers along with streamlined furniture, titled Nn Flowers, continues through Sauculary, January 2A, Petry Acetuse, downtown Call 233-9242 for gallery hours.

5-30 p.m. 494-5872.

"First Showing," ten large scripli-con-canvas paintings by San Diego artist Greg Ewing, which combine representational and abstract elements in brighty colored works that use common and uncommon symbols in seemingly simple surfaces than and uncommon symbols in seemingly simple surfaces than and social comments about the Eighties, are on display at Sush Callery, 452: Eighth Avenue, downtown, through January 31. Callery house are Friday and Standay, noon to 4 p.m. 215-8466.

TO LOCAL EVENTS

"Journeys Portraits of the Seriously and Terminally III," an exhibition of photographs by Eric Blau are on exhibit through January 31, Spectrum Gallery, 44 G Street, downtown. Gallery hours are Wednesday through Sunday, 11 a.m. to 5 p.m. 232-9743.

A Retrospective Collection by the late Corita Kent, who is best known for the "Love" postage stamp, as well as her peace billboards, is on exhibit through January 31, 6 p.m., Accepdo Gallery, 4010 Goldfinch Street, Mission Hills, Gallery hours are Tuesday through Saruday, 10 a.m. to 5 p.m. 296-8748.

Woman of 1915," sculpted by Smithenian Institution artist Frank Micka in 1915, these planer bases of bales, white, and American Indian women were Parama-California Esposition, held in Balboa Park. The current exhibit details the legal changes that have occurred since American women won the right continues though February 1, 1937, Mancam of Man. Balboa Park. 298-4114.

useful for the everyday lives of the people. "More than one hundred of his pieces are on exhibit through February 10, Grove Gallery, UCSD, Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Satroday, 9 a.m. to 2 p.m. 534-3120. minimalite tradition, exhibits frifteen major sculptures, seven drawing, and two site-opecific installations utilizing cast iron, wood, plaster, bronze, and concrete in a midcareer eterospective through February 1. La jolid Museum Contemporary Art, 700 Prospect Street, La jolida, Gallery house are Tuesday through Sunday, 10 a.m. when it is upon until 9 p.m. 454-0267. 9 am. to 2 pm. 54-5120.

9 am. to 2 pm. 54-5120.

"Young American Artists V."

the fifth annual exhibit of works
by young American artists
features works by Los Angeles
artists Madols Hardness. Tim
Howkinson, and Patty Wachman.

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and painting on couted miral
drafting film, which results in a
dreamlife work of line and
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"The Kw atl Collection," sixty frame paintings by traditional Kwakurl artists, are on display through February 16, 1987. Museum of Japanese Master Potter Kenichi Saito says, "I revive the clay with my hands and produce something

Man, Balbou Park. Cail 239-2001 for gallery hours.

for gallery hours. "Designworks," fen San Diega artists and designen — Burry Beel, Rick Berggern, David Fobes, Fred Lants. Steven Lombrath, John Nalevanko, Bon Niedminghaus, Jowec Curler-Shaw, Ron Wiggington, and Alice Calbert — exhibit everything from non to trophies to from non to trophies to Artistopice, 2010 Jimmy Dannier Boulevard, Deb Mar. Call 481-2825 for gallery hours.

Native American Photographs, selected prints from the Edward H. Davis collection of photographs of native American are on display through March 7. San Diego Historical Society, Balboa Park, Galley hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 297-3528.

10 a.m. to 4 p.m. 297-3528.

"Puppetry of China," more than fifty Chinese hard, string, rod, and shadow puppets, as well as a pagedae-hared theater and a video of a Fajian hand pupper the wideo of a Fajian hand pupper the Minger International Museum of World Folk Art. University Towne Centre, 4405 La Jolla Village Drive, La Jolla, The cabible continues through March 15. Gollery hours are

Tuesday through Saturday. 11 a.m. to 5 p.m., Friday until 9 p.m., and Sunday, 2 p.m. to 5 p.m. 453-5300.

"San Diego under Construction," a hillboard/mural by Roberto Salas is on exhibit through March 22, 1987, on F

"Mirrors of the Gods:
Reflections of Huichol Reality,"
an exhibit that was ten years in
the making so on view at the
Ballow Park. More than 1000
artifacts of the Huichol Indians of
the Siern Madro Cockental
tegion of Messos are on view,
including vary partiting, baleet,
tableans, and divarians. They,
tableans, and divarians. They,
tableans, and divarians. They
mirror than 1000
March 29, 1987. For more
mirror mirror than 1000
mirror to the show and on
related timeseum activaties, phone
219-2001.

"The Reason for the Neutron Bomb," 50,000 nickels teach one representing a Soviet tank), glued to a large gray rectangle, topped with wooden matchisticks the diameter of the nickels, is Chris Burden's visualization of the political/multipary situation in Europe. This installation piece is

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on exhibit in the Meyer Gallery La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibit continues through May 1987. 454-3541.

companies.

He formed his own companies in 1966 and has toured throughout the world. Videotapes of three plays by San Diego playwright Philip-Dimitri Galas — The Bearded Lady's Manifesto, Baby Relboot's Revenge, and Mona Rogers in Person — are available for viewing at the Video Porch, La Jolla performing in many venues, from symphony halls to Las Vegas showrooms. He has been invited an unprecedented six times to be guest artist at the prestigious Jacob's Pillow Dance Festival in New York, an at the Video Forch, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. Museum hours are Tuesday through Sunday, 10 a.m. to 5 p.m., Wednesday until 9 p.m For details phone 454-0267. Dance Festival in New York, an event that brings together the best in American dancing every year. Before coming to San Diego, Morca returned from visits to Alaska and New Zealand.

However well known Morca is for his performance, local

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renowned dancers and

is for his performances, local dancers cite his skills as a

teacher as a major factor in his renown. For two weeks every summer, he holds an intensive

Flamenco!

Pilar Lopez. The doyenne of Spanish dancing soon asked him to join her dance troupe

and become her partner. Morca was later to tour with Jose Greco, Lola Montes, and other workshop that draws dancers from around the world to his studio in Bellingham, Washington, Unlike most flamenco teachers, who teach by letting the student observe until he or she evolves an individual style, Morca has the individual style, Morca has the ability to take someone who has never danced flamenco and have that student dancing acceptably in a few weeks. His San Diego workshops will be general in nature, with the first half dedicated to the novice flamenco dancer. The second half will be for the journeyman student.

student.

Constantly looking for ways

student. Constantly looking for ways to expand the range of constantly looking for ways to expand the range of constantly looking the sensition by performing to music by Bash or Saint-Saers. He is scheduled to dance to Bash's Toccata and Fugue in D Minor when he apper si in San Diego, on a progra: that includes other selection from a sensition of the sensition behind the Marshall's clothing store in Mission Valley. Ticket will be on sale at the door the evening of the performance. Call 282-2837 for more

workshops are scheduled for Sunday, January 25, 2:00 p.m., and Monday, January 26, 7:00 p.m., Centro Cultural de la Rata, Pepper Grove, Balboa Park, For details about the workshops, phone 235-6135.

(continued from page 1) that is, with all the sections repeated in tandem. Rhythmically, the work is there are contrary tendencies, personality, and the

opera composed by Roth and his fellow student at Michigan Daniel Schreier (Roth's connections with the theater dominate his work as a composer, in one way or another). Hopi Prophecies, another). Hope Propheces, which premiered in a concert performance of a New York's way which premiered with a concert performance of a New York's and you have folders been consisted of three decamblike or paintingfilled ramatic vigenters related to apocalyptic ideas in Hopi myth. From the second act, which is about Grant and Lincoln on a pictual fact the Civil War, and the contraction of th which premiered (in a concert performance) at New York's

Roch himself will provide piano accompaniment in the songs. The concert of Michael Roch's music will take place on Sunday, January 25, at 7.40 p.m., at the Athenaeum, 1008 Wall Street in La Jolla. Note the time fan earlier scheduling at 4:00 p.m. has Superbowl reasons). For further information, phone 459-5678 or 454-5872.

- Thomas Arne



-Orlando Ramire

Music

Rhythmically, the work is closer to the jux pinns style of Fast Domino and Roth's own Fast-influenced pinns style. But the pitches of Streich are organized according to a theory neither Joplin nor Fast Domino knew anything of, the serial tone-row organization of the Second Vienness Echool Schoenberg, Berg, and Webern). Even whigh this ruedvectone method, however, there are contrary tendencies, there are contrary tendencies, suggesting the fusion of supposedly antithetical styles the prominence of the F-sharp Major triad and its dominant, evoking tonality in the heart of a musical system designed to suppress tonality. A final component in this culturally quite complex piece is the thearticalism of lves and Elliott Carter, accoming to which Carter, according to which each player is assigned a fairly well defined musical interactions of the musical line are to some extent treated as dramatic confrontations and Also on the Athenaeum

TO LOCAL EVENTS

Revolution

second book, is a lively and well-documented account of what she describes as "the restless interface between high culture and mass culture, a battleground where during the Thirties, the last aristocracy—

Thirties, the last artisocracy—the perage of art, music, and literature—gave way to the democratic impulse."

By 1935 seventy percent of all households wored at least one radio set. Surveys at that appears the second of the second literature of the most, lower class next, and upperclass—least. "From its inception, radio was a popular medium that "unified the country in speech, tastes, customs, and moral unified the country in speech, tastes, customs, and moral ever would," claims Manquis ever that or — until television—ever would," claims Manquis

The power of the movies forever changed the American literary establishment. "Hardly a single important literary figure survived the Thirties without

spending some time in Hollywood," Marquis writes. "Indeed, a good case could be made for the film studios' role made for the film studies' role as the greatest patrons of literature in the Twentieth Century. Yet the myth persisted ... that [Hollywood] treated writers with disrespect and exploited them ... that Hollywood destroyed a writer's relater."

alent."

Litook conhy five weeks
working in Hollywood for John
Don Passes to "bride it was "the
world's great bullshit center."
But William Faukhers, who
supported his novelistic efforts
with regular screenwriting
stins, said of the trade, "It's
like chopping cotton or picking
potato bugs off plants. You

painting the Sistine Chapel or winning the Kentucky Derby.

winning the Kentucky Derby, Bur a man likes the feel of some money in his pockets."

The Thirties also saw a radical change in artitudes toward higher education. Traditional colleges diversified their course offerings, incorporating everything from sociology to home economics. By the end of the decade, a contemporary trade reversal by the end of the decade, a contemporary study reported that a college education had ceased to be a "rare opportur open only to students of distinctly intellectual tastes," distinctly intellectual tastes,"
or, one might add, the
exclusive calling card of the
rich. It was now regarded, the
study concluded, by "a very
large fraction of the
population ... as a natural seque
to secondary education."
Meanwhile, "the upscale

in the Twentre appealed directly or subtly to the newly clucated." They also became the medium through which another preat change took place: the manner in which goods were markered. Advertising, Marquis argues, had taken on "an educational function, which its critics... had overhooked. Beneath its over, often blarant message was a subtle invitation to join a community of the message was a subtle invitation to join a community of the elect, the tasteful, and the discriminating," an invitation precisely and ingeniously calculated to titillate the calculated to tritilate the imagination, satisfy the cravings, and palliate the rancor of the masses.

After a decade of pitching

After a decade of pitching soapflakes, putring fur on teacups, and sleekly redesigning refrigerators and toasters, the country attempted to celebrate its wholesale embrace of

Fair of 1939

thesis, the sheet is the sheet words from the sheet with a naively optimistic theme. "The World of Tomorrow," was from its overcast opening day (April 30) already under the shadow of fascion, and its br-liant, multicolored light show was but a gim metaphore for the agreement of the sheet word war. Alice Goldfart Manquis will resurrect the hope and ables of the sheet of the sheet of the sheet words war. Alice Goldfart Manquis will resurrect the hope and ables of the sheet of the sheet words war. Alice Goldfart Manquis will resurrect the hope and ables of the sheet of the

- C.H. Elste



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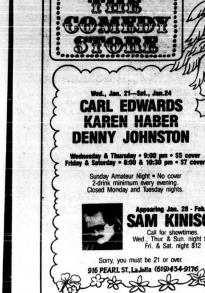
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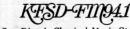


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events that led up to the murders. Martin Natz has directed the production. Laura Jackele plays. Lizzie, Mickey Mullary plays the actress, and Susan Herder plays. Ernma. Lizzie's sister. (Sm.) North Coast Repertory Theatre, Friday, January 23, through March 1; Thursday through Sunday at 8:00 pm.

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Serven he lighting designer, and
Cardyn Sheeres the chrostopopher
provided the orchestrations from
the original score. (Sm)
San Diego, Junior Theater, Cas Del
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Seaturing and Survivaly and Survivaly and
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The Coronado Playhouse is steging the popular muscled (by Tom Jones and Harwy Schmidt) about twe with the boy and girl next door. Kent Bitaly has directed the production, with assistance from Clingrettly Low-Brisby. Cast members are solah Padilla. Constell Weish. Chrystenne Louis Allen Benjamin, Douane R. Leake, and

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READER'S GUIDE

Larry Corodemas. Allen Benjamin is the choreographer, Duse Waldman and Thom Harmmen are the technical designers, and Betty Steinmann the costumers. Shriley Pokol provides the plano ecompaniment for the show (Sm.) Coronado Playhouse, through Pethuary 2: Thursday through Saturday at 600 pm. Sunday at 700 pm.

7-00 p.m. POOR LONE
The South Coast Repertory Theatre
to South Coast Repertory Theatre
to staging the South Seaper of demaabout Edition. How, passion, reystery,
and confirmation. Health Deman
de Confirmation. Health Deman
Elizabeth Ruscio is Mey, and Artiss
Housed in Edite I the Boker plays
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designer. Duplish Richard Olde in
the coatture designer, and Paulis
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Saturday and Sunday at 300 gm.

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Saturday, dinner at 700 pm.

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The San Diego Reportory Theatre is housing a musical production that housing a musical production that layer and the saturday of the saturd

Missing Children's Resource Center. (Sm.) San Diego Repertory Theatre. Lyceum Stage, through January 25; Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

The Lawrence Welk Village Theatre is offering the musical about Rose Louise Hovik, better known by her

stage name. Oppsy Rose Lee, the first lady of the world of burlengarJack Tygett has discreted the
Active Control of Section 1 of the
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to a faithful rendering of the social and emotioned reality Fugard and emotioned reality Fugard and emotioned reality Fugard and present and an emotioned reality fundamental and an emotion of the play. The greatest tribute one may pay to a director in his mode in the director in invitable forware much director in invitable forware much income reactively in the real place, the real characters, the real content exclusively in the real place, the real characters, the real content exclusively in the real place, the real characters, the real content and characters, the real content and characters are content and the con

2 gm. and Sunday, January co. at 200 gm.

NOLESS OFF 11 Professional P

NUTS On Stage Productions of Chula Vista is staging this courtroom drama by Tom Topor. At issue is the sanity or insanity of Claudia Faith Draper, a former prostitute accused TICKETS NOW ON SALE



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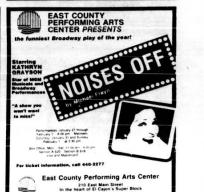
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San Diego Repertory Theatre
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SAM SHEPARDS ACTION Sprecholo Theatre REJART BALLET KODO DRUMMERS/DANCERS Symptony Hall "JOHNNY MATHIS JOAN RIVERS TOM JONES

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READER'S GUIDE TO THE

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7-30 pm.
THE OPEN STAGE EXPERIMENT
Take One Studios Theater is
offering a piece where applying
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Sounday at 700 p.h. the stage is
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PLAYS BY VOUND WRITERS '86

Mainner Saturday and Sunday at 2 OO pm.

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The Clasterar Chanter Theatre is in this year's California Voting By The Clasterar Chanter is not this year's California Voting By Howeright Project. The plays the second from a work of the Clasterar California Voting International Conference on the Saturday International Conference on the California Voting International Conference on the California Voting International Conference on the California Conference on the California Califor

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200 pm.
THE SATURDAY PLAY COMPANY
Now in its second season, the
Saturday Pilly Company offers
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at Taibot Street, Point Loma. Thursday, January 29, through Saturday, January 31, at 800 pm. and Sunday, February 1, at 7:00 pm.

and Sunday, February I. at 700 pm.
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THREE POSTCARDS
Reviewed this issue.
South Cont Repertory Theatre.
Mainstage, through February 8.
Tuesdey through Saturday at
8:00 pm. Sunday at 7:30 pm.
Matinee Saturday and Sunday at
2:30 pm.

2-30 pm.

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READER'S GUIDE TO THE MUSIC SCE

information and photographs to Reader Music Scene, P.O. Box 80803, San Diego,

BY JOHN D'AGOSTINO

It wouldn't surprise me if somewhere in a drusser draser in 'Badd Brusdgen's boyhood bedroom there's a grade-school report card on which the musician's future was foreshadowed. Beneath the A's and B's, in the space provided for the teacher's comments, is written some variation on the theme: "Very intelligent, but seems distracted. Needs to channel nervous energy into creative activities. Recommend counseling."

creative activities. Recommend counseling."

One imagines Rundigem the boy as an irrepressible deodler, window-gazer, and loner because his pop-maic occurre seems the legacy of a man with an unreachable creative tich, an unreachable creative tich, and unreachable creative tich, and unreachable creative tich, and strained against its strictures for many years. The adult Rundigem has devoted much of his life to the most trageistal of rock and roll pursuits; to highly individualistic, occasionably unfathomables occasionably unfathomables from his peers, to seemingly contradictory forms of expression that indicate a restless mind; and to regular

TODD RUNDGREN followed his career with great interest, buying his soin adhums, as well as those of his alker-gio hand, titopia, and I affl don't know what's buggering to that chockeduler. Now that I mention it, maybe that inability easily and firmly to grasp where Rundigen is at any one time is what makes him a faccinating study. When he first poked his head around Rundigen was a power popper of the first magnitude, and

TROD MINOCARY
but untractable bursts of activity whose shrapped scatters in any number of directions. In the classroom of today's music industry, Rundgern is an "unknown," to many, an "unknown," to many, an "others, an overachieving irritant to some, and presumably an endless source of obstudement to the bottom-line, record-label memotus chargied with his care mentous chargied with his care fairly alseable corps of shiftful, Rundgern is one of the most brilliant minds pop yet has

LICENSED TO ILL TOUR

fishbone Murphy's

SUNDAY - FEB. 8 - 8:00 PM

UCSD GYM

SOUTHLAND () CONCERTS.

Duill D

TICKETTILASTER

produced, perhaps the most profile and eccentric rock composer this side of Prank Zappa. But the profile the profi

Nazz's three albums showcased his undeniable flair for

Nazas three albums showcased his undeniable flair for songwriting and nasceral his undeniable flair for songwriting and nasceral recording-studies wazarlys. It was after he word solo in 1970 oct 1970 o

Rundgren wrote, arranged, and produced it, overdubbed his produced it, overdubbed instruction of harmonics, played all the instruments on three-fourths of the songs, designed the album package, and even took some of the liner photos. More of the line; positional of page 16) significantly, tronsmed on page 16)

Sharon Pollock's **Blood Relations**



North Coast Repertory

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Old Globe Theatre Community Workshops 10 meetings • Feb. 2 to Apr. 8, 1987 7 to 10 pm-Mondays and Wednesdays

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Saturday Ballet Classes with Larry Eddington

starting January 24 10 am - open intermediate; 11 am - open advanced

He is returning from the School of Performing Arts in New York City. He has also taught at American Ballet Center for the Joffrey Ballet, USIU, San Francisco School of Bellet and San Diego Ballet Co. Single classes \$7,50, 4 classes \$27,00.

NORTH COAST BALLET

Pretenders



SPECIAL IGGY POP

SAN DIEGO SPORTS ARENA

8PM THURSDAY FEBRUARY



Don't miss this opportunity to study and learn from this truly professional teacher.

Something/Anything? boasts some of the most fetching music he has ever written music he has ever written, including "I Saw the Light" and "Hello, It's Me," "Breathless," "The Night the Carousel Burnt Down," "Saving Grace," "Marlene," and "Couldn't I Just Tell You" — "Couldn't I Just Tell You" — the last a song that should be required listening for any Eightics power-poppers who aspire to greatness. SomethingAnything' eventually went gold (and remains the only Rundgren

remains the only Rundgren album to do so), so naturally the follow-up was a similar pop potpourri designed to capitalize on his sudden success, right? Wrong, Billboard-breath. In its

ttempted 1973's A Wizardi A True Star established the artist's capricious bent, a taste for creative limb-walking that continues to aim a definat tonque at the rules of the music-bit gaine. Wizard was almost computatively quirky, a synth-driven and effects of the state of the sta continues to aim a defiant

coincidence that as he steered produce-for-line. Not only did be work the knobs to great effect on albums by Badfinger, the Band, Jesse Winchester James Cotton, and the Paul Butterfield Blues Band, but say yet to artistically less destrable projects by the Bless of the New York Dolls, Panny, Grand Funk Ralmond, Patt Smith, Shaun Cassely (d), and Jim Steiman, it would be an album project of the property and Rundgiven took these; pols for purely mercenary reasons, but purely mercenary reasons, but certainly the big bucks he hauled down for these gigs enabled him to indulge in his pet undertakings. Among these

were the 1974 formation of Utopia with computer/synthesizer wunderkind Roger Powell (who wunderkind Roger Powell who was promoting his latest music-software creations at the recent NAMM show in Analiemi and assorted other musican pals, and the construction in 1981 of a home-based computer/sideo studio that put Rundgren in the vanquard of that fledgling field.

field.

The music of Utopia, which over the years has swung from a marriage of cosmic-fusion and progressive-rock to an almost revisionist-Nazz emphasis on Beatles-esque pop, has differed from Rundgeri's solo stuff in mostly cosmetic to the company of the compa and notwithstanding the creative mileage it has racked up by drawing upon the varied skills of its members. Utopia frequently has seemed little more than a Sybil-like more than a Sybil-like extension of its founder. The quartet has afforded Rundgren both a multiple-chambered laboratory for his ideas and an opportunity to have fun playing in a band. It isn't surprising, then, that at times, the line of distinction between Rundgren's and Utopia's product has Even less surprising is that after reaching a peak in the

after reaching a peak in the late Seventies (when, during an "Egyptian" phase that saw the band wearing Pharaonic costumes and performing under a huge pyramid, they sold-out the Civic Theatre), Rundgren's/Utopia's popularity waned to the point that their 1985 gig at the 4100-seat 1985 gig at the 4100-seat SDSU amphitheatre drew fewer than 1500 fans. Aside from the fact that their records rarely have gotten airplay sufficient to keep the public interested. Utopia and Rundgren have been victims of the wery Otopia and roungern nave been victims of the very technology they helped pioneer. The plentitude of computer-driven keyboard systems and MIDI equipment has made high-tech, synthesized legendemain accessible to

generational changings of the guard that have pushed to the fore a record-buying age-group that wasn't even born when Rundgren's own hermitage ha contributed to the musician's current low profile. But if his activities of late have hardly

current low profile. But if his activates of late have hardly been trumweld on the control of th

Beatles.

This week Rundgren will bring to town a variant of the solo show he last toured with in 1982. At that time, he played in 1982. At that time, he played a solo set of acoustic music and a set during which he was accompanied by a prerecorded and fully produced backing tape. The presentation also featured screens onto which were projected the products of his experiments with computer-graphic videos. Apparently, that pretty much describes the show that Rundgren will perform before an audience of the flatchman.

In other concerts this week. All "Time Passages" Stewart will be joined by Jack Tempchin and into Sections for a nice double-bill at the Belly UP Naver tonight.

for a nice double-bill at the Belly Up Tavern tonight, Thursday: while Friday's shows include acoustic guitarist Dan Crary at the Old Time Café for Crary at the Old Time Café for two performances; the great cronner Johnny Mathla at Symphony Hall, downtown: and Little "Coin" Out of My Head" Anthony at Pea Soup Andersen's in Carlsbad, where hell be joined by Frank Ricci and Westwind.

A crowded Sunday schedule finds the folk due of Kendra and Barry at the Old Time Café; wacky David Lindies;

IRAN MAIDEN



. SAN DIEGO

TUESDAY **FEBRUARY**

TICKETS: \$15.50

Music Shoppe Artic Box Office Special Services select first World Travel Central Services select first World Travel Central at area factor Juries and the Sports Alena factor office To charge by phone call (819) 232-0800. No inegps at the box office pro-to Tamanaury 23 Random priority numbers will be sseared at that time.





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With special guests Jamming their top hit "Rise Up"

Plus Diamano Coura West African Dance Troupe

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THURSDAY, FRIDAY & SATURDAY, JANUARY 22, 23, 24



NO COVER

and El Rayo-X at the

A group calling itself Buffalo Springfield, but whose original members include only bassist Bruce Palmer and drummer Dewey Martin (don't

get your hopes up), will play at the Haleyon in Loma Portal on Monday night; while a more intriguing band called Go Ahead (featuring members of the Grateful Dead, Santana,

and the Youngbloods) performs at the Bacchanal. On Tuesday.

former fron Maiden vocalist Paul D'Anno brings his band, Battlezone, to the Bacchanal. The week closes with a flourish as the reggae band. Killer Bees, invades the Halcyon: Triumph plays the Sports Arena: and fiddler Papa John

Creach continues a stint at Elario's in La Jolla (which will end Sunday).

CONCERTS

Dan Crary: Old Time Café.

Friday, January 23, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030,

Johnny Mathis: Symphony Hall, Friday, January 23, 8 p.m., 702 B Street, downtown.

Little Anthony and Frank Ricci and Westwind: Pea Soup Andersen's. Friday. January 23. 8 p.m. and 10:30 p.m., 1-5 at Palomar Airport Road. Carlsbad. 438-7880.

Kendra and Barry: Old Time Café. Sunday January 25. 7 p.m., 1464 North Highway 101. Leucadia. 436-4030.

David Lindley and El Rayo-X: Bacchanal, Sunday, January 25 8 p.m., 8022 Clairemont Mesa

Dan Hicks: Belly Up Tavern, Sunday, January 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

nathan Richman and the

Modern Lovers: Saigon Palace, Sunday, January 25, 9 p.m., 560 Fifth Avenue, downtown.

Boulevard, 560-8022.

former Iron Maiden vocalist

Every SATURDAY NIGHT hosted by John Leslic \$1.00 OFF cover charge with KGB CARD

EVERY THURSDAY FROM 6:00-10:00 PM AND SATURDAY FROM 5:00-9:00 PM



BACCHUS DANCERS



SUNDAY, JANUARY 25 KOI KGB FM DAVID LINDLEY

EL RAYO-X MONDAY, JANUARY 26

GO AHEAD BILL KREUTZMANN BRENT MYDLAND OF THE GRATEFUL DEAD DAVE MARGEN OF SANTANA ALEX LIGERTWOOD OF SANTANA JERRY CORTEZ OF THE YOUNGBLOODS

TUESDAY, JANUARY 27 LOUD AND CLEAR present

WEDNESDAY, JANUARY 28

TODD

RUNDGREN

SUNDAY, FEBRUARY 1

ROBIN TROWER

UPCOMING FEBRUARY CONCERTS

TOOTS & THE MAYTALS

LONE JUSTICE DIANE SCHUUR

LARRY CARLTON

All tickets available at reconfiguration and the Bacchanal

B.B. KING Wednesday, February 25
DAVE EDMUNDS

Wednesday, February 11 NRBO



ALBERT KING

IRON MAIDEN'S

PAUL **DiANNO**

BATTLEZONE ith special gues INFRARED

Buffalo Springfield Revisited: Halcyon, Monday, January 26, call for time, 4258 West Point Loma Boulevard, 225-9559.

Go Ahead: Bacchanal, Monday January 26, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Paul D'Anno and Battlezone: Bacchanal, Tuesday, January 27. 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Todd Rundgren: Bacchanal. Wednesday. January 28, 8 p.m. 8022 Claircmont Mesa Bouley. 560-8022.

Triumph: Sports Arena. Wednesday, January 28, 8 p.m. 232-0800.

The Killer P. Sannaleyon, Wednesday, January 28, 9 p.m. 4258 West Point Loma Bouleyard, 225-9559.

Papa John Creach: Elario's Wednesday, January 28, through Sunday, February 1, 9 p.m., Summer House Inn, 7955 La Jolla

//5/5D5U CULTURAL ARTS BOARD Bacchanal: equally wacky Dan Hicks at the Belly Up Tavern: and Jonathan Richman and the Modern Lovers at the

FRIDAY, FEBRUARY 6 - 8:00 P.M. MAINSTAGE THEATRE

MEMBERS OF THE JOE GOODE PERFORMANCE GROUP

FRIDAY, FEBRUARY 6 - 8:00 P.M. BACKDOOR From L.A.'s Paisley Underground

THREE O'CLOCK

THIN WHITE ROPE

FRIDAY, FEBRUARY 13 - 8:00 P.M. BACKDOOR

TRACTOR



DOWNY MILDEW

FRIDAY, FEBRUARY 20 - 8:00 P.M. BACKDOOR

LYRES

THE PONTIAC BROTHERS

Tickets: \$6 SDSU students, \$8 public

THURSDAY, FERRUARY 26 - 8:00 PM MONTEZUMA HALL Controversial journalist and author speaking on Southern Africa issues

DUMISANI KUMALO

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DAN HICKS

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Nostalgia Rock & Roll

MAR DELS

FOMO



Wednesday January 28 9:15 pm



JACK TEMPCHIN

Coming: Thursday, January 29 9:00 pm lickets available at Belly Up & TicketMaste

LONNIE MACK with guests
THE BLONDE BRUCE BAND

Friday, January 30 9:30 pm Tickets available at Belly Up & TicketMaster

#1 BILLY VERA

Cour sincere congratulations. Billy)

THIS WEEK'S AFTERNOON CONCERTS Friday, 5:30 8 pm - Dixieland Jazz - CHICAGO SIX Saturday, 5:8 pm - Boogie Woogle - BOB LONG BAND exday, 6:8:30 pm - Vintage Jazz E Swing - TOBACCO B

FOR INFORMATION CALL 481-9022

Peppino D'Agostino: Old Time Café, Thursday, January 29, 7:30 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Lonnie Mack: Belly Up Tavern, Thursday, January 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Graham Nash: UCSD's Mandeville Auditorium, Friday, January 30, 8 p.m., UCSD campus, La Jolla.

Billy Vera and the Beaters: Belly Up Tavern, Friday, January 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Larry Carlton: UCSD's Mandeville Auditorium, Saturday, January 31. 8 p.m., UCSD campus, La Jolia. 534-4559.

Alice Cooper and Megadeth: Sports Arena. Sunday. February 1 8 p.m. 232-0800.

Robin Trower: Bacchanal, Sunday, February 1, 8 p.m., 8022 Clairemont Mesa Boulevard.

Sixth Annual Bob Marley Birthday Celebration with Burning Spear and His Burnin Band, Moja Nya, and the Diamano Coura West Dance Troupe: North Park Theatre. Tuesday, February 3, 8 p.m., 2891 University Avenue. 453-1761 or 481-1041.

Toots and the Maytals: Bacchanal, Wednesday, February 4, 8 p.m., 8022 Clairemont Mesa Boulevard

Leroy Jenkins: Carlshad Community Cultural Arts Center. Fiday, February 6, 8 p.m., Carlshad, 941-2533.

The Beastle Boys, Fishbone, and Murphy's Law: UCSD Gym. Sunday, February 8, 8 p.m., UCSD campus, La Jolla. 232-0800.

Southern Pacific: Bacchanal Sunday, February 8, 8 p.m., 8022 Clairemont Mesa Boulevard.

Mark Lindsey: Belly Up Tavern. Sunday, February 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Tom Jones: Symphony Hall, Monday, February 9, 8 p.m., 702 B Street, downtown. 232-0800.

Lone Justice: Bacchanal, Monday, February 9, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

The Neville Brothers: Belly Up Tavern, Thursday, February 12. 9 p.m., 143 South Cedros Avenue. Solana Beach 481-9022

Utah Phillips and Greg Brown: La Paloma Theater, Friday. February 13, 7:30 p.mr. First and D streets, Encinitas, 436-4030.

Joe Azarello and Gary Pack: North Coast Repertory Theater, Sunday, February 15, 3 p.m., 971-A Lomas Santa Fe Drive, Solana Beach, 436-2958.

Diane Schuur: Bacchanal. Sunday, February 15, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Doc Watson: Belly Up Tavern Sunday, February 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Sonny Rollins: UCSD, Wednesday,

February 18, 8 p.m., UCSD campus, La Jolla, 534-4090. Taj Mahal: Belly Up Tavern. Wednesday, February 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

B.B. King: Bacchanal, Thursday February 19, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

The Pretenders and Iggy Pop.

Mick Fleetwood's Zoo: Belly Up Tavern, Thursday, February 19, 9 p.m., 143 South Cedros Avenue, 8 Jana Beach, 481-9022.

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Match wits with a machine during Happy Hour

J oin us after work or play for LIVE MUSIC cocktails, hors d'oeuvres and great fun!





Dave Edmunds: Bacchanal, Wednesday, February 25, 8 p.m., 8022 Clairemont Mesa Boulevard

Chico and Von Freeman, George Cables, Herbie Lewis, and Eddle Moore: Lyceum Theatre, Wednesday, February 25, 8 p.m., Horton Plaza, downtown

Byron Berline and John Hickman: Old Time Café, Thursday, February 26, 6:30 p.m. and 8:30 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Human League: UCSD's Gym, Thursday, February 26, 8 p.m., UCSD campus, La Jolla. 232-0800 Dan Peek: Belly Up Tavern, Thursday, February 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Leon Redbone: UCSD's Mandeville Auditorium, Friday, February 27, 8 p.m., UCSD campus, La Jolla, 534-4090.

CLUBS

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

North County Barr-X Ranch House, 119 East

3

Broadway Vista 724.0510: The Jimmy Echo Group, countr classic rock, and pop. Friday and

Bella Via Restaurant and Nightclub, 2591 Highway 101, Cardiff. 942-1108: The Most Valuable Players, danceable jazz. Thursday; Peter Sprague and Kevyn Lettau, jazz, Friday and Saturday: Kat's Caravan, rhythm and blues and soul music.
4-8 p.m., Sunday, live jazz.
Monday, call club for information: the Joe Marillo Quartet, jazz, Tuesday: Secrets, jazz, Wednesday: live jazz is featured during the

Sunday brunch also Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Al Stewart, rock, and music. Monday, call club for information.

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Live music, Friday and Sunday evenings, call club for information; Friday: Pegis Shannon, Glik, Saturday: Mark and Sarah Schlebecker, classical guitar duo, Sunday brunch.

ountary orunen.
The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0869. New Country, Country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

El Coco Loco Mexican Restaurant and Lounge, 3296 Missio Avenue, Oceanside. 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday, call club for information

Rebel Rockers, Caribbean rock and roll, Saturday: Dan Hicks, rock, Sunday: the Mar Dels, sortate rock, Monday: Fo Mo.

rock, Sunday, the Mar Deix, vintage rock, Monday, Fo Mo, reggae, Tuesday, Jack Tempchin and the Sectusions, country rock, Wednesday, Aftermon Concerts, the Chicago Six, Disieland jazz, 5:30-8 mm., Friday, the Bob Long Band, bop and boogie, 5-8 p.m., Saturday, Tobacco Road, vintage months of the Chicago Charles, and Saturday, Tobacco Road, vintage months of the Chicago Charles processes jazz and swing, 6-8:30 p.m., Wednesday

The BookWorks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Maz 755-3735: The Ayanna Hobson Jazz Trio, jazz, 8 p.m., Friday.

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

El Comal, 523 Encinitas Boulevard, Encinitas, 944-1575; Storm, dance music, rhythm and blues, Latin, jazz, and Top 40, Friday and Saturday.

El Comal, 1284 Poway Road, Poway, 486-1010: Don Tennison, contemporary, Thursday through Saturday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Scarlet, rock, Thursday through Saturday; Circles. rock,

Fish House West, 2633 South Highway 101, Cardiff-by-the-Sea. 753-6438: The Bob Long Band, bop. boogie, and jazz, Thursday

FOUR EYES

through Saturday; Tony Ortega hosts a jazz jam session Sunday.

The Flying Bridge, 1103 North Hill Street. Oceanside. 722-1904: Tony Carmen, nostalgia music. Wednesday through Sunday: Denny Tymer, country and contemporary. Monday and Tuesday.

Gentlemau's Choice Restauran 1020 San Marcos Boulevard told California Marketi, San Marcos. 744-5125: Denny Tymer, country

George's, 641 First Street, Encinitas, 942-9549: The Ayanna Hobson Jazz Ensemble, jazz,

Sunday, January 25-11:00 pm

BRONCOS vs. GIANTS

SPECIAL SUPER BOWL BRUNCH

SUPER BOWL

Murphy's

PROCRASTINATORS BLONDE BRUCE BAND

Mightelub & Pub 4302 Mission Bird., P.B. 270-3220 - Belly 10 am-2 am

9:30 p.m., Saturday

Gilbey's Cocktail Lounge, 945
West Valley Parkway, Escondido.
480-0420: Gary and Company,
contemporary. Tuesday through
Saturday, live music. Monday, call
club for information.

The Grouchy Gaucho, 29000 Lilac Road, Valley Center. 749-8041: Chuck Peralta, oldies, ballads, country and western, and contemporary, Friday and Saturday.

The Grove, 3232 Mission Avenue, Oceanside. 757-7711: Trade Secret, contemporary, Friday and Saturday.

Harbor Lights, 264 Harbor Drivi Oceanside. 722-4855: Den Tennison, country and contemporary, 8:30 p.m., Monday

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Steve Hudson, comedy and music, Friday and Saturday.

Inn Cognest'o, 3050 Pio Pico Drive, Carlshad. 729-0904: The Geckos, rock, Thursday through Saturday.

Ireland's Own, 656 First Street Encinitas. 944-0233: Sean McVicker. Irish music and contemporary songs. Thursday: Sean McVicker. Paul Dunn. and Miles Tyrer, Irish and contemporary, Friday and Saturday; Hootenanny, musicians welcome, Sunday afternoon.

Japanese Restaurant Yae, 11616 Iberia Place, Rancho Bernardo 485-0390: A man named Rolly sings mellow tunes. 5:30 p.m.. Friday.

THE LANDLORDS with THE HITTERS and TWELVE-ELEVEN plus LIQUID RHYTHM

BURNING BRIDGES

THE STANDARD

CUTTHROAT begins at 8pm sharp

NEW SHOWCASE BANDS OF 1987

Jack Tempehin and the Seclus country rock, Thursday, Talk

THE BRIDGE UNCALLED 4

OVERTURE

N. P. TUESDAY, JANUARY 27 SilverBird Productions LOUD and CLEAR MAGAZINE present LATTER RAIN with VOYAGER and



MCRE NEW YEAP'S RESOLUTIONS Makedus To make sure that more regger's brought into bourn and Spirit usual for one of the 11 clabs in the country, and more radio time on SLX. The Mayer To Media State is no read for the 12 clabs in the country, and more radio time on SLX. The Mayer To Media State is no read or mough money to bug the Spirit, while Balanteria and States Jesuity Visit to force and play a factor in the code of the states and remain my note of read to a factor in the code of the states and remain my note of read to a factor in the state of the state

1130 BUENOS AVE. 276-3993 — COCKTAILS, DANCING. AIR CONDITIONED — 21 ON UP — TRY THE FOOD FROM: FRESH FAVOUR

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MONDAY, FEBRUARY 9 • 8 PM SYMPHONY HALL TICKET THE STOR SOUTHLAND CONCERTS! **GIRL OUT** Live



Sunday, February 1

Wednesday, January 28 • 9:00 pm in association with Vinyl Whiplash, The D.T.s • The Sturps • V.V. Squeeze 3 bands for \$3.00, plus drink specials



945 Garnet Avenue • Pacific Beach • 276-4553 San Diego's only Current Wave Dance Bar 7 nights a week, 8:30 pm-2:00 am

9 AM-2 PM \$6.95

JAZZ Tuesday, Jan. 27, 7:00-11:30 pm Return of

ELLA RUTH PIGGEE



CALIFORNIA

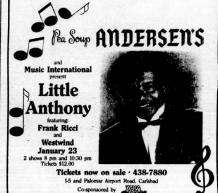


SUPER BOWL SUNDAY

Wide-screen TV · Crab legs \$3.50 lb. Oysters & clams 3 for \$1.00

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Acoustically rated as one of the finest showroom lounges Free validated parking · Check it out! 232-6358





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HORS D'OEUVRES BUFFET HAPPY HOUR PRICES ALL DAY & NIGHT

quarter: Concert tickets, dinner gift certificate for two to Catalina & ski VIP passes WIDE SCREEN TV

After the game dance t KATS CARAVAN



PETER SPRAGUE & KEVYN LETTAU

HOLLIS GENTRY'S

ALGO CALIENTE with BRUCE CAMERON

Coming: February 13 & 14 TOM GRANT March 6 & 7 BUD SHANK March 27 & 28 JOE PASS

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La Tapatia, 340 West Grand, Escondido. 747-8282: Live Latin music, Friday through Sunday, call club for information; the Mariachi La Tapatia performs Friday

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: Gregg Coad and Holy Cowe, country, Wednesday through Sunday: Free clogging lessons, Monday, and country dance lessons Tuesday through

TRIP

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TAPES * VIDEOS
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447-5029
Across from Pkwy. Plaza)
ESCONDIDO

SALES

Massion Inn, 502 East Mission, San Marcos. 471-2939: The Belair Boys, vintage rock. Thursday through Saturday: Dan Austin, country, country, work, and additional Mission Inn. 502 East Missi country, country rock, and oldies, 6-9 p.m., Tuesday through Friday, and 6-10 p.m., Sunday. La Costa Hotel and Spa/Bravo!

Cabaret, Costa Del Mar Road.

Carlsbad. 438-91l: "Starstreet."

song, dance, and comedy show featuring star-alikes and impressions of over thirty celebrities. 9 and II p.m., Monday through Saturday. Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Ted Winchester, contemporary, Wednesday through Saturday.

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

Lu's, 1963 East Valley Parkway, Escondido, 746-7038; Steppul Out, country rock, Tuesday through Saturday.

Mille Fleurs, 6009 Paseo Delicia Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes. Wednesday through Saturday: Topaz, jazz, Sunday through Tuesday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614: The Procrastinators, rock, Thursday through Saturday: Rockola, Beatles music and oldies, Sunday: Country Casanova, country, Monday: Club Mombo, jazz, Tuesday: the Outriders, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leuxadia, 436-4309. Rick Lee, folia and country music. 7:30 p.m., Thursday, Dan Carse, finapick, galast susper-shifts, and largack galast susper-shifts, and Louxes, bloograss, ragtime, and Irish music, 7: and 9 p.m., Friday, Chris-Proctor (national guitar champion), accounts music on the size and beelve-string guitar. 7 and Earny, bloograss, bloograss, bloograss, bloograss, bloograss, statistical parts of the process of the proc folk, and jazz music on twelve-string banjo and guitar, within wocals, 7 p.m., Sunday; Oki Time Banjo Project, featuring banjo players from all over San Diego, 7,30 p.m., Wednesday, Sunday brunch concert. Catherine Espinoza, harp music.

Pea Seup Anderson's, 850
Palemar Airport Road, Carlstad,
488-0889: Prant Ricci and West
Wind, show tunes, contemporary
music, and more, Emedage through
Sahruday, free country dame,
sonous, Wednesdag, with Frank
and the boys providing country
tunes. Friday, at 8 and 10.30 pm.,
Frank and the boys book up Little
Anthron (of Little Anthony and
the Imperials).

Pomerado Club, 12237 Pomerado Road, Poway. 748-1135: The Savery Brothers, country. Thursday.

Ralph and Eddie's, 390 Grand Avenue. Carlsbad. 729-2989: Audition night, with auditions at 9 Hurricanes, rock, Friday and Saturday.

Bancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: One Plus One Plus Jackie, contemporary, Tuesday through Saturday; the Rod Craditt Band, oldies music, Sunday and Monday.

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: Rumors, rock, Thursday through Saturday, Midnight Express, rock, Sunday and Monday; Prime Suspect, rock, Tuesday and Wednesday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Red Lane, country and rock, Friday and Saturday.

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

Stage Coach Inn. 1126 South Highway 101, Encinitas. 753-1124: C.W. Express, country, Friday and

Sunset Lounge, 2328 Escondide Boulevard, Escondido. 741-2541: Harry Paul and Tom Connors, riarry Paul and Tom Connors, country, light rock, and Fifties music, Thursday through Saturda

Teepee Room, 1270 Main Street, Ramona. 789-3755: Key Largo, contemporary rock, Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: John and Julie Moore, bluegrass, Saturday.

Time Machine/Chez Orleans, 302 Midway, Escondido. 743-1772: Strider, rock, Monday through Wednesday

The Top Spin, 205 Laurine Lane, Pallbrook, 728-9108: Live rock, Wednesday through Sunday, call club for information.

Valley Center Inn, 27555 Valley Center Road, Valley Center. 749-1466: Dakota, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockey Room: Perfect Stranger, rock, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Richie Garry and Sundown, country, Wednesday through Saturday, with singer Gail Lee, Friday and Saturday: Jon Kendrick and Company, country, Monday and Tuesday; clogging lessons, Monday











CIRCLES

SUNDAY THROUGH WEDNESDAY **EVENSTAR**

SUNDAY THROUGH WEDNESDAY — NO COVER! THURSDAY THROUGH SATURDAY — ONLY \$1.00

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DUSTY BEST

Tuesday. Wednesday

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in Mission Gorae

Mexican Restaurant and

Cantina presents . . .

FIRST EFFORT



Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through Saturday.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Hollis Gentry's Neon, Thursday,

Bullfrogs, 5046 Newport Avenue. Ocean Beach. 222-5300: Circles, rock. Thursday through Saturday: Evenstar, rock, Sunday through Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: Herbie Russ, solo saxophonist and entertainer, Thursday through Monday, Papa John Powell, ali-around entertainer, Tuesday and Wednesday.

Carlos Murphy's, 1904 Quivira Basin, Marina Village. 223-8061: The Show, with Tom Collins, rock, Tuesday and Wednesday: live music, Sunday, call club for

Casey's Pub, 714 Garnet Avenue. Pacific Beach. 273-9555: Tim Price, rock favorites on acoustic guitar, Friday and Saturday; Rockin' Al and the Norman Bates Choir, rock, Sunday through

Ché Cafe, Revelle Campus, UCSD, Gillman Drive and La Jolla Village Drive, La Jolla. 543-2311: Acousti: nusic night featuring UCSD nusicians. Thursday: Strictly

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

John Creach, electric violin jazz blues, and boogie, Wednesday through Sunday: Connie Aiderman, easy-listening piano music with vocal accompaniment. 5-8:30 p.m., Friday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: The Jacks, rock, Thursday through Saturday: Buffalo Springfield Revisited, rock, Monday: the Becky Curtis Band, rock and rhythm and blues, Tuesday; the Killer Bees, reggae, Wednesday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-8847: Live music, Tuesday through Saturday, call club for information.

Hilton Hotel, Cargo Bar. 1775 East Mission Bay Drive, Mission Bay. 276-4010: The People Movers, contemporary, Wednesday through Saturday, Triple Play, contemporary, Sunday through Hotel del Coronado, 1550 Orange

Avenue, Coronado 435-6611 Ocean Terrace Lounge: The Spud Brothers, Motown, oldies, and odern standards. Tuesday







THE SHOW

2828 Camino del Rio South, Mission Valley 299-2828

gh Saturday: tea dance with the Variation, contemporary, 2:30-5:30 p.m., Sunday: "Mr. Lucky," pianist, performs at 9 p.m., Sunday evening. Crown Room: James Parish, pianist, 5:30-9:30 p.m., Friday, and 5:30-9:30 p.m., Friday, and Saturday, and Sunday brunch and from 5:30-9:30 p.m., Sunday evening, Palm Court: Jimmy LaVello, pianist, 2-10 p.m., Friday through Monday; Ron Singer, pianist, 2 p.m.-midnight, Tuesday

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay. 224-1234: Denise Jeter and Bob Morss, jazz, Tuesday through Thursday as a duo, and Friday and Saturday as part of a quartet.

Jazz Mine Records, 5726 La Jolla Bouleward, La Jolla, 454-9832: The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday: the Eric Show Jazz Quartet, jazz, 7:30 p.m., Monday: the Chizz Hariss Quartet, jazz. 7:30 p.m. Tuesday.

José Marphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Four Eyes, rock. Tuesday through Saturday, the Procrastinators, rock, Sunday and Monday: the Blonde Bruce Band featuring saxophonist Johnny Viau plays beogie, blues, and rhythm and blues, from 4-8 p.m. Sunday

W.D. Pabst & Co.

STAR PARTY

AS SEEN ON P.M. MAGAZINE

WHERE WE MAKE YOU THE STAR

Judson's, 3111 Sports Arena Boulevard. 225-9090: Dale Vernon, pianist, performs Wednesday through Saturda

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Jaime Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla. 453-5500. Live piano bar music, Tuesday through Saturday, call club for information. La Valencia Hotel, 1132 Prospec

reet, La Jolla, 454-0771: Bob MacLeod, Diano and vocal variety, 6-10 p.m., Tuesday through Saturday

Dean Atkinson, Top 40/rock and roll, Friday and Saturday, Piano bar: Randy Beecher, Sunday through Thursday Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: Rick Gazlay and His Super Barracudas, rock and blues, Friday

Milligan's, 5786 La Jolla Boulevard, La Jolla. 459-7311: Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday through Sunday. McDick's Pub. 1921 Bacon Street, Ocean Beach, 222-6822: The Blonde Bruce Band, blues and rhythm and blues, Thursday and rhythm and blues, Thursday through Saturday: Buffalo Springfield Revisited, rock, 9 p.m. Sunday: Hard Times, blues and rhythm and blues, Wednesday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: The Reflectors, rock, Thursday through Saturday: Serious Guise, rock, and Friends, rock, Sunday and Monday: Toys, rock, Tuesday and Wedpostday.

STEAK

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

Mexican Village, 120 Orange Avenue, Coronado, 435-1822:

Every Sunday night — Jazz 8:00 pm-12:00 am Joe Marillo Quartet

Reservations suggested 1250 Prospect Street (McKellar Plaza) • La Jolia • 454-5325

Every TUESDAY & WEDNESDAY 8:30 pm-12:30 am HAPPY HOUR—Monday-Friday 4:30-7:00 pm For your dancing and listening pleasure Thursday, Friday and Saturday nights 9:00 pm-1:30 am. No cover charge

IMPOSTORS MONDAY NIGHT FOOTBALL

THE

ON LARGE SCREEN TV LET OUR SPIRITS RAISE YOURS

eafood Restaurant & Ouster Bar

January 21-24

THE

AUTOMATICS

Coming January 28-31

SCARLET

Join us for SUPER BOWL SUNDAY

Oyster Bar & Happy Hour drink prices

throughout the game

Every Friday, 7 pm **GABRIEL'S FASHION AUCTION**





THE SIERS BROTHERS Jan. 22, 23.8 24

1/2 WAY TO SUMMER BEACH PARTY

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Wear your Bonita Beach shirt and get \$1.00 off the cover and Bonita Beach Teas for \$1.50 all night

DUCKTAIL REVUE

FRANCE

FANTASY FASHIONS AUCTION every Friday, 7 pm

You'll ♥ what's coming in Feb.! Entertainment (live, of course) 7 (Yes-seven!) nights a week!

Puerto Nuevo Tobster-style dinners served daily
 Fresh fish, seafood, chicken, steaks • Sunday Champagne Buffet Brunch
 Open weekdays for lunch, daily for dinner

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La Jolla's

Hoase

Finest Jazz

Lamch: Monday-friday 11:30 am-2:30 pm with dally seafood specials Namer: 5:00-11:30 pm, La Jollás finest steaks, prime rib and seafood Happy Hours 4:00-6:00 pm, Monday-Friday

Mulvaney's, 1031 Orange Avenue, Coronaco, 435-4660: Kendra and Barry, bluegrass, blues, French, folk, and Jazz music performed on welve-string banjo and accompanied with wocals, Friday and Saturday; Bing Cosey hosts Talent Night, Sunday.

Old Pacific Beach Cafe, 4287 Old Pacific Beach Cafe, 4:287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee, jazz and blues, Thursday through Saturday: Hollis Gentry's Neon, jazz, Sunday: the Siers Brothers, rock, Monday and Tuesday: King Biscuit Blues, blues and rhythm and blues. Wednesday.

Paradise Bay, 1935 Ouivira Road

Marina Village, Mission Bay Park. 222-2335: Automatics, rock, Thursday through Saturday: Scarlet, rock, Wednesday.

Pax Bar and Grill, 1025 Prosp Street, La Jolla. 454-9711: Elliot Street, La Jolla, 454-9711: Ellio Lawrence presents a singer's workshop, with Joe Azarello on keyboards. Thursday, and perfor jazz on Friday and Saturday; B-Hamilton, jazz piano, Tuesday a Webselviet.

Putnam's/Colonial Inn., 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook. pianist, performs standards a jazz, 4:30-7 p.m., Friday and

Rocky's Balboa, 4626 Albuquerque (at Garnet Avenue and Mission Bay Drive): 270-6550 Live music in the dining room, Friday and Saturday, call club for information: live sports via television are offered daily.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-188 Shaker, contemporary, Tuesday through Saturday

The Salmon House, 1970 Quivi Road, Marina Village. 223-2234: Floyd Gaines, contemporary.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Tapestra

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343: Outta-the-Blues, blues and rock, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach. 483-7666: Robert Wetzel, classica

Stage Door, 4500 Ocean Boulevard, Pacific Beach. 483-6374: Jonathan Murry, acoustic guitarist performin oldies, contemporary music

Tablao Flamenco Nightelub and Restaurant, 3567 Del Rey Street. Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.



SHAKER CONTEMPORARY HITS TUESDAY, WEDNESDAY, THURSDAY 8:00-12:30 FRIDAY & SATURDAY 9:00-1:30

DANCING

MOST VALUABLE **PLAYERS**

SUNDAY & MONDAY 8:00-12:30

587-1886 ACROSS FROM UNIVERSITY TOWNE CENTRE 4340 LA JOLLA VILLAGE DRIVE



Dance to vintage rock hits Tuesday-Saturday, 9:00 pm-1:30 am Sunday 8:00 pm-12:30 am

The Score

Sunday, January 25

Super Bowl Sunday

7-ft. screen · Free hors d'oeuvres Cheer your favorite team to victory!





Bill Shreeve Bruce Cameron Quintet

January 28 **Algo Caliente**

Featuring - Bruce Cameron, Carlos Vasquez, Estaban Favela Latin lazz 9 pm-1 am

2 for 1 Dinner

Buy one dinner and get the second dinner of equal or lesser value FREEI Offer good esday, 1/27/87 and Wednesday, 1/28/87 only. (Not good with any other offer.) Seafood Restaurant

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Tuesday-Saturday, 8:30 pm-1:00 am OH RIDGE

> Good music and company plus

an exceptional oyster bar

Anthonys La Tolla

La Jolla Village Dr. at Regents Rd. 457-5008

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895. Tom "Cat" Courtney, blues, Thursday, live music, Friday through Monday, and Wednesday call club for information; Fred Heath and the Sildewinders, boogle and blues, Tuesday.

Top of the Cove, 1216 Prospec Street, La Jolla. 454-7779: Bill Wright, Gershwin, Porter. Sondheim, et al., on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission I 274-4630: The Elements, contemporary, Tuesday through

Vie's Bar and Restnerant, 7825 Pay Avenue, La Jolla. 456-3799: The Don Claser Trio, jazz, Wednesday and Thursday; Hollis Gentry, with Mel Goot and Priends, jazz, Friday and Saturday

Victor's, 103 Rosecrans Street, Point Loma. 226-1871. Downstairs: Norman Clifford and Franke Ferlin. contemporary. Wednesday through Saturday evening, and 4-7 p.m., Sunday. Upstairs (Victor's Deckt. Gary Jennings. contemporary ballads, Thursday

W.D. Pabet and Co., 2901 Nimitz Boulevard at Rosecrans. 224-3655: The Imposters, vintage rock, Thursday through Saturday: Star Party, recorded music and video



San Diego North

291-7131: Cross Cut, country, Ruesday through Saturday. Two Much Pun, variety music from country rock to rock to Top 40.

al, 8022 Clai

Bryan Baines, Irish music, Wednesday and Thursday: Brian Connolly, Irish music, Friday through Sunday.

Bogey 5, 5353 Mission Center Bond 297-8261: Windjammin outh Preston Coleman and Jim Storrey, jazz, Monday and Tuesday happy hours: the Nite Life Band, jazz, 6-10 p.m., Sunday through Tuesday.

Buesday, Saca Mission Center Road, Mission Valley, 295-6600: Creg Glover, keyboard specialist, performs contemporary favorites. 5-8 p.m., Tuesday through Friday. Clenn Horiuchi, jazz pianist, performs, 8 p.m.-midnight, Tuesday and Wednesday.

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

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. 294-9010: Tymexchange, contemporary, Tuesday through

The Godfather, 7878 Clairemor Mesa Boulevard. Kearny Mesa. 569-9595: Scott Skinner, variety music on the piano, Friday through Sunday evenings.

Courset Lounge/Fown and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring

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

Hindquarter, 7040 Miramar Road, Mira Mesa, 566-4292: Jo Ticanor, piano variety sing-along music, Wednesday through

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South. Missior Valley. 291-5720: The Ducktail Revue, vintage rock, Thursday through Saturday.

Islands Loungs, Hanalei Hotel, 2270 Hotel Circle North, Missio Valley. 297-1101: Shine It On. contemporary, Tuesday through Saturday, Foy Youngs, contemporary, Sunday and

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 pm; Craig Jones, sing-along favorites, jazz, hallads, and a bit of country, Monday through Thursday, 6 pm. on; Margie Harmon, Friday and

IPSO **FACTO**

The Best

ob Comedy

PAUL ZIMMERMAN La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley. 298-8281: Bogart, contemporary, Tuesday through Saturday.

Saturdays.

Lehr's Creenhouse, 2828 Camino del Rio Sauth, Mission Valley, 299-28028 Bolhou/Ballas, rock.

Thursday through Saturday, with the Beat Club, rock, Parday and Saturday; the Beat Club, rock, Sunday; the Stone, with Tom Collins, rock, Tuesday and Wednesday, Fatthurgier, jazz.

Friday happy hour.

Friday nappy hour.
Monla's, 10475 San Diego Mission
Road, Mission Valley, 563-0060:
Forward Motion, Top 40 dance
music. Taesday through Saturday.
The Dick Braan Orchestra, bigband swing, Sunday; the Basement
Blues Band, blues and rhythm and
blues, Monday.

The Moundow, 4615 Clairemont Drive. Clairemont. 273-1022: Live contemporary music, Tuesday through Saturday, call club for information; live country music, Sunday and Monday, call club for

Navajo Inn. 8515 Navajo Road. San Carlos. 465-1730: Indoor Fireworks, rock. Thursday through Saturday: Private Session, rock. Sunday and Monday: the Beat Club. rock. Tuesday and Michaedes.

Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Louige, Town and Country Hotel. 500 Hotel Circle North. 291-7131: The Vallerie North. 291-733: The Vallerie Foremost Quartet, contemporary, Thursday through Saturday: Daniels and Flashback. contemporary, Tuesday and Wednesday, Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Bobby Adado, contemporary tunes on the saxophone. Friday and Saturday.

Budisson Hotel, 14'3 Camino del Rio South, Hotel Circle. 260-0111. Intermezzo Café: Melissa McCracken, acoustic gutarist and wocalist, performs from 8 p.m. to midnight, Tuesday through Saturday.

Road Runner Inn, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa, 566-0970; Terry Finch, comedy and music, Friday and Saturday.

Smuddler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Dunn and Warren, contemporary and oldnes. Thursd through Saturday evenings: Jesse Cornez, Ight solo Szaz, variety, Tuesday and Wednesday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Liquid Rhythm,

nock the TwelvelEleren nock the Hitters, rock and the Landinesk nock. Thursday: Burning Bridges, nock Erth, nock, the Standard, nock the Bent, rock, and Curthmat rock, Priday: Yamp, nock. Dick Hipps, nock, the Bridge rock the Penic rock, and the Uncalled 4, rock. Saturday: Overture, nock, Moggar, nock, and Overture, nock, Moggar, nock, and Sight, Wolfmedigs with Corrierstone and Shangi performing buo sets each,

Wrangler's Rooet, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday: Haywire, country, Sunday and Monday. Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: Passion (from San Diego), contemporary, Tuesday through Saturday: the Dick Loper Thic, swing, contemporary, and wocals, Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779. Avenue, Hillcrest. 291-4779.
Restaurant: Mike Lamy, elegant dinner music. 6-9 p.m., Tuesday through Saturday: Peggy Minafee and Friends, jazz, 7-11 p.m., Sunday.

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: The California Transfer, contemporary, Wednesday through Saturday: Ella Ruth Piggee, jazz and blues, 7-11 p.m., Tuesday.

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

Book and Candle, 1250 Sixth



Sunday, January 25, 9:00 pm

BUFFALO

SPRINGFIELD

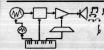
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Enjoy an evening of Live Jazz and Cajun Cuisine

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contemporary, Sunday, Tuesday, Wednesday, and Thursday: First Effort, contemporary, Friday and

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26 JANUARY 22, 1987

Avenue, downtown. 544-0882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511. Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday through Sunday; pianist Bob MacLeod performs 8-12 p.m.,

Caravaggio's, 1119 Sixth Avenue, downtown. 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schlebecker, classical guitar duo, Friday and Saturday.

Club Cult/Wok Express, 109 West C Street (at the corner of First and C streets), 239-8322: Eleven Sons, rock, 9 p.m., Friday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572: The Score, rock, Tuesday through Saturday.

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581. Piano bar: Paul Gregg. Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Dripping Lizard/The Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845: Live music, 9 p.m.

Fat City/China Camp. 2137

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests. 9 pm. until closing, Tuesday through Sunday (Mike performs with local stars Wednesday.) Droway Maggie's, Thirty-first and University, North Park. 2984-5594. San Hinton, Iolis muscan and University, North Park. 2984-5594. San Hinton, Iolis muscan and Lower and Lowe

weunessay:
Garcia's Lucky Lady Club, 455
16th Street, downtown, 233-9391:
Los B.C., cumbia, salsa, and
merenge, Thursday through
Sunday, Fire and Water, Latin
sounds, Wednesday, The Mariachi
Jalissiense perform at 8 p.m. every
night.

Pacific Highway, downtown. 232-0686: The Belairs, vintage rock, Thursday through Saturda

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 Mark Lessman Band, jazz, Thursday through Saturday.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: John Van Dyke and Daniel Jackson, contemporary, jazz, and show tunes. Thursday through Sunday: Eddie Gold. contemporary, Monday: Barbara Casler. contemporary, Tuesday and Wertnesday. Hotel San Diego, 339 West Broadway, downtown, 234-02

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive. Shelter Island. 224-3577. Piano Bar: Greg Island. 224-35/7, Plano Bar. Greg Glover. Tuesday, others play on all the other weekdays: Indoor stage: Ella Ruth Piggee, jazz and biues. Sunday: New Shooz, jazz, Monday.

sunday; rew shooz, jazz, shortus Imperial House, 505 Kalmia Street tat Park Boulevardi, Hillcrest, 244-3825; Wayne Juré, jazz, Tuesday through Satunday, with the Imperial House Opera Singlers, Tuesday and Wednesday; Wayne Juré and Hank Young, jazz, Friday and Satunday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: Live jazz, Thursday, call for information; The B Street Band, contemporary, all other

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m..

Harry's Bar: Live music, Friday and Saturday, call club for

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Barker and Orr, mirth and music, Tuesday through Saturday: Polk Salad Annie, contemporary, Sunday and Tuesday.

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848 Tobacco Road, vintage jazz and boogie-woogie, 4:30-7 p.m., Sunday.

Mandolin Wind, 308 University Avenue. Hillcrest. 297-3017: Sittin In, blues and rhythm and blues. Thursday: King Biscuit Blues, blues and rhythm and blues. Friday and Saturday: Some Girts. nock, Tuesday: the Forbidden Pigs. rock, Wednesdey.

Oasis Club, 3184 Martin Luther King Way, Southeast San Diego. 237-9772: Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: Live jazz. Thursday through Sunday, call club for information.

CHE CAFE STRICTLY ROOTS SHANGO Friday - January 23 - 8 pm - 57

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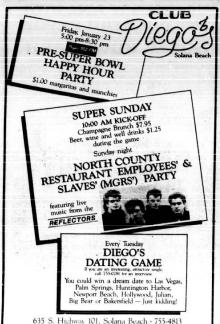
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MEL'S BAND

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OPEN POOL TOURNAMENT THESDAY MIGHTS!





Patrick's II, 428 F Street, downtown, 233-3077: Fro Brigham's Preservation Band, Dixeland jazz, early evening Wednesday and Thursday; the Road Runners, vintage rock, Friday and Saturday; Rick Gazlay and His Super Barracudas, rock and blues, Tuesday.

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

Rosie O'Grady's, 3402 Adams Avenue. Normal Heights. 284-7666: Eamon Carroll, Irish and contemporary music, Tuesda and Thursday: Null and Void, vintage rock. Friday and Saturda the Bop Tones, jazz. Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-411: David Watsand the Gathering, contemporary Friday and Saturday; the Aubrey Fay Thio featuring vocalist Fran Loskota, jazz, Sunday brunch.

The Saigon Palace, 560 Fifth Avenue, downtown. 543-9566: Brittle Heaven, rock, and guests. Friday: Jonathan Richman and the fodern Lovers, rock, 9 p.m.

Servines Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island Drive, Harbor Island, 291-2900. The Heroes, rock, Tuesday through Saturday; the Jets, featuring Kenny Mornil; wintage rock, Pidays happy hour. Sundowner Lounge. John Austin Drive, Pidays happy hour. Sundowner Lounge. John Austin Drive, Pidays Hongal, Staturday; Restaurant: Phil Beeber, Classical guitar, Welended, through Saturday; Gall Betrieche, classical harp, Duesday.

Smedley's Baseball Inn, 502 Fifth Avenue, downtown, 233-8519: Bryan Baines, Irish and contemporary music, Friday

downtown. 298-8066: The Pier Group, contemporary, Tuesday through Saturday.

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

The Trojan Horse, 6179 Unitersity Avenue, East San Diego 582-1070: The Us Band, rock, Thursday through Saturday: Mel's Band, rock, Wednesday and Sunday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: West Coast, rock, Friday: live music, Saturday, call club for information.

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

Lis. Grant Hotel, 326 Broadway, downtown. 232-3121: Rick James and Robin Henkel, size and blues. Thursday through Saturday. Peter Robberecht, tea time pianist, performs from 2-4-30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

Via Veneto Restaurant, 1745 India Street, downtown. 233-6306: Friday and Sautrday: Luig Luevano and others sing Italian pop songs at your table accompanied by Avanti, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, prinsist and Mana distriction. Salerno accompanied by Eduardo, pianist, and Manny guitarist: open highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, pianist, Sunday, 6:30 p. ne.

Westgate Hotel, 1055 Second Avenue, downtown. 238-1818. Lobby: Piano bar entertainment, 4-8 p.m., Monday through Priday. Plaza Lounge: Sylvia Lorraine.

THE ELEMENTS

Join us at the Boy Lounge for entertainment and dancing with the Elements. Performing high energy hits from the 50's, 60's, 70's and 80's, the Elements will keep the night rolling and racking with songs from the Beach Boys to Michael Jackson. And, there is never a cover charge at the Boy Lounge. Call 274-4630 for more information.

Set Sail for Sunday Brunch

at the Dockside Broiler Drop anchor by Mission Bay this Sunday and discover brunch at the Dockside Broiler. A truly exceptional brunch served in like impeccoble style of a Princess Cruises "Leve Boat" buffet, complete with complimentary champagne. Served every Sun-day from 10:30om-2:30pm. Call 274-430s for reservations.

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show tunes and light classical piano music. Wednesday through Saturday evenings: Peggy Keller show tunes and light classical piano music. Sunday through Theesday evenings: Le Fontainebleau: candlesight dining with jazz piano music. 6:30-10:30 pm. nightly: piano music is featured during the Sunday brunch.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard, 582-1813: The Redcoats, vintage rock, Wes and Friday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Fred Benedetti, classical guitarist, performs music of Spain and Latin America. 8 p.m.. Saturday.

East County

Alpine Stage Depot, 2754 Alpine Boulevard. Alpine. 445-2550: The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Dusty Best, contemporary, Friday

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Jim and Theresa Hinton, irish and contemporary music. Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Eddie Gold. contemporary, Tuesday through Saturday; Craig Jones, contemporary, Friday happy hour: Jim Moore, guitar variety, Sunday and Monday.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

Bull and Bear, 690 North Second Street. El Cajon. 440-5757: Chain Reaction. contemporary. Wednesday through Saturday.

Camelot Inn, 887 San Marcos Boulevard, San Marcos. 744-1332: Blind Date. contemporary, Friday and Saturday.

and saturday.

Carlos Murphy's/Crossmont
Center, 5500 Grossmont Center
Drive, La Mesa, 698-9757: Frank
Joseph, comedy and music,
Thursday through Saturday: Star
Wind, contemporay, Sunday and
Monday: Three Speed, vintage
rock, Wednesday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday: Alaska, country, Sunday and Monday: clogging lessons, Monday and Tuesday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456; Lee Whittington, contemporary, Wednesday through Saturday.

Pecasasay intrough saturas, Dec's Landing, 1185 East Main Street, El Cajon. 442-0258: Dule performs on the plant, Medinesday through Friday evenings, and 5-8 p.m. Saturday: Carol Crawford, contemporary, Sunday through Tuesday evenings; Don Miller plays piano, Monday through Friday happy hours.

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: The Mob, featuring Don Beck, contemporary. Tu-sday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Live music, Saturday, call club for information.

Gerri Anderson, piano and vocals, Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344; Sh-Boom, Fifties and

Sunday.

Kelly's Pub, 6344 El Cajon
Boulevard, College area. 286-040
Brent Bowers, pop favorites on
acoustic guitar, Thursday;
Featherstone, rock favorites from
the Fifties to the Eighties, Priday;
Simplistics, rock, Saturday Brigan
Whittaker, pop favorites on
acoustic guitar, Wednesday, David
Lee and the Invisible Band, rock,
Tluesday.

Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba 766-4288: Live music, Saturday, call club for information.

Magnolia Mulvaney's, 8861 Magnolia Avenue. Santee. 448-8550: Evenstar, rock, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Live music nightly, call

Ole Wagon Wheel, 8646 Mission Corge Road, Suntee. 449-6240: E Z Does II. Piffies and Sixties rock and country rock. Thursday through Sunday and hosting a jam session beginning at 6 pm., Sunday, country and western dance lessons are offered on Thursday also.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Rodeo Drive, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616: Dan and Terry, contemporary, Tuesday through Thursday: Alton



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MON. CARVED ROAST BEEF SANDWICHES TUES. PEEL YOUR OWN SHRIMP WED. 50° SEAFOOD BAR THURS. TACO BAR WITH ALL THE FIXIN'S

Giant Margarita (16 oz.) with a (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50

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*

and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Park Place, 1280 Fletcher Parloway, El Cajon. 448-4111: Ipso Pacto, rock, Tuesday through Saturday, Indoor Fireworks, rock, Sunday and Monday, Dr James Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway. Lemon Grove. 464-9284: Strangers, rock, Friday and Saturday.

Pizza Pius, 764 Jamacha Road, El Cajon. 444-3300: The Cat-illacs, vintage rock, Friday; the Border Tones, rock, Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The Ozark Hillbillies, country, Friday and Saturday.

El Cajon Boulevard. 466-9997: Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday.

TNT Lounge, 63281 Imperial Avenue, Encanto. 263-2993: The Celebrity Band, jazz, 5-8 p.m., Friday: the Ted Picou Quartet, jazz, 7-11 p.m., Sunday.

Trumpett's, 596 Broadway, El Cajon. 442-9696: Rockola. Beatles music and oldies, Tuesday through Saturday

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and

Viscount Hotel, Palm Grille, 1960 Harbor Island Drive, Harbor Island. 291-6700: Paul Montesano, tropical jazz, 6-10 p.m., Thursday, 7-11 p.m., Friday, and 8-12 p.m., Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247: FAT CITY *** ***

Celebrate Chinese New Year's

"Year of the Rabbit"

Thura, January 29th, 4:30 pm-midnight

*Chinese Lion Dance & 10,000 firecrackers 5:30 pm

*Prec Chinese appetizers 5:30-9:00 pm

*Bunny Hop Party & Dance 8:60 pm-midnight
Wek & roll to the Belairs -Prizes for best '50s contumes.

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South Bay Bonita Casa Restaurant and Lounge, 4475 Bonita Road. Bonita. 267-7700: The Beat Club, rock, Thursday through Saturday.

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; White Horse, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for informatio

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Crystal, rock, Thursday through Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose

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Change, contemporary and oldies, Wednesday through Sunday: City Lights, contemporary and oldies, Monday and Tuesday. Sunday: the Reflectors, rock. Monday through Wednesday. Da Vinci's, 626 E Street.

Chula Vista, 427-8880; Nick La Maze, 1441 Highland Avenue National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday: East Coast. Chula Vista. 427-8880; Nick Montana, contemporary, country, oldies, and Latin music. Thursday through Saturday; Juan Robles, contemporary, Sunday through Wednesday; jam session, 2:30-7 p.m., Sunday. contemporary. Friday and Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, oldies, and contemporary, Friday and Saturday: Bill Somers, variety, Sunday through Tuesday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Ralph White and Four-Star Country, country, Friday and Saturday.

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Marisol, 1680 Broadway (at Main Street). Chula Vista. 429-8045: Los Lupes. Mexican cowboy music (norteño). Thursday: Colour, Latino music, Friday and Saturday;

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Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Grand Central

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Live rock. Friday and Saturday, call club for information.

Mosaico, salsa and Cumbia music Sunday evening, with Los Lupes, early evening Sunday.

Oasis Bar, 121 Third Street, Chula Vista. 426-2977: Gold'n West, oldies and country, Thursday through Sunday (the jam session, Sunday at 8:30 p.m.). Midnight Fire, country, Monday through Wednesday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: The Siers Brothers, rock, Thursday through Saturday the Ducktail Revue, vintage rock, Tuesday: France, rock, Wednesday

Perico's Restaurant, 4062 Bonita Road, Bonita. 475-6322: Coral Thuet and Bill Cantos, jazz, Friday and Saturday.

Performer listings are compiled by fon Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday

Rock & Roll

The Agents: Whiskey Flats Automatics: Paradise Bay Backsteps: the Weilhouse Battlesone: Bacchand The Beat Club: Lehr's Generhouse, Nango Inn The Belair Boyes Henry's, the Mission Inn/San Marcos The Belairs: Fat City/China Camp

The Betairs: Fat City/China Camp The Bent: Spirit Bolton/Dallas: Lehr's Greenhou The Border Tones: Pizza Plus The Bridge: Spirit Brittle Heaven: Saigon Palace Buffalo Springfield Revisited: Halcyon, McDick's Pub

OLD.

The Cat-illacs: Pizza Plus Circles: Fireside Lounge, Builtings Crystal: Whiskey Flats, Dance

Crystal: Winsey Flats, Dance Machine The Becky Curtis Band: Haleyon Cuthroat: Spirit The Ducktall Revue: Old Bonita Store Restaurant, Holiday Inn/Mission Valley Eleven Sons: Club Cult/Wok Ermore

Eleven Sons: CHO Cheer L Express
The Erge: Mulvaney's/Escondido
Erths Spiri
Evenstar: Rullfrays, Magnolia
Mulvaney's
Featherstone: Kelly's Pub
Flashbak: Humbury's
Flywelt: Eschand
The Forbidden Pigs: MandolinWind

Wind
Four Eyes: José Murphy's
France: Old Bonita Store
Restaurant

Four Eyes Lose Marphy's Frances (Id. Benth Store Intentional Stein Annual Super Intentional Stein Annual Super Intentional Stein Annual Annual Stein Annual Annual

Panic: Spirit
Perfect Stranger: Vista
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The Procrastinators: Jose
Marphy; Ald Practic Beach
College
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The Reflectors: Dance Machine,
Monty Moniy
The Righten Method: Red Couch
Inn

The Rhythm Method: Red Coach hm
Jonathan Richman and the Modern Lowers: Salgon Palac. The Boad Runners: Futrick's II Rockin' Al and the Norman Bates Choir: Casey's Pub Rockolas: Udd Del Mar Cafe, Thumpett's Rumors: Red Coach Inn Todd Rundgren: Hacchanal

Scarlet: Fireside Lounge, Paradise

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Bobby Adado: Peter D's
Judy Ames: Herry's
Dean Altinson: Mexican Village
Devon Balley. Anchor Inn
Bryan Balnes: Blarney Stone Pub,
Smel' u's Basebell Inn
Dandy b. - cher: Mexican Village
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Tuesday...

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Wellhouse mma Cote: Tom Ham's

Lighthouse East Coast: Cafe La Maze The Elements: Vacation Village "Invader"
California Transfer: Anthony's
Harborside
Chain Braction: Bull and Bear
Joey Chess: the Wellhouse
City Lights: Joey's
Norman Clifford and Frankie
Ferlin: Victor's
Colour: Muricol Hotel Ed Ellis and Tapestry: Sandtrap Lounge First Effort: Tio Leo's/Mission Gorge
The Vallerie Foremost Quartet: Pavilion Lounge
Fortune: Reuben E. Lee's
Floyd Gaines: Salmon House
Gary and Company: Cilbey's
Cocktail Lounge
Wayne Gire: Dock's Cocktails

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Abbog Restaurant
Louie and Loose Change: Joey's
Meliasa McCracheus Jolig
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Room
Mingo Strut: Tio Leo's/Mra Mesa
Mingo Strut: Tio Leo's/Mra Mesa
The Hoo's featuring Don Beck:
Dan's West
Jim Moores: Hoondocks
Restaurant
Mick Montana: Do Vinci's
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Pub
Fire and Water: Garna's Lucky
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The Flamenco Four: Hajji Baba
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Sam Hinton: Drossy Maggie's
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Club
Los Lupes: Marisol
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The Jaime Moran Latin Jazz
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Reggae
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The Mark Lessman Band:
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The Bob Long Band: Belly Up
Tavern, Fish House West

Shango: Che Cafe. Spirit Sittin' In: Mandolin Wind Strictly Roots: Che Cafe Talk Back: Belly Up Tavern Fran Lockota: Kypling's, San Diego Harbor Excursion The Joe Marillo Quartet; Bella Via Restaurant, Chuck's Steak

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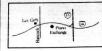
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Lichard Stylerer classical guitar, Book and Caralle The Spull Brothers suring, Mobium, oldies, and modern standards, Hostel del Cornados "Stantrees"; sing-along song, dance, and comedy show featuring star-allike and impressions dover thirty criebrines, phano: Caberne, La Jay Traylor: classical guitar, Caranogolo's Je Traylor: classical guitar, Caranogolo's Je Traylor: classical guitar, Caranogolo's Je Traylor: piano cariety, the

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complacent, hand-me down social commentary provides no need for it Perhaps this doesn't matter so much, until the movie ventures at last into the topic of race nots. With Edde O Connel. Party Menst, James Fox, and David Bowie. directed by Julen temps: 1986. "In the control of the Color Mandeville Audtorium, 1027, 8 p.m." 107.7 (a.m.)

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Clockwise — British cornedy with John Cleese (of Monty Python) as a rigid businessman whose world comes unraveled; directed by Christopher Morahan. (Ken. 1/25 through 31)



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Village, 820 Orange Ave. Coronado (435-6161) Call theater for program information

logue, 226 3rd, Chule Vista (425-1436) Stand by Me and No Mercy

Avo, Vista Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave. Escondido (747-6635) Spanish movies Spanish movies

Camino Cinema 4, 2253 El Camino Real,
Cesansice (433-9144)
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San Marcos Cinemas, Highway 78 at Nordahi, San Marcos (460-8000) Cell theater for program information Star, 402 N. Hill. Oceaneide (722-2895) Rop Gun and a second feature, from 1/23

Rp Gun and a second salura, from 1/23 UA Escondiside B, 3/20 Cal Note: Pe tives; Escondisio (1/4-4/75) Thesain: 17 The Assessing Julius Treates: 27 Three Arrigos Grant Treates: 27 Three Arrigos Treates: 27 Three Arrigos Treates: 27 Call Beater for program information Treates: 26 Call Beater for program information Treates: 27 Call Beater for program information Treates: 26 Call Beater for program information Treates: 26 Call Beater for program information

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CURRENT MOVIES



WOTLDS, But at the same time there is no cust on Spielderg's manipart sentermatily where, and there is as always a sort of table—there is as always a sort of table—there is as always a sort of table—there is not providing include there is more emphase than story, and you can easily lose sight of the size Whiteler narrative benefath the mucho-flexing story letter in the control of the size whiteler is not care and the sensition client providing the size of th

"(Plaza Cremes, from 1/23)"
Crisese of the Reset — Diane Keeton, Jescot Lange, and Snay Staces, shi to dirinke smooth in the Southern werd since the Southern werd since to fine the Periodical Conference of the Southern werd since the Periodical Conference of the Southern Southern and Southern Southern

the singler simples like a chimmey, wears a blue etain picket, and is recoperating from a mental breakfown. Spacet has been hairing breakfown. Spacet has been hairing comments one of her seleny and didn't even holley go, were a shoral/comments one of her seleny and didn't even holley go, were a shoral/comments one of her seleny and specific comments one of her seleny and specific comments one of her seleny and repetition of the hair selection. But Spacet shows both of them how an accent, and much alice. Readon, but Spacet shows both of them how an accent, and much relief the properties of the selection of the selection. But the properties of the selection of th

Critical Condition — Reviewed this issue With Richard Pryor, Rachel Ticotin, and Ruben Blades, directed by Michael Agted.

• (Carrino Cinema 4, Center 3 Commas, La Jota Village, Parkway, Sandard Plaza 6, Ut A Horton Plaza 7, Wiegand Plaza 6)

Crocodite Dundee — The old country bumplan-n-big-poly routine country, the street is a full country. The street is a full country the street is a full country. The street is a full country that produces a full country that produces a full country to the street is a full country to the

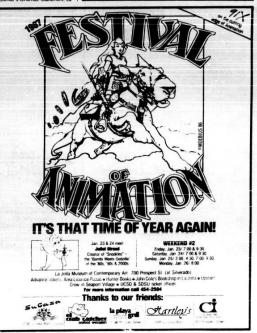
Paloma, Oceanside 8, Plaza Bont Poway Theater, Santee Village 8, Studio 3 Cinemas)

The Dactine of the American Empire — A group of French-Canadhan academics (Hestory department) get logsthre • sor's see, see, see — all days and into the night. First it's the workfood grin therefore as the workfood grin remissions all out the salds. The loo-ther French ismns grut the wife swapping club, while the men are

also by themselves in the kitchen, being just as bad or worte. From they all intermings and, after them they all intermings and, after them they all intermines and all interests and a sound a cadema and history, get back to Sippe. A twy little of this has the opacity of conversation, with a personal proprieties reactions and response proprieties and control and desponse ordaing comic monologue, and if has the quality of stock. The real interious are just the scinchwister (and disease). Check has all interious are just the scinchwister (and disease). Check has all the scientific and disease. There are flashes of with and









Absolute Beginners:

a sunday

in the country



ТНЕНОМЕ -AND-THEWORLD

Directed by Satyajit Ray Wish Victor Bannerjee 119 min. India 1984 February 22, Sunday

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intelligence in both the writing and directing, but nothing so precinged as a flash of credibility. A couple of brief intrusions by the alorementioned sadist: an angular and elongated fellow who has done everything within the limits of everything within the limits or costumery to make himself menacis and mysterious, liven things up quit a bit he's the one character cartoonish enough to be at home with the unreality, 1986. * (Guild, 1/22) HER

112 min. Italy 1985 SAN DIEGO PREMIERE April 7, Tuesday

of the

QUIET SUN

Directed by Marion Hanse With Trevor Howard 87 min. Relgium 1985 SAN DEEGO PREMIERE April 28, Tuesday

COLONEL

Directed by Isrom Stabo With Klaus Maria Brandauc 144 min Hungary 1985 May 7, Thursday

Ploughman's Lunch

The

onely Hearts

Directed by Paul Cox With Wendy Hughes 95 min, Australia 1982 June 3, Wednesday

to change

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Defense of the Realm — Sex scandal in British high places with Gabriel Byrne. Greta Scacchi, and Dernholm Elliott, directed by David Drury. (Guilo, from 1/23)

(Guide, from 1/23)

Ferris Basisher Day (15t — Wreeprictor, 20th - Hugher of Sies another
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and so forth, of youth over adults,
and ship the toolenness,
and the toolenness of the toolenness
property to seches who keeps to you to get his
superior. In or search, and the toolenness
to them ("Anyoni?"), he just
doesn't know when to let up on that
content to his authority to the concortis up to the audience by well of
sumagness from sear to hinsh. And
has Sara. as his aptimed as a sort of
suppring Berbara Curren — a cort
hardly keep her eyelicit up or the lips
together. With Alan Ruck, and selfrey
("Claremont Sartee Drive In: South
Bay Drive In: Studio 3 Currenas)

The Golden Child — Furing tary

The Mittaker - Chemonly unpleasant supporter lim. C Thoma Houset - Chemonly unpleasant supporter lim. C Thoma Houset - Chemonly the wheel of a Chemonly below the service of the service o

Hoosiers — One of the more likable entries in the post-ROCKY sports-film boom, a fact-based story about a little nowhere on the Indiana map named Hickory whose high-school

Hearthreak Ridge Currers Str. Tom Highway, with a whosty happy prograduated to the second control of the secon

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shocker no one districts a see should be compared to the country of the compared to the country of the compared to the country of the co

tron Eagle — One of those movies that makes you embarrassed to be an American (but gold, at the same time to longer to be a seenager). An office of the same time to longer to be a seenager, and the same time to longer to be a seenager. An office of the same time to the same time time to the same time time. Yet you think they call him Romen Rea-GLNP? offices the paid of the pitot's severed to the same time. Yet you think they call him Romen Rea-GLNP? offices the paid of the pitot's severed to the same time. Yet you think they call him Romen Rea-GLNP? offices the paid of pitole with the paid to the pitole severed to the pitole sever

ther base of operations, shoots down and/or eludes a whole hornes's cloud of Russian MiGs: "Way to fit, Dough" it's enough to make RED OAWNN seem a move of unsparing honesty and profound tragedy by companison. Jason Gedrick, Louis Gossett, J., and Tim Thomeson, dissolated by Schey, J. Furis. 1986. • (Studio J. Cimmus)

• Buside 3 Cinemas)
Little Shop of Hammer.— It originated in a 1900 Roper Comman-hoestirings immarily remembered for a torif applications by the very hospital programmer of the service of the

refreshingly tasteless than the original one, but, renouled as it has been through the legitimate theater (off Broadway, to be sure) and water (off Broadway, to be sure) and water (off Broadway, to be sure) and work odd years, it energies somewhat nearer the middle of the road — or at least safely up on the graneway shoulder. What once was clandestim came has become blearn and seat selely up on the grawely-comp has boards and comp and a comp has boards. The sead is must hurriedly be added that the production of a comp and the production of a comp and the seat of the seat



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upply Jesuits. How long and agonemply can the decision be put off before we arrive at the off before we arrive at the off before when the screenplay, procrash-range with the best of them, is nevertheless a little skimply for an extended as a little skimply for the put of the screenplay. Procrash-range is after skimply for another decision of the put of the put of the scheme that the screen screen screens and poly exchanges sand-inducing and poly exchanges sand-inducing antimopological and topographical antimopological and topographical

the locus of the script is a bit off-beem, or maybe the casting makes it is seen to 0. Bit is the familiar to be a familiar to be seen to 0. Bit is the familiar to be a moral burden in 5e vory, but his poultin in the script and the casting of Ray McAraby or the role (an able start) with the script and the casting of Ray McAraby or the role (an able start) and in the shadows of arbitrary and inscrutable authority. With Jeremy hors and Robert De No. (calling Vicinia)

The Morning After — Not much good as a whodunit: there are too few characters (i.e., suspects) in it for

wedding gift?
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s With Raul Julia. 1986.

(Camino Cinema 4: Center 3: Cinemas: La Jolla Village: UA Cinema 3: UA Escondido 8: UA

Crieffond St. United S

that it is much more a "character" and "relationship" thing, concerning Polysycoth as been jor never was "They were grooming mit; the boosts, to be the new Vers Miles" hard-drinking Bakersfeld cop. The relationship and really all that very relationship and really all that very relationship and really all that very relationship and really all the very relationship and really rel

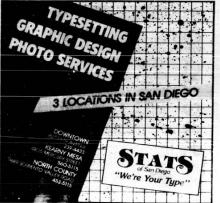




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the call of the humphack whole hims. But the only gives us another problem here in the 23rd Century there are no longer any humphack whates to be the And par a glimma whates to be the And par a glimma in time ("We ve done it before," as weekers of the 17 Were done it before weekers of the 17 Were done it before the time 20th Century, say about social management section to the problem of the new part of the problem of the memory and the time of the problem of the time of the problem of the time of the problem of the weekers the most of the weekers the problem of the marginal comments on the fourness of the spoken language in our time and on the quality of public health care ("Don't leave him," he impressioned "Bones" MCCv pleads to he admired an behalf of a shipmate about to be wheeled into surgery in present-day San Francisco. "In the hands of 20th-century medicined") raise the social consciousness of the move to the too ten present or so of



confermporary cinema — although not, thenkfully, all the way to the scapbox of the ninety-ninth percentile. William Shatner, Leonard Nimoy, Catherine Hicks; directed by

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apartmetr-mates in paris who have to baby-sit an illegitimate infant (one of theirs) for six months. This same general situation came out funner sweeter, fouchinger everythinger of Mercy sie as women is this sume weeker to continue the continue to the continue to weeker to continue the continue to the continue to the continue to adjustment to it emerges very soon adjustment to it emerges very soon adjustment to it emerges very soon an unpromengingly repetitive and predictable. Easy and obvous sets to keen of going, and all one purcture we go off on a long delicity set to keen of going, and all one purcture we go off on a long delicity set to keen of going, and all one purcture we go off on a long delicity get back to the main thoroughfare of predictability and repetition. Cultimess of the sorge most insiderat for continue to the sorge most properties of any batty have largered to the cultimess of any have have been and the cultimess of any have have also as the cultimess of any have have also as a continue to the cultimess of the predictable in properties of the predictable in properties and with roughly the same speed (and, if goes without saying, with roughly the same speed (and, if goes without saying, with roughly the same speed (and, if goes without saying, with roughly the same speed (and, if goes without saying, with roughly the same speed (and, if goes without saying, with roughly the same speed (and, if goes without saying, with roughly the same speed (and, if goes without saying, with roughly the same speed of predictable in and properties of properti

Top Gan — The tife, we are told in a tersely written preemble, is the terrely written preemble, is the Westons Rohno, where the top one-percent of Naval avidors keep alwe he noble and of serial combat. In attempts to keep alwe the noble and only a serial promote that only on the top top the top to the top to the top top top the top illeminishing, must be sporting in the graves. Maybe not over everyfring. Tom Sherrit hers a great manner and great harout as one of the veterant instruction; the storyfine respects the age of the radional of the storyfine respects the age of the radional of the storyfine of the party potting — or anyway the party potting—or anyway the

Top Secret — What starts out as a spoof of the Cold War spy adventure ends up as a spoof of the Second war sold of the Second with side trips into other genes along the way. The directions along the way. The directions along the way. The directions along the way the direction and AIRPLANES has come up with enough decent gags to jam-pack a Coming Attractions trailer. Which this direction is trailer which the direction is the direction in the direction is trailer which the direction is the direction is trailer which would have been botter left as. The decentest of the gags are in the trompe foel category, but the filternakers can't be credited with much visual acuity when the basic and constant image of their liften is dull as dischwater With Val Kilmer and Lucy Gutteridge. 1984.

• (South Bay Drive In)

Wanted Dead or Alive — Reviewed this issue. With Rutger Hauer, Gene Simmons, and Robert Guillaume directed by Gary Sherman.

(Casno, Oceansde 8: Plaza South Bay Drive In. UA Glasshouse 6)

Wisdom — Foolishness. Robin Hood in flak-jacket green, with a used Uzi. Written and directed by, and starring. Emilio Estevez, with Demi Moore. 1986. • (Plaza Cinemas)

Chara Cinemas)
 Costa Carat's muckraker-style unmasking of the military regime in Circeoc, thinly sigured here so a fectious country. Simple minded as reventions of a political assassination, conducted by the admirably mightal and referribes good deal of cuck gradication for Leither paranto and piece (Leither paranto and piece). With Yves Montard and Lione Papas. 1969.

"(La Jola Missen, 1/28, 7-30 pm.)



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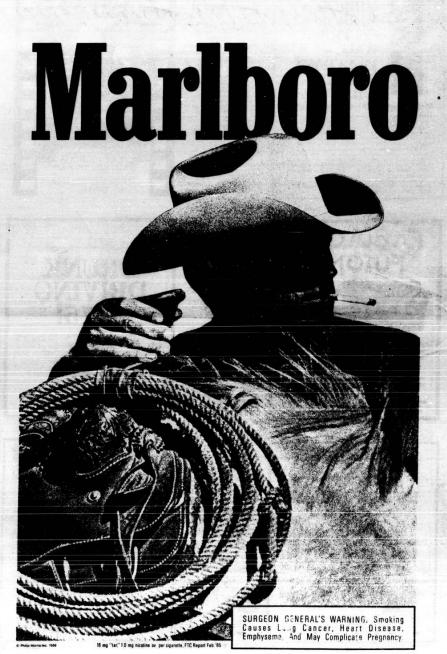
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DON'T YELL AT HER TONIGHT. CAN'T YOU
TELL SOMETHING'S WRONG 2'S BUT HOW
COULD YOU SURE SAY THAT TO YOUR MORE
SO I BREAK A GLASS AND PLATE AND
FINALLY SHE'S YELLING AT ME.

MY SISTER CAME HOME FROM SCHOOL

MY SISTER CAME HOME FROM SCHOOL
AN'SLAGED ME FOR JUST STAMDING
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SIT BY THE DOOR AND WAIT

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ON HER KNEES AT THE WINDOW CRYING

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This archival photograph, taken in 1913 from the old Spreckels Hotel (it was later known as the Golden West Hotel), looks north from F Street, between Third and Fourth avenues, toward the U.S. Grant Hotel, which dominates the center skyline. Today the Horton Plaza shopping mall cowers the two square blocks that constitute the picture's entire foreground. The Balboa Theatre, which was not built until 1924, nine years after this photograph was taken, now stands alone at one edge of the center's postmodernist layout.

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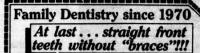


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MOMBAN, CHEV. 1995. usat bette, one owner, less than 200 miles, always garlaged, more concloses. 1632

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MOMBAN, KS 800, 1996 for parisons of one yourself empers. New Dattery, commander, generation, gaskets. Nor content arms, Barl offer 459-500; more 100 miles, 1642

1643 May economical, runs and looks excellents, limess forces also 1995-600; MOMBAN, 500-5018.

units series adea with books. Signal distilluates controlled to the control of th

or 270-2246.
MONDA MISS, with cover, low mirage, receiver, condition, recent overhald and new chain, \$295 or tigst offer. Must left. 546-5013.
HONDA REGISTRIANES 560, 1983, low miles, very good condition is stimed \$10.000.944-3860. HONDA RESO EXPRESS-SR, 1982, 1572 miles. Ex-cellent condition 1300 272-9099

centre condition. 100 373 Per 100 May 100 May

276-1221.
HONDON AN ESO SERDUNG, 1973, new Clustri, cabin-and seals, heavy duty shocks. 2nd owners care good, low miseage, 1950. Severing, 1272-8958.
HONDON, 1973, 100cc, drox. Two bale stakes, 100-each, Met. 542-7048.
KAMBASAN 750-LTM, 1983, excellent condition, low-mics, 1500.0 orbit offer. Keven, 729-1964. mins: 11500 or best offer. News., 293-7948.
KARIASARO (187208), 1985. Novidense niese under 900 miles. Examing bake. gift to non-rider; linguarend, blist cover, frenny dayl lock, referred. 2000. Devine. 493-8364.
KARIASARO (1879), 1978. Urus great, no demige, looks perfect. Great transportation, 3275 or best of-fer. John. 256-8640.

EASSACAND REPLANMODER GP2550, 1985, Stack and red, 5.824 males, Taking offers. Ask for Feather, anytime, 284-5925 anyone. 284-5923.

LAMSALAND BLANDA TROBAL, 1996. Showmoom condition, only J. 350 met and blasts, always garaged Assi like name for 144-595. Date, 258-1490.

LEARNIBES and these is East teather cycle jacket, save 40-42. regineer steet too-books, save B-1/2 for 50, date location review, save 7-148. Keepstyning, 279-0527.

AGCROSCINCTE TRANSIB. Fact S. 45° wide by 11' long, 3 paeris, singlemon, current registration, 7-70' garassuring hors. 1200 or begin christ. 753-3472. PUCH, moped Looks good, runs good. Needs an es-haust pape. Give a way for 180. 563-1359.

haust pape. Give a vely for 180; 583-1359. ISBECAR, block, convertible; paccious, provides mas-imum rising safety, great trunk space or room for third person. Blasquintit series and spalled. Bet of-fer. Evenings, 452-4978. SUZUMG GS100E, original owner, usaler maintain-ed, existent condition, 51950 or best offer. Walt, 460-519. SUZURI GS850G, 1980, less than 4000 miles, needs work. Ready to deal, 484-5365.

work Beady to deal 486-5365.
SIZERIG GRYDOGE, 1995, V4, 16 valves, water cooled, shall drive, love mineage, special time, rates feature in es class, best offer Evernings, 452-4978.
SUZERIG LT25080G, 1986, Chaotisece, Superintarial Charles, yellow Worn in contest, still night dealer, 1996 plus tax. Icense, prep japproximately 1738, recd, 464-1544. French, 646-1558

SULPAID AMADURAN TIGO, 1995, V-6 wich Custom siderac, comparier with sierne. Water cooled, shaht, drute, flow middleys, consuct lores, many estima. Ber collected, shaht, drute, flow middleys, consuct lores, many estima. Ber collected and memority, great conditions, 5400-Afre Japan, 671-0436.

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Accord some firm, 140, 272-7982.

VEEPA PERSE, LISS IN AN 3000 mere, crignial engine.
Excentra condision, 1900 Leave message, 6954217.

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VEEPA PERSEC, TWO, LISS IN AN 1900 LEAVE DON. Reflect for beginner. 1500 274-8049.
YAMANAH FUZIOR. 1986, executions congistion, only 4000 miles. Moving, must see 14000 or best offer. As accessories. 232-6955.
YAMANAH FUZIOR. 1984. sport take eri showroom condistors, always garaged and covered: every low-miles, original, many estila accessories included. Must see: 133509test offer. 144-0480.

\$99

Accountant
CUI Heights
It was an angora can named
Boots, She was a very missian
Boots, She was a very missian
Boots, She was a very missian
bushroom in the toilet. She
was a vergetarian. She liked
vegetables, and she was crazy
about raw tomatose. I was
very little when we got her,
and she became very attached
to me. She slept with mo.
the she work work me up in
the middle of the night to six
with her. I had her until I was
fifteen. Boots got killed. It
was a car. She had been
missing, and my mother found
the she work with the she work of the
total me. I clied for day, and
days after that. I didn't want to be
hur again. It took a couple of
years, but I finally got over it,
and then I got another cat.



OFF THE CUFF Do you remember your first pet?

Dennik Meliver
Economist
San Carles
I was Tippy, A little beagingtypers old when we got her
She skept by the foot of my
bed, and I remember her
chasing me around the yard.
We only had her a few short
mouth. One day she got run
over right by my house — by
my mother, a should add. She
was bucking the car out of the
commotion. Tippy was
injured. My mother wrapped
the dog in a blanket and
rushed to the veit. She came
home with the bad news — no
more Tippy. It hurt. I was
devestated. It was like losing
one of the family. Years later,
We were pals for a long time.
He even followed me to
graduate school. His dog years
translated to about ninety-eight
people years. He finally died
of old age.



Windering Ministret
Windering Ministret
Whendering Ministret
My first pet was Sumy Girl. a
calico cat. She was even more
independent than most cats.
When you picked her up, she
tried to scratch your eyes out.
I was five years old and hnew
nothing about the facts of life.
I woke up at 5 a.m. one
morning, and Sumy Girl was
having a litter of histens at the
foot of my bed. I had no idea
having a litter of histens at the
foot of my bed. I had no idea
screamed. "Mom. Sumy Girl
is leaking kittens." As I recall,
my mother immediately came
in with a laundry basket to put
them in. My parents still tend
to bring up that story every
three or four years. One day
Sumny Girl just never came
home again. To tell you the
truth. I don't remember being
very upex. very upset.



Ginny Hawley Mechanic North Park

Mechanic
North Park
It was a characterion that
walked into our yard one day
what walked into our yard one day
what walked into our yard one day
walked out of the years
valued out the back door
when I heard the scream.
There it was — a big head and
cyeballs going in all direction.
I just picked it up, made a
little box for it, played with it,
and waisched it change colors.
One day I went to feed it and
it pinched me. Then it ran
away, I probably only had beyear-old, that's an eternity
After that I found a turtle. I
painted its shell. The turtle ran
away, After that I had two
dogs — Box Box and Dinn.
One got run over, and the
other one ran away. I never
had much luck with pets as a
kid.



Bu Lin Jakaru

Chaleromonal
Except for a shy little canary
named Peter, my parents never
had pets. It wan't until I was
twenty-theee and living on my
own that I had a pet. I was
living in Rohren. Germany, a
little house, a garden, and a
barn out in the country. One
day my neighbor's cat had her
bables in our barn. Six weeks
later, two of the kittens came
to rur house to explore. I saw
them milk and something to
eat. I named one Snowflake
and one Tiger. Our landford Tiger. I was very attached to her. After she had three little babies, we decided to have her sterilized. She died during the operation. I cried my first tears for a death. It was traumatic. We buried her in our garden. Ever since I've

VABLAGA BINS 180, 1904, dependable electric start, Treeway legal, new tires, original owner, 5700 or legal, 20:3716.

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Eat between 5 & 6 pm & get special of the day for only \$5.00

VEST LEWIS LITEHOUSE 1578 West Lewis Mission Hills 296-9682 s. Wed. & Thurs. 5-9 pm Fri. & Sot. 5-10 pm



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Greek Night

Thursday, January 29 Appetizer, entree and dessert







FREE DINNER

When you buy one combination dinner, get one of equal or lesser value free. Special good through 1/29/87. Excluding Fridays. Not valid on food to go



2253 Sunset Cliffs Blvd. 222-0533 142 University Ave. 298-6613

Mandarin #

San Diego's 1st Mandarin restaurant



Special New Year's Menu Available

Serving lunch & dinner · Cocktails

Monday through Thursday 11:00 am-10:00 pm; Friday & Saturday 11:00 am-11:00 pm; Sunday 2:30 pm-10:00 pm

2604 Fifth Avenue (1 block north of Laurel) San Diego 232-1101 6765 La Jolla Blvd. La Jolla 454-2555 454-2007

Major credit cards accepted

on Real, Honest Round Table Pizza



This is real, honest pizza - made with fine natural cheeses, the choicest meats and the freshest vegetables, plus our own spicy sauce. Try the original thin crust or deep, thick, Country Style



OFFER GOOD THROUGH FEB. 28, 1987 6145 EL CAJON BLVD. AT COLLEGE IN THE SAFEWAY CENTER 286-2292

ONE DOLLAR OFF ANY MEDIUM PIZZA \$1 Only one coupon per pizza please— any variety on the menu

OFFER GOOD THROUGH FEB. 28, 1987 6145 EL CAJON BLVD. AT COLLEGE IN THE SAFEWAY CENTER

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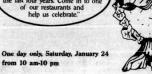
CENTRAL SAN DEZGO

4th Anniversary Special

69¢ **FISH TACOS**

South of the border prices!

"Pesky, (that's me), would like to say 'muchas gracias San Diego!' for your patronage over the last four years. Come in to one help us celebrate."



THE NEWEST CONCEPT IN MEXICAN FOOD EATERIES

S.D.S.U.
5157 College Ave., Suite C
(Next to Jack in the Box)
Mon-Sat. 10 am-10 pm.
Sun. 11 am-9 pm
286-3844

S.D.S.U.
S

Sushi classes available 3 hours for \$25 Party rooms available for up to Take-out party food also

available HILLCREST & ど司

WE ENCOURAGE CLIPPING ON SUPER BOWL SUNDAY

4 LARGE PIZZAS & 2-32 OZ. SOFT DRINKS ONLY \$19.95

2 LARGE PIZZAS 10 TOPPINGS FOR ONLY \$10.99
plus tax. Reg. \$17.93
Toppings include: peoperoni, hairt.

Expires Feb. b. 1987. 1 coupon per customer.

5006 El Cajon Blvd. (at 50th Street) 287-4755

Year of the Rabbit Celebration Chinese New Year Dinner

\$15.95 per person (minimum of 2) - January 26-February 2

Appetizer Golden Fried Seafood

Soup New Year Special Soup (Sliced lean pork with cucumber and egg skin)

New Year Special Dessert

For party of 5 or more add Chef's Special Duck (Pieces of duck with black mushrooms, cloud ear, water chestnuts and bamboo shoots in special brown sauce.)

Entrees Beef with Asparagus Double Delight

(Shrimp and scallop in special sauce with minced onions, mushrooms and

House Special Chicken* (Filet of chicken with green bell pepper and red bell pepper in special white

Stuffed Eggplant (Fresh eggplant stuffed with marinated ground pork in brown sauce.)

January lunch spectals Monday-Friday (1:30 am-3:00 pm New location: 4577 Clairemont Brive (Corner of Clairemont Drive and Clairemont Mesa Blud., across from Clairemont Square)

Spacious new 2-story restaurant and banquet facilities Still serving the finest Sze Chuan and Mandarin cuisine in town!

Call 270-0251 for reservations and food-to-go Hours: Monday-Thursday II:30 am-I0:00 pm: Friday and Saturday II:30 am-II:00 pm: Sunday I2:00 pm-I0:00 pm

CELEBRATING A BIRTHDAY?

LATE BIRD DINNER SPECIAL \$8.95

KOBE MISONO 'Hibachi Steak House'



Kelly's BOUSE

Dine Early and Savor!

EARLY-BIRD DINNERS COMPLETE DINNERS FROM

\$5.25

CHATEAUBRIAND-STYLE STEAK & CHAMPAGNE DINNER SPECIAL \$14.95 FOR TWO

COMPLIMENTARY

MARGARITA Dinner - Especiales - Las Favoritas Huevos or Combination entree.

224-2401

2912 Shelter Island Drive - Point Loma

Restauranté Mexicano

Owned & Operated by the



TOFU-VEGGIE



 MEXICAN SPECIALTIES • PRIME MEAT & SEAFOOD
• LIVE JAZZ MUSIC

lacita

COMBINATION 2 PLATES (#1-11) only \$7.95

> DON CARLOS 7856 La Mesa Blvd 466-9375

DOWNTOWN

ine-in only please. Expires 2/5/87.

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Dine in a progressive Art Deco atm

DINNER SPECIAL

\$12.95 PER PERSON

EAST COUNTY

CALZONE SPECIAL FOR TWO

 Cheese Broccoli
room Vegetarian Se • Meat • Works \$4.75-\$7.50

able with meat or mushroom sauce, whole wheat or regular crust.



BUY ONE LUNCH ENTREE. **GET THE SECOND** FOR 1/2 PRICE

FUR '72 PRICE

(Limit one coupon per penon through 1/29/87.)

Hot sandwiches Exciting soups & salads

Cappuccino bar - Fresh juices

Swedish oatmeal pancales

Coffees 'Ras - Herbs 'Spices

Saturday & Sunday Champage Brunch
served all day





Plus garden fresh salad

bar, homemade Boston clam

chowder.

Torrey Pines Inn

11480 North Torrey Pines Road La Jolla 453-4420

Mandarin & Szechuan Cuisine Elegant and relaxing atmosphere. Friendly, fast service.

EARLY BIRD SPECIAL COMBINATION PLATE

SUNDAY-THURSDAY 4:30 to 6:00 PM

Choice of Chinese chicken salad or soup, egg roll, paper-wrapped chicken, fried won ton, fried rice and choice of one:

- · Chow mein
- Chop suey
 Sweet & sour pork
 Almond chicken

· Beef with broccoli Offer expires February 5, 1987



Sunday Night Champagne Dinner

5:00 to 8:00 pm Dinner includes champagne, soup, appetizer and 2 entrees for only \$5.50 per person

Daily Luncheon Specials \$3.75

PEKING PALACE II

Mission Valley Shopping Center Between Saks & Bullocks in the new wing Underground parking available - Section E18 298-2181

JANUARY 22, 1987 31

BRINGTHIS COUPON COMPANY

YEAR OF THE RABBIT SPECIAL

DINNERS \$5.75

for two or more.

Chicken Wonton Soup, Egg Rolls, Shrimp Salad

For twen Kung Pao Chicken* or Chicken with Peking

For twen Kung Pao Chicken* or Chicken with Broccol

For disease Sweet and Sour Pork or Sweet and

For Four Mandarin Vegetables or Yu Hsian Vegetables*

For flew Hon Sue Shrimp or Rainbow Shrimp

For sith Lottus Inn Chow Mein or Lotus Inn Fried Rice

Taa and cookies

**Extra hot dishes

ALL-YOU-CAN-EAT LUNCH BUFFET \$3.55

Monday-Friday 11:30 am-2:30 pm

LOTUS INN
RESTAURANT
3310 Governor Drive
(University City Shopping Center,
457-3533



on the bay

CHAMPAGNE

SUNDAY

On the Bay \$5.95

BRUNCH



NEW IN TIJUANA

Try Los Arcos \$5.00 specialties directly from the sea to your table:

SARCO/
RESTAURANT - BAR

Escuadron 201 (Behind Carta Blas ana, B.C. Phone:1-(706) 686-3171

"JAI-ALAFSTYLE SHRIMP• CULICHI" STYLE FILLET • "TIA-JUANA"STYLE SHRIMP • CHARBROILED RED FISH



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ALL-YOU-CAN-EAT VIETNAMESE CHINESE CUISINE

Lunch \$3.25 11:00 am-3:00 pm Dinner \$4.25 3:00 pm-9:00 pm ourse meal includes: appetizer, soup, salad id, beef, pork, chicken, and vegetarian dish

VIETNAM BLIFFET
4364 54th St. In Big Bear Shopping Cen
Beer & wine available 583-6300



Early Bird Dinner Specials from \$5.50
5:00 pm to 8:00 pm
All Items prepared fresh and from scratch by our
students. For to-go orders call 544:1555. Open
mun 11:00 am until 8:00 pm for lunch and dinner

Century Schools for Culinary Arts 2665 5th Avenue
Located in the Century Building
on the corner of 5th & Nutmeg
2 blocks north of Laurel in Hillcre



some of the newer items are well worth trying, especially in conjunction with coupons that enable you to have these dinners at remarkably low prices."

"Of these new dishes, be sure to order the deluxe fish tacos."

WITH COUPON TO DIE OF THE PARTY OF T

Lunch or Dinner. Full Party. UNLIMITED USE. Through Jan. 28, 1987.

DELUXE FISH TACOS \$5.95

SUCCULENT SEAFOOD TAMALE omemade corn tamale stuffed with a tendid mix of shrimp and crab meat, shly cooked, convered with a light green natilio sauce, au gratin and served with "calabacitas" d beans. Reg. 410-95.

CARNITAS MICHOACAN \$8.95 SHRIMP FAJITAS \$7.95





Restaurant and Bakery

TRY **SOMETHING** OLD!

Good, old-fashioned, home-style cooking. Great breakfasts start at 7 am daily. Open Late - 2 am - Fri. & Sat.

· Traditional Jewish deli-casies

· 50 kinds of homemade cakes, pies & pastries

For light snacks or full meals at moderate prices, it's a treat to serve you at the City Deli

The City Delicatessen 535 University Avenue, Hillcrest 295-2747 Validated parking available N.W. corner of 5th and University



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We Have A New CARLSBAD Location, and We're Celebrating With PRIZES!



NOVABEAM 5' WIDESCREEN

































SENTREK























