SAN DIEGO STATE UNIVERSITY Micrographics Center



#

READER MARCH 1987

JOB # 86-2 REEL # 103



# EDEN GARDENS GROWS HOT



hen I was a kid growing up here, during the war years, Eden Gardens was little more than a place to contain Mexican farm workers." Frank Renteria staff, feiding his hands on his doesk and looking out the window of his office on Ida Street. "La Colonia has gone through, a lot of changes since then." When he talks about his community. Frank Renteria's rich, sonorous out publicly whan he thinks. We've lived through a period when w. were segregated, this the rect of Solana Beach. We went through a period of share, when he was the total period of share, when we were from Eden Gardens because they would say, "Oh! Ven're words are to the people we were from Eden Gardens because they would say."

By Steve Sovensen

# Buy One, Get One Free 2 Week Sale - March 5th-March 19th

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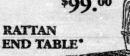


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ONLY PLANTS ARE TWO FOR ONE, NOT FURNITURE LAST DAY OF SALE MARCH 19TH

#### The Brothers From Another Planet

Many thanks to Paul Krueger for his sensitive handling of the atory of my departure from the Lox Angeles Times ("City Lights," February 26). I think he did a commendable job of trying to summarize Unariow which is an infinite science of life. In a few limitate science of life. infinite science of life, in a fer

synthetic of the in a low sentences. I would like to add that the mental freedom I am achieving through my study of past-life therapy at Ubarius, and experiences such as Mr. Krueger described have come about because of the efforts of my spiritual teacher, Uriei - to whom I owe great respect and

And just a small correction: the spiritual brothers and teachers who work with us from the nouphysical dimensions and who will be coming in physical bodies from other planets in our sales. from other planets in our galaxy in the year 2001 do not need to "help earthling to relive their pass-life forms." We do plenty of that on our own, through the very principles of "cause and effect.
What the brothers will offer to What the brothers will offer to teach manking it just what Unarius teaches now a science of self-discovery that will help each non of us learn how to get off their repetitive treadmill and lead more progressive, positive, and productive lives. Limne Streens El Cajon.

# LETTERS

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

## Where

There's Smoke I pick up the February 26 issue off the Render. On the from cover is a story ("A Deer in the Crosshairs") glorifying the execution of a deer — shot at point-blank range with a high-sowered rifle. The executions powered rifle. The executioner funcies himself as a modern warrior. Forget see, Far better to watch as blood splatters the rocks and the life ebbs slowly from a terrified animal. I wonder why these brave humers don't shoot at the conduction of th

dangerous?

I turn to the back cover. It is an 

guess we all have to find a way to pay the next.

Fortunately, I can take solace in the knowledge that there are no advertisements in this issue for abortion clinics. I air releved that the Rectler is so concerned about the sanctity of life. Perhaps only one fetus will be sweet by your nor running the ads. But who are we to deny this child the opportunity to be born retarded. opportunity to be born retarded, die from lung cancer, and maybe, if he's lucky, blow a deer's brains

prowe you're a man.
Paul B. Avery
Ocean Beach

# Published?

Published?

Curson A nature from Camp Perulions seagedly modered a Perulions seagedly modered a district of the Control of the

ant male. Consider the meticulous processes necessary to create the completely lethal hunting rifle and its automation. Ponder the dividing up and fenra up no what once was a perfectly balanced ecosystem. One this supported an almost endless viriety of life forms in dividing the dividing up and form the supported and almost endless viriety of life forms in dividing the military regulations and authorities creating red-tape obstacles seems to serve the allowing his to feel he has stad some worthwhile effort to gain his bloody ends. Are all these things

#### Bioca On The Rocks

Adam Kurzejeski makes me sick. Comparing himself to the U.S. hockey team and Rocky Baibos shows just how misguide he really is. Doesn't he

Leitare

splatter some poor animal on the rocks of his own frost porch to

# Why Was It

exults in the deliberate destruction of life?

The Occanside slaying, if snything, is at least more understandable as an act of a socially misprogrammed and unpremeditated rage, released in a confusion of emotion and fueled be business massion, honorest.

confusion of enotion and finish by human pussion, however twisted by infamilie attitudes of servine when the principal servine and three servine and three servine who they infamilie attitudes of servine who they have been servine when the principal servine when the principal servine se desire to kill, artificial short

Eden Gardens Grows Hot Property values are way up, and community pride 's in a state of flux. By Steve Sorersen City Lights A North County paper war, local sanctuary. return of the sea otters, serious spoof at Starnet, video pirates, and city salaries Straight from the Hip Matthew Alice engages in some palm reading, tures an eye to the needle, and goes native. The Inside Story Efforts to unseat Coastal Commissioner Gir ert Contreras, and Michael Tuck gets mileage out of his "Perspective." By Paul Krueger... Off the Charts New lyrics for a casualty of the music Theater The end of Romeo and Juliet. By Jonathan Saville .. More Theates Jeff Smith reviews A Man for All Seasons at the Lamb's Players Theatre .... Television The John D'Agostino Grammy awards ... 28 Restourned Eleanor Widmer eats at the B Street Café and at Jyoti Bihanga..... Quarter Notes The San Diego Opera's production of The Barber of Seville. By Jonathan Saville

Highlights of Upcoming Events Walking tours, a bird walk at Wilderness Gardens Preserve, the art of two at Palomar College, and an inquiry into women's rights by Yolanda Moses. Evonts Listings Dance, film, music, lectures,

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### **USHERMEN SAY HELL** IS OTTER PEOPLE

BY NEAL MATTHEMS

Although sea otters were plentiful in local kelp beds, nineteenth-century fur trappers took care of the little varr right quick. The whiskered nammals are now on the official "threatened" list of animal species and have no frolicked in Southern California waters for the last hundred years. Only about 1600 of the animals now survive in : 50-mile stretch of protected range off the central California coust, but that may soon change. This coming August, the U.S. Fish and Wildlife Service plans to "translocate" seventy sea otters down to San Nicolas Island, fifty miles west of Santa Catalina Island. San Nicolas is the most remote of Southern California's Channe islands and offers one of the lushest habitats for local sea life; it's a sea otter's paradise. But the otter's return to Southern California isn't exactly viewed as triumphant by all

observers believe those permits will be issued over the protestations of the state's fishing islustry this summer. The sea outer's taste for shellfish rivals mankind's, and when the two gangs of fisherbeings work the same range, the two-legged ones lose. The abulone fishery To begin the translocation, the fish and wildlife service and the California Department of Fish and Game, and most

you're scanning the brochures

deciding what pay services to buy: HBO, \$12.95 per morth; Showtime, \$10.95 monthly, an additional \$8.95 for Select-TV.

scrambled channels would cost more than fifty dollars per

month for the same programs a satellite dish proceed up for free

But there's a cheaper way inst tell the technician who

installed your new satellite system that you know there's a way to "permanently authorize"

your VideoCipher decoding box so it automatically unscrambles the signals and you don't have to pay any monthly subscription fee. Ask him about a "three musketeers" chip or a "clone" chip, and wonder out loud if the installer knows somebody who

Subscribing to all twelve

just last year.



in Morro Bay has been almost complicacy wiped out by the sea outer, according to tishermen and state fish and game biologists, and clamming at Pismo Beach has proved decidedly less productive since the outers moved into the area. And if sea otters were to make the short ITO-mile crossing from San Nicolas Island to San Diego, "They would climinate abalone and sea urchins as commercial fisheries here, and maybe lobsters too. comments Mia Tegner, a research marine biologist at Scripps Institution of Oceanography who has conducted extensive kelp,

abalone, and sea urchin studies.
"Sea otters will out-compete
man for the harvest of shellfish.

there's no question about that." says Bob Hardy, a marine biologist with the state department of fish and game in Morro Pay. 'And although there's still questions about how much they like to eat lobsters, I would guess that the sea otters will knock out the lobster past the point where it will survive ommercially."

Local lobster fishermen are

absolutely convinced that bringing sea otters into Southern California will destroy the lobster fishing business. For the last two years, San Diegobr.sed tobster fishermen accounted for nearly half the state's overall lobster catch. The current season, which closes March 18, produced almost i63,000 pounds of local lobster, with a wholesale value of approximately \$732,000. "It'll be over," declares Randy Miller of Encinitas, president of the Southern California Lobster Southern California Lobaser Fishermen's Association. "San Nicolas Island is the lest tention of shellfish in Southern California. Then's large abalone and lobaser in quantity. There's a lot of commercial fishing out the continued in the span of the sistent, like, steep year of the island, like, steep year of the island, like, steep years of the sistent of the year of the post of the sistent of the year of the post of the single years of the post of the single years of the years of nation has any been restricted in the central California sea ofter range, in part because the animals were drowning in the shallow-water nots. Milter predicts that gill netting would also be restricted at San Nicolas. Island, driving more fishermen into the lobator business and (continued on page 33)

INCH SANCTUARY

"Two authentic refugees from Central America will be here tonight," someone whispered. Word was passed down the table, and eyes turned toward table, and eyes turned toward the door every time it opened. At last a shy-looking young couple entered. "Isn't this exciting?" someone asked. The

sponsored by the Interfaith Task Force on Ceatral America. ame a spaghetti Jinner and

singing. The featured group was the Perfect Cure, which specializes in English and Scottish foils songs. Their first piece was chosen because it "celebrates the Protestant work ethic." The lyrics to their final song were by Robert Burns, the Scottish poet. "Just like we're back in the Sixties, isn't it?" a midale-age woman asked her

The annual salaries of San Diego city employees aren't easily predictable from the job titles alone. The eight members of the city council make '540,000 spiece, but each of heir top aidse earns more than thet—from a low of \$44,892. neighbor. Roz and Alex, an older Roz and Alex, an older couple who had come in from the East Country, seemed nervous. As Roz apologized for spilling some spaghetti, Alex expressed dismay over the plight of the refugees. "There are so many of them, and they're so for William Jones's aide, to a high of \$52,889 for Judy McCarty's. The confidential secretary to City Attorney John Wist gets \$37,208, while the bad off."
Roz noted that one time a confidential secretary to City Manager John Lockwood earns

Rear noted that one time a refage came by their place.
"We offered to put him up for he night, and he stayed four days," see said. "We were afraid of heing caught."
"The refugees know about us now," explained Alex.
"You mean you did one good deed and got on someone's jountinual on page 34) confidential secretary to Mayor Maureen O'Connor makes a mere \$22,811.

The mayor's annual salary of \$50,000 is less than half the \$104,000 carned by the city

MED JOKE MY BRAE CANLEN

Jamie Lawson came to work on Monday, February 2, and found a note taped to his computer screen: the big boss wanted to see hirt, right away. Lawson, a twenty-seven-year old software writer, suspected that something bad was about to happen in his own sirspace in Kearny Mese. He brought his tape recorder with him into his meeting with the president of Starnet, a long-distance phone company on Ruffin Road. Lewson said he was accustomed to taping meetings during his rows wears at Staymet

invorably to the tape recorder.
"He disabled it for me," says
Lawson, demonstrating what the
force of a first can do. Moreland then accused Lawson of forgery, frend, tibel, and other "criminal nots in connection with
"Starget Holocaust," a company surfaced two weeks prior

80

ALARY TALK

'Starnet Holocaust" was a lighthearted look at last year's partial takeover of Starnet by AMNET, an Oregon-based firm, and the subsequent
"disappearance" of large groups
of employers. (More than half
of the 400 to 500 people on the
San Diego staff have been laid off since September, and others are being relocated to Oregon.)
The newsletter joked about past
and future cost-cutting measures, such as boying satellite dish antennas at Gaetano's Pizzeria and illuminating work areas with whale oil latips. Morale has taken a dip, the newsietter reported, but Surnet is contemplating various remedies: driving alakes through the employees' hearts was

emphyses bearts was considered and rejected, as was the insertion of Soring objects into engloyers' body cavilles. A.J. Mareland, who become president of Starriet after it was bought, apparently did not find the tongue-in-cheek similarities crawn between him and Adolf Hitler very funos. He demanded that Lawson tell him exactly who was responsible for the newsletter's contents and distribution. Besides its

Wite (KRA 381) and Wirt's ruce

top assistants (\$84,919 and \$83,478); Police Chief Bill Kolender (\$72,349) and

Assistant Police Chief Bot

Buttoner Police Chief Bob Buttoner Police Chief Bob Buttoners (57.772); the fire what (569.307) and assistant fire chief (569.307) and assistant fire chief (569.307) and assistant fire (560.307); the city lead personnel director (560.308); the city librarian (560.601); the city librarian (560.602); the property department affection (560.303); and seven the ununanger of the annual control of control of the control of t

Other city positions and their annual salaries: Mr. Hope Cemetery manager, \$31,187;

deputy director of the refuse

general services department. \$48,650; refuse collection

collection divisien of the



circulation around the circulation around the San Diego office, copies of "Starnet Holocaust" were supposedly sent to all the Starnet branches (there are seventeen in the United States) Moreand accused Lawson of using the company's overnight mail system to send a copy of the newletter to one of the control of the copy of the newletter to one of the Company to the copy of the newletter to one of the Company to the copy of the newletter to one of the Copy of the copy of the newletter to one of the Copy of the copy of the newletter to one of the Copy of the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of the newletter to one of the the copy of th

major shareholders in Oregon. Sensing feelings of hostility in his employer, Lawson refused to answer any questions. Moreland

handed him his final paycheck. end the personnel director escorted him to his desk and watched as he cleaned it out and left the building for good. The following Sunday, Lawson was served with a lawsuit at his Lake Murray home. Starnet and its parent company AMNET are suing Lawson for \$275,000 for trademark infringement, citing the use of the company names in the right mass newsletter

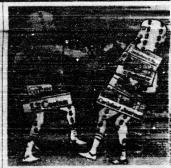
sought for libel because "Starnet Holocaust" exposed the companies and A.J. Moreland to "hatred, contempt, ridicule, loss of reputation, shame, mortification, and hurt feelings," according to the

Moreland says that the company had to fire Lawson because the ex-employee would not cooperate. "He refused to



out to be the real winners in the latert skirmish of a protracted battle for media supremacy along the North San Diego County coast, where publishers are investing millions of dollars in hopes of respire big profits from a steadily growing and increasingly affitnent population. One publisher puts the efficacive buying income of households in the region — which stretches through every coastal community from

coastal community from
Del Mar north to Carlsbad — at
\$4.5 bilition a year, nearly
\$4000 ench year more per
nousehold than elsewhere in
San Diego County, Such figures attract advertisers to newspapers that end up in these affluent households a newspaper reaches the more likely it is to win new advertisers. The newspaper industry stands to make a great deal of money in coastal North



San Diego County, which explains the fierce competition now under way between two publishing companies, both of which are owned by larger, well-heeled parent firms and both of which lay claim to the title of publishing "the local

paper."
North Coast Publishers, Inc. Sorth Coast Profitsers, Inc., headquartered in Encirities, twice weekly publishes the Carisbad Journal, the Del Mar Surfcomber, the Coast Dispatch, and the Rancho Sonta Fe Times. North Coast is owned Fe Times. North Coast is owner by the Times Journal Company of Springfield, Virginia. which publishes the nationally circulated Army Times. Navy Times, Air Forer Times, and five suburban Weshington.

of the Washington Star in 1981. It was the Times Journal numbers of North Coast
Publishers, Inc., three months
ago, rumored to be a \$3.2million deal that triggered the
current flurry of action in North. County's ongoing media war. Southcoast Newspapers, Inc. headquartered in Oceanside. publishes papers that compete directly with the North Coast

which offers special Carlshod



exciting?" someone saked. The Salvaderans were greeted in Spanish by several people active in the sancturary movement, and after introductions all around, they were shown to their seas. The two refugees joined nearly 200 ovople who had gathered as the La Mesa United Methodist Church on February 28 for a fundraiser in support of Phi Willis-Conger-He and several ox-defendants had recently been convicted in federal court in Arizona of conspiring to transport conspiring to transport undocumented aliens. Now on five years' probation, he is appealing the verdict. Before hir talk, which was

The salesman will probably The salesman will probably bite. He'll make a few phone calls, and the next day someone will come by your house, pick up your VideoCipher box, "do a whammy on it," and return it to you "wide open." You pay him \$400 or \$500 for his services, and war on now waith will the and you can now watch all the pay channels you want, usually without paying any monthly fee ever again. But one night your name flashes on your TV screen, accompanied by a warning message saving your VideoCipher may be illegally altered. There's a phone number for an "amnesty hotline." You

can iocate a "black-market





# MADON 5 100

end pitter coules her a saline in

You just spent \$2000 for a

You just spent \$2000 for a backyard satellite dish with a remote-control stereo receiver. Another \$400 bought the VideoCipher box that sits on top of your TV and "decodes" the

scrembled signals sent out by the premium pay channels. Now

STRAIGHT FROM THE HIP By Matthew Alice

How do they put the eye in a needle? Robert Rosenstein

San Diego
Like you, I'll get right to the point.
The process of making a needle hasn't changed much since the early Nineteenth
Century, it's been fully mechanized, but the basic approach is surprisingly similar. A common sewing needle start, out as a long coil of steel wire of the sam, gauge as the finished product. The wire is cut into pieces equal to the length of two needles, and these remain linked until the very end of the

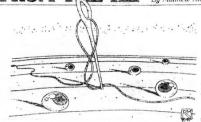
remain linked until the very end of the manufacturing process.

The needle blanks are heatest and rolled under pressure to remove the slight curve produced by the coiling of the raw wire. Both ends are sharpened against grindstones. The midsection of each blank is flatstones. The musection of each blank is lift-lened, and two eyes are created with a mechanical punching device. A fine wire is threaded through each eye, and the needles

are snapped apart, in the finishing process, the burns at the unsharpened end are smoothed off, end the cuedies are benetenappered and poished. Heat-tempering insolves raising the metal to a specific somperature, then dipping the needles in coid oil. Bent needles are cuited out, the finished pieces are aligned with then eyes pointing in the same direction, and they are packaged automatically by a device similar to an envelope-making machine.

Dear Matthew Alice:

Dear matures—and survey of my co-workers and found that only fifteen percent of us were born in San Diego. This made me wonder, how rare a bird is the 'native-born' San Diegon? Has amoone done a count lately, or does it change too fast to be on truck? And what state contributes to nost alien snowbirds to the flock? I guessed



North Park

I applied all the vast Matthew Alice resources to this one, but I can give a definitive answer to only part of your question. Unfortunately, the part i can answer is going to cost you. So while I'm discussing this, you might take out your wallet and practice removing dollar bills.

No one seems to know the ratio of real to

No one seems to know the ratio of real or-erast Zan Dieguss. The speculation is that there is no economic benefit in the informa-tion,, no no en lase ver bothered to take the survey. But Til give you what I have. As of 1990, the population of San Diego county was 1.8 million. About suxy-eight percent of those were born somewhere in Califor-nia. Now in 1961, our population has grown to 2.1 million, and it's a safe betthat less to 2.1 million, and it's a sare per mai less than sixty-eight percent of thei total is made up of Golden Staters. And well under fifty percent of them would be county natives. (If someone out there in Aliceland has the real answer for Joe's question, please let us

growth is California, Of the 545,000 immigrant, we gained between 1975 and 1980, 166,000 moved here from other parts of the state. After California come New York and Illinois (23,000 each), then Texas (17,000). Arizona (14,000), then your personal inverte, Michigan, with 13,700, just nosing out Onio (13,000). Unless you can use the California answer as an escape clause, it

Does Matthew Alice: Fingerprints! Mine look like upside-down tearthops, with the ends pointing to the right to the left. All the prints on my left hand point to the right. All the prints on my left hand point to the right. All the prints on my right hand point to the left, except for the one on my ring finger. It points to the right, like the ones on my left hand. It this common? An I unique? Or am I just wasting time ponder-ing such a trivial matter? Chris White

the thought of all that amateur pondering going on out there makes me nervous. Please. Leave it to the professionals. So here is the scoop about dactyliology, the science

of fingerprints.

I can't tell you exactly how common those pointy patterns are, but you can find other people somewhere on the planet with the same digital design as yours. Let me see if I can put my finger on the explanation. The classification system for fingerprints, the Henry system groups print designs into three broad categories based on shape. When it comes to fingertips, we all have some combination of loops, whorls, and arches. These are further subdivided to create eight basic print design categories. From your description, I'd be willing to bet that year prints fall into the loops group — a combination of radial loops and ulnar loops. ecommunical or racinal toxps and uniar respa-ns the left- and right-pointing "leavdrops" are called. Don't base a criminal defense on this guess, but let's assume I'm right for the sake of my explanation.

Since there are only eight basic designs distributed across the fingers of billions of people, it stands to reason that your per-ticular sequence of radial and ulnar loops sculd occur many times in the population.

Of course, as you sant looking at your prints in greater detail, they become more individualized until finally they become

uniquely yours.

It should be mentioned that there is absolutely no significance to the fact that all your prints are loops or that the loops point your prims are soops or mat use soops point in a purticular direction. This is just genetic chance. Any of the eight basic designs can appear on any finger, and the designs can appear in any sequence on your hends. Whoever's in charge of the prematal finger-print department has truly mastered the idea of random order.



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# The Byte Buyer

San Diego's Microsomputer Magazine for the latest in computer shopping information — Free The next issue will be available March 6 at the following locations.

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WHEN HOT NEWS POPS IN BARRIO LOGAN, IT'S A sure bet that A! Ducheny's Harborview Community Council will issue a strideat press rolease and that Dan Muñoz will sound off with a pointed front-page article in La Prensa, his weekly newspaper. But now Ducheny and Muñoz are doing more Roberti, who sponsored Contreve's appointment to the constal commission. The current than talking about their common political enemy Gilbert Contreras, a building contractor and member of the California Constal Muñoz/Ducheny offensive is

Commission. Muñoz traveled to Sacramento on February 9, where he sought the help of state senators Gary Hart and David Roberti in removing Contrerns from the commission. Muñoz took with commission. Muñoz took with him copies of news stories that documented Contreras's role in the Island Garcens ent debacle that brough Montijo, and he says that aides to Senator Hart greeted him enthusiastically. "They asked me where I'd been before, when they were desperate to disqualify [Contreras] from ted to the coasts

A Hart staffer was more restrained in describing his reaction to Muñoz's visit, but he did acknowledge that Democrat Hart "is a strong environmentalist working to bean a no-environmental keep a pro-environmen majority on the comm majority on the commission and is "interested" in Muñoz's criticisms. Duchony has mailed similar info. aution about Contreras to Senator

Muthor/Ducheny offensive se roozed in barrio politics. Contrens often sides with barrio activities Reachel Order, mortal examp of the Muthor/Ducheny camp, and be less further alternated Muthor and Ducheny by refusing to support their unyideling, to the properties of the con-busylors that of the con-position, to compromise of the provided properties of the in approving a compromise or in approving a compromise tellow coastal commissioners in approving a compromies 3.2 acre park last friday.) But his future on the commission arms on the larger, statewide issues, and for this reason, Muñoz and Ducheny have given their criticisms of Contrers as environmental



was appointed to the con commission in 1986 and commission in 1986 and serves at the pleasure of Sension Robertu's rules committee, says he was "put there to find a balance as it relates to the constit sers." But he adds he's puzzled that his two adversaries have aligned themselves with the Sierra Crub, whose "save the trees," publicacypty, he says, so the plant of plant and a higher standard of living for the poor and misorities.

THE AMERICA'S CUP LAS SOMETHING FOR



everyone; a book contract for Demis Councir, an Australian junket for Sen Diego politicians; a maint odiars' worn of ree publicity for Cup sponsor Home Federal Savings and Loan, And KOTY Channel to commence of fridings and Loan, and KOTY Channel to commence of fridings and the com-traction of the commence of the stage boom before he's finished riding the Fremande wave.

Tuck laid into Conner with a February 10 "Perspective" segment that branded the yachtsman as "rude, arrogan and boorish." The following night, Tuck again baited Conner fans with a second "Perspective" that explaine

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discuss Conner's manners.
Then things began to get personal. Tuck's Channel 10 colleague, Ted Drecos, submitted a rebuttal to the Union commentary, defer Tuck and denouncing the Union editorial page as a forum "where innocent minorities are savaged and



bloated power brokers' policies are subject to idolatry." The Union didn't print Dracos's rebuttal but instead chose to publish three letters critical of Tuck. Last week Tuck was back on the ai

with a third "Perspective," which tagged the Union as a "fat, arrogant, and vindictive" newspaper run by "potbellied king makers." He also claimed that the Union printed the commentary to even the score for his on-air criticism of the paper's controversial cartoon that depicted former city councilmen Uwildo Martinez as the "Prito Bandito," as well as his jabs at its opposition to the 1985 macaged growth

that "all but convicted and hanged Sagon Penn" before his trial. Tuck told his viewers that

the Union had withheld letters in support of his comments on Conner, and this week he said that the TV station has received more than 500 phone calls and letters on the subject sixty-five percent of which stood behind him. One of Tuck's colleagues again asked the Union to run Dracos's rebuttal, but this week Ed Fike, editor of the paper's editorial page, said he wouldn't print the piece because it is "tainted" by Dracos's professional relationship with Tuck. But a Union editorial assistant says

the paper will publish at least e letter defending Tuck. has given him plenty of exposure, Channel 10's new general manager, who arrived this winter, did have some concerns about Tuck's on air duties. General manager Ed Oning told station news director Paul Sands that he wasn't familiar with any other station that encouraged an anchorman both to read the news and comment on it. But Quinn says he was completely satisfied with Sands's explanation that Tuck works as anchor on the early browleast and only offers commentary during the 11:00 p.m. show.



"The kids today don't have the freedom we had. Where have they got to play now? Just the streets."

family in California packs up and

moves away every five years, Frank Renteria has lived in this same

neighborhood for nearly half a century.

And he's still a fairly young man who has every intention of spending the rest

of his life here. The same tree in front

of his house that he used to knock on

wood for the good fortune of his

children, he now knocks for the good fortune of his granachildren, and

someday he'll probably be knocking on

it for his great grandchildren.

There are many people in Eden
Gardens who have lived there longer

than Frank Renteria has. In his parer

generation, there are many people who have lived there since the Twenties. But

as Renteria points out, many of them were isolated, both culturally and

geographically, from the Anglo com-munity surrounding them, and they never participated much in the political

affairs of the region. One example of this isolation is the very name of the

community. Anglos have always called

of a sudden, we've come to a period where Eden Gardens is very important If you look at a map of Solana Beach. Eden Gardens is in the dead center. The property values here have skyrocketed, and it seems like everybody wants to own a piece of La Colonia now'

For a kid who was born the son of a poor Mexican farmer, a kid who hated used to ditch school so he wouldn't have to learn how to speak English, Frank Renteria has done pretty well for himself. Over the years, Frank and his wife Angie have put together a proftable construction business, have built a fine home, and have raised a family. Now, by almost any standard of suc-cess, he's become a successful man What's most remarkable, though, is

the fact that Frank Renteria has done house where he was born, forty-nine out of courtesy, sometimes call it that. At home, though, it is still La Colonia, as it har always been.

Renteria speaks with great pride and respect for the older residents of La Colonia. But he also believes it's time for the people of the community to get involved in the politics of the new city of Solana Beach and to begin speaking out on the changes going on around them. When he looks out the window and across the street. Frank Renteria sees a newly constructed townhome that rents for \$1120 a month. "Why would anybody want to pay that much money to live in Eden Gardens?" he asks, in a tone of amused irony, "Is because they can be close to the ocean? Because it's next to Del Mar? The racetrack? You tell me, because i don't know."

The new importance of Eden Gardens as a potential commercial, in dustrial, and civic center for Solana Beach — as well as an exclusive Beach — as well as an exclusive neighborhood for patrons of the Del Mar racetrack - has brought promise to some of the residents of Eden Gardens Many of the families that bought their homes and land for a few hundred dollars fifty years ago have received offers from developers for as much as \$300,000 per acre, leaving them at first surprised, then baffled and finally just vaguely amused. There is, after all, a wonderful absurdity in seeing the weed-covered lot they'd

transformed almost overreight into "Del Mar Downs — Luxury Townhomes." At the same time, though, people in Eden Gardens seem to feel a sense of loss as they watch the familiar traditions of their neighborhood changing - and being replaced with nothing more than

ne promise of success.
"It used to be that if a family killed

a pig or a beef in Eden Gardens, they would make a whole-day project out of butchering it," Frank Renteria said, trying to explain what it is that's being lost.
"An animal can be killed and butchered in just a couple of hours, you see, but they had such a good time at it, it took all day, almost like a fiesta. They would shoot it, hang it, gut it, skin it — but each step would mean a few more beers and a few more stories. All the men had a competition over who could do each sten the best, who knew the most about it — all in fun, of course. I grew up thinking it took all day to kill a beef and that everybody was as friendly as those people were then. I think we've lost that now. I think we've lost that closeness that was here.

enteria's mother and father 1925, after fleeing Mexico where, in his mother's home state of Tampico, men were being shot for no other reason then that they belonged to the wrong political party. Like many other Mexican families, the Renterias settled in Eden Gardens because the winter cultivation of vegetable crops in the San Dieguito Valley and the citrus orchards in Rancho Santa Fe required a large number of farm workers. Later. greenhouses were established in the area, and they, too, required workers. Between 1912 and 1929, the community of Solana Beach, just to the west, was growing quite rapidly, but only whites were allowed to buy land there - by the subdivision charter, people of Mexican origin were excluded. Even in Eden Gardens, much of the land was owned by white farmers, and it was rare for a bank to make a loan to a Mexican

For what was intended to be just a place to contain farm workers, La Colonia was blessed with many physical attributes: the southwestern

aspect of the small valley offered an extra degree of winter sunshine; nestled between ridges on the east and west was partly protected from the prevailing winds; the climate was good for growing almost any kind of fruit or vegetable, and every femily had its garden; being close to the ocean, there was an abundance of seafood - in the Twenties and Thirties, lobster was a though there was no electricity or run-ring water, there was an abundance of peace and solitude. At night, the old-timers say, not a single light bulb could be seen anywhere in Eden Gardens.

"What is now Solana Beach was my ing the neighborhood he knew in the forties. "There were a few homes down by the railroad tracks, but everything else was farms or open land. I used to hunt rabbits and quall where Solana Heights is today. It was scary out there because it was so wild. It wasn't the kind of place a boy would

want to go alone."

The marshland on the San Dieguito River, just south and east of the Dei Mar Fairgrounds, would flood in a wet year, and the lake came nearly to the uthern boundary of Eden Gardens. Duck hunting there was said to be among the best in Southern California. Both ocean and freshwater fish became rapped in the marshes and were easy bers going down there to club huge cor-vina with a baseball bat.

For thirty-six dollars a year, Renteria's father, Frank Sr., rented several acres of land in Eden Gardens, where he farmed and raised cattle. When times were hard, he would sometimes go work in the citrus groves at Rancho Santa Fe, but unlike most of the farm workers, who migrated north every summer to follow the crops Frank Sr. stayed in Eden Gardens yearround with his wife Ignacia and their

At first Frank Sr. saw no point in buying land in Eden Gardens: "My father, when he looked at this community, used to say this land would never be worth anything," Frank Renteria said. "He was what you might Sr. finally bought a couple of acres on the hillside on the eastern edge of Eden Gardens. Today that land, besides being worth a small fortune, has provided a place for the homes of him and his The land where Frank's father once

grew vegetables and mised cattle is now pan of the Plaza West shopping center. The house where Frank was born has been torn down, and a discount tire store has been built in its place. Es Warren Junior High School replaced the strawberry and vegetable fields on the northwestern boundary of Eden Gardens. In the mid-Sixties, the I-5 freeway displaced the community's Catholic church of St. Leo's and isolated the eastern half of La Col Much of the western half of La Colonia has gradually gone to apartment buildings, rental storage facilities, and other commercial and industrial uses. What was once La Colonia has now been whittled down to just a few blocks. And the brush-covered countryside where Frank Renteria used to hunt rabwhere Frank Renteria used to nunt rab-bits has been developed into the posh residential neighborhood of Lomas Santa Fe. "I feel sorry for the kids nowadays." Renteria said. "They don't have any idea the kind of ireedom we had then. Where have they got to play now? Just the streets."

All the changes haven't been bad, though. Most people in Eden Gardens,

"That's the thing about this neighborhood. Everywhere I look, I see a memory."

looking back on things, will say many of the changes going on around them have been good. They take satisfaction in seeing their community being upgraded. At the same time, though, they worry that their land will someday be reappraised, and taxed, at its pres en, value, and if that happens, it could be disaster. "These are not wealthy peoole." Renteria explained, "They live omfortably and simply; but if they [the county) starts taxing them heavily, they will have to move to someplace where Many families in Eden Gardens have

thought of selling their land to benefit from the increased values. But if they do that, they become alienated from the community they have known all their lives Al Gonzales one of Frank Renteria's good friends and neighbors comes from one of the largest and oldest families in Eden Gardens asked my father one time, 'Dad, have you ever thought about selling your place?" Al Gonzeles recalled. "He said, 'Sure. But where would I go then?

lthough he's eleven years younger than Frank Remeria, Al Gonzales, a tall, soft-spoken man, shares Renteria's deep-felt con cem about the future of La Colonia like Renterin, he has recently joined the mittee, hoping to have some say in the decisions that affect their neighbor-hood. Since they live just down the street from one another and sometimes work on construction projects together they often get together to discuss com-munity issues. In anticipation of an upcoming community meeting to be held at the church, they recently decided to take a drive through Eden Gardens to discuss the things they felt needed to be brought out at the meeting.

As Renteria and Gonzales drove through their neighborhood in Renteria's black pickup truck, stopping now and then to pass the time of day with friends and old folks, they pointed out local landmarks or places they had . to play in that tree right there," Renteria





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# Community

said, pointing to a pepper tree that still has a crude ladder leading to a tree house in its branches. "It's still there," he laughed.

"Like a lot of guys, I think I took my first drag on a cigarette right over there," Gonzales said, pointing to a lot



on Genevieve Street, not far from the church. "That's the thing about this neighborhood — everywhere I look, I see a memory."

"That house there is Al's grandmother's house," Renteria said, pointing from the window of bis truck to a small house with a listh, well-kept yard. "That's probably the oldest standing house in La Colonia."

"My dad moved here in 1923, and that house was already standing then," Gonzales said. "He bought that house and land for a hundred and twenty bucks. Can you believe that?"

Over the years, the Gonzales family has flourished in La Colonia to the point that it almost seems as though everybody there is either a Gonzales where the Gonzales family has 2000 years of combined residency here. Renteria said, as proudly as if the Gonzales family were his own. "I know my family has 850 years, and we're a small family."

Remeria stopped the truck in front of St. Leo's Mission, a small white church with a red tile roof. He sucked in his breath and let out a long sigh as he looked over its familiar features, trying to assess his emotions about the place. Though he grew up attending church at St. Leo's, he only goes now when, as he says, "I feel the need" and lately he hasn't been feeling much

Besides serving the religious needs of the Catholic community, the church has served as a town meeting half for many years, and it has been the source of much local pride — as well as controversy. "This place was built with a lot of sweat and a little money," Renteria said proudly.

"Everything you see on that church was built with the hands of local people." Gonzales agreed.



The small church was built originally as a recreation center for the old St. Lee's, which was torn down to make room for the 1-5 freeway. It isn't difficult to imagine the controversy that might arise if the government wanted to build a freeway through North Courty today. But in 1965, when the freeway was completed, there was almost no controversy at all — at least a Ledon Gardens. "The people here in Ledon Gardens." The people here in against anything," Renteria stad. "Most of them just wanted to live and be left alone. Now we've learned that was a mistake. Now we've learned we need to take a look at what's going on around us."

No.

Renteria returned his attention to the church. "A tew years ago, we put on that new tite roof," he recalled with a smile. "None of the people who worked on it had ever been on a roof before. I headed up "he project, and the people in the community donated their labor. And look at that, isn't that a beautiful job? That shows you what people can do if they want to get involved."

St. Leo's Church has been through much nurmfil in recent years — another example of the community's growing pains and of the desire on the port of the people of Boden Gardens to exercise control over their own fate. "For a long this choch," Gonzales expalained. "Then we got this pricest, Father Bothern, who was so populate that a ice of people from Bancho Santa Fe — I mean people with a lot of bucks — started coming here to hear him. We had one English Misss and one Spanish Mass, which worked out pretty well for veryone. Then, about a year ago, the

church said we needed two Spanish Masses here, and they did away with the English Mass. What they did, more or less, was kick out all the English-

or tess, wee never the property of the property of the well as Rancho Santa Fe, accused the church of trying to perpetuate the old segregations in menalty that had existed when Eden Gardens was still a farm-worker community. Father O'Sullivan, or the St. James parish in Solana Beach of which St. Leos is a pari agued in the theory of the St. James parish in Solana Beach that the still be still be solar to the still

"It was true they needed a second Spanish Mass," Al Gonzales said, "but I don't see why they had to eliminate the English Mass."

"To this day, we don't know why they did that," Renteria said. "I was so disgusted, I haven't set foot in that church since."

"N for of the English-speaking peopite thought it was the locals who were behind that." Gonzales went on, "but we really weren't. See, a lot of the younger people here don't even speak Spanish, so they can't even hear Mass in their own neighborhood church. When my kids go there, they might as well be in China."

"They even wanted to close this church down," Renteria said, 'and we told them they couldn't do that because this land was donated by Frank Garcia and the church was built by the local people. How can they take that land



away from us and sell it?"
"Eventually, they still want to do
that," Gonzales added.

"And if we let them, they probably

will." Renteria shrugged.

Across the street from the church,
Renteria pointed out the site of the
grade school he attended. Though it's
become a parking lot now, in 1928 it
become a parking lot now, in 1928 it
was what the Solana Beach School
District ce<sup>1</sup>led the "Americanization
of Mexican farm workers were taught
English, so as not to detact from the
education of children whose native
language was English. In other words,
the Solana Beach School District was
segregated from 1928 until the
Americanization School was abolished
in 1949.

in 1949.
"I didn't even know then that I was going to a segregated school," Reriteris said. Nor did he understand at he time what was happening when the Americanization School was shotished: "Witen I was in third grade, all of a sudden I started going to school in Solana Beach, But I never knew why."

Menteria said he bean ne bitterness over those years. "I give the teachers a lot of credit. Imagine what it must have been like trying to teach English to a rooutful of kids who went back to speaking Spanish every time the teacher turned her back. I used no climb out the window and run home, just so twoidth's have to speak English."

Like a lot of people from La Colonia, Renteria either ignored much of the prejudice he experienced from the English-speaking community in those days, or he accepted it as a fact of life beyond his control. But some memories of those days still rankle him: "One time I went to the barber shop in Solana. Beach, and the man there — he was very polite — said, 'Son, we don't cut your people's hair here. You'll have to go to your own barber shop.'

go in your own barbor skip.

"When I was a kid, when we went
to the Solama Beach Theater, or Las
Paloma in Excinitas, we had to sit in
the section for Mexicaus, way over our
the side. If you dishri, they would come.
The internation of the habit now. But
even today, you watch, when an older
Mexican person walks into a theater
hell walk to fee far side and sit."

along Male of the misson and many control of Mexican cooking of Mexican cooking along Method from the many kitchens along Method from the many kitchens along Method from the many kitchens along the misson of the

enjoyed a great success.

But it was the Blue Bird Cafe, just
down the street from Tony's Jacal, that
was the first eating establishment in
Eden Garden. It started in 1937 as a
proof hall where men would go after
work to drink beer and carouse. "It was
a pretty rough place." Reners recalled.
"In fact, women wouldn't even go in
there for a long time." Later, the Blue

Bird began offering food to its customers, and oversually, after the success of the property o



... and the northern end of Valley Avenue

despised, stereotype of a farm-worker ghetto.

A little farther down Valley Avenue, just past reasurant row, a pack of young men was lottering on the street outside an apartament building. An almost steady stream of expensive cars would pull up to the curb, and one of the men would lean in the car window to converse with the drivers. "This is the learn of the garthage in Been Gardens," Renteria said, cruising slowly past the horde of men. "You're looking at it. Sometimes you can't even walk by here because there's so many of them."

because there's so many of them."

One of the rise waved at Renteria and
Gonzales as they drove by, and the two
returned the greeting — but without
warmth. Gonzales turned to Renteria
and commented how much it hurt him
to see one of their old friends dealing

drug, on the street like that.

"The drug problem is killing us,"
Renteria seld, slowly shaking his head.
"Some of the older people are almost
afraid to go out of their houses. The
City of Solann Beach is talking about
turning this area into some kind of 'old
own,' but how can they do that when
the biggest business here is selling
done."

"Every house on every street in this community has been affected by this drug problem," Gonzales said. "A friend, a daughter, a son. That's the number-one issue in Eden Gardens now, to make a statement that we're against drugs."

"See, it's really hard for us," Renteria explained "A lot of these guys who are selling drugs here are our friends. But we can see that the drug problem is killing this town, and we've got to do screething to draw the line."

"For a long time, we didn't do anything about the drug problem." Gonzales said. "The way people in

# community

another neighborhood might talk to their neighbors about the weather, we'd talk about who got busted, or who was shooting up out in the street. I think the reason nothing's been done about it up till now is that it's real hard for somebody to call the cops when they know the guy selling the drugs, know his parents and his whole family, and know the hurt it will cause them. This is what has to change here, and I don't know if we can do it."

Renteria believes some of the older people are reluctant to speak out against the drug dealers because of fear of reprisals and out of fear that the police won t be able to protect them. But he also believes that if they can get the whole community united, they can at least put an end to dealing drugs openly on the street. "We've had this drug problem here since the late Fifties, and we're sick of it," he said. "We want people from other communities to know they can't come to our neighborhood to buy their drugs. We want our com-

nunity back again."
It infuriates Frank Renteria to see the media perpetuate the image of Eden Gardens as a place to score drugs in effect, giving the drug dealers free advertisement. "We had this guy, Larry Himmel, come out here the other day and do a report for his TV show. And what's he do? He takes pictures of wine bottles and drug dealers. It makes my blood boil! Why didn't he come take pictures of my house, to show we've got pride too? Or go inside Tony's Jacal and talk to somebody who's lived here all his life and worked hard to make an honest living? I hope I see that guy, Himmel, someday so I can tell him

At La Colonia Park, twenty or so il-



siting on the concrue benches, whiling away the day. To compound the drug-dealing problem along Variey Avenue ceating problem along Vaniey Avenue is the fact that illegal aliens from Mexico tend to gravitate to Eden Gardens because it's a Spanish-speaking neighborhood where they blend in and feel comfortable. Some of the illegals, lured by the promise of fast money, have been recruited by the drug dealers to

been recruited by the urug smuggle and sell drugs. Eden Gardens has had to agonize over the problem of illegal aliens even over the problem of illegal aliens even more than most communities in San Diego. Though its residents share a common heritage and language with the aliens and believe that most of the illegal Aliens are honest and hardworking people, just the sheer number of illegals seeking refuge in Eden

Gardens has caused resentment. "This may be an exaggeration," Renteria said with a smile, "but one guy told me that in some of these apartments along Valley, the people sleep hanging by their feet from the ceiling so there'll be enough room for everybody."

Next to La Colonia Park, he pointed

out one apartment that is owned by an absentee landlord who allows many more residents to occupy each apart-ment than the law allows. "That guy ment than the law allows. "That guy has been turned in to the health department I don't know how many times." Renteria said, disgusted just by the sight of the place. "But he's taking in the bucks, so he'll probably keep doing it as long as he can get away with it." Though Al Gonzalez agrees there's a problem with too many illegal aliens in Eden Gardens, he believes the il-

legals are sometimes used as scapegoats. "When people tell me we have to do soon, thing about the illegal aliens, I say they're no different than our parents and grandparents who came to this country looking for a better way of life," he said. "Even the Englishspeaking people came here for the same reasons. Some of them might have been

legal immigrants, and some might not."
After holding a community meeting at the church recently, the people of Eden Gardens decided that one way to solve the problems of drug de illegal aliens who congregate along Valley Avenue would be a no-loitering ordinance. They requested that the City of Solana Beach implement such an

Just south of La Colonia Park is an

growing rapidly - mostly in the form of high-density spartments and condominiums. "I guess they're not bad-looking places," Renteria considered as he looked over one of the newer developments. "We don't have any complaint about their appearance. It's just that they're too dense. A lot of this area along Valley and Stevens is zoned for twerty-nine units to the acre! Car you imagine what this place would look you magine what this place would look like with that many people riving, here? When you put that many units per acre, you're stacking people, and when you stack people, you're genna have problems. Nobody wants that sort of thing except the "wy who's building it and making all the amoney from it."

Renteria says he's optimistic and opeful that the newly incorporated city of Solana Beach will have the best intereses of Eden Gardens in mind. But at the same time, he sees a lot of dangers. If Eden Gardens becomes the city's district for building low-rent housing, or if it becomes almost en-tirely a civic or industrial center - as it already has along the northern end of Stevens Avenue — the families who have lived there since the 1920s and the new have as many as five genera-tions still living there could be forced to leave. "On the other hand," he said, "if the city doesn't allow us to build at our children won't have any place

Many neignborhoods in San Diego Many heighborhoods in San Diego might gladly trade their problems for those of Eden Cardens. And while the Spanish saying salsipuedes ("leave if you can") has long been the challenge for many young Mexican-Americans trapped in areas of economic depres-sion, in Eden Gardens, the challenge is just the opposite — stry if you can.
"My own son just moved to La Costa because he couldn't find any place reasonable to rest in Eden Gardens,"

turned left off Valley Avenue and started back up the hill toward his house. But halfway up the hill. Gonzales asked him to me over "This is my favorite view of Eden Gardens," Gonzales said. "From here I can see my two grandmother's houses, my uncles', and my cousins' houses. Bven though I might not see those peo-ple every day, it makes me feel good every day to know they're all right here,

Like some other young people from Eden Gardens, Al Gonzales had to move away to discover just what it was he left behind. "I moved my faratly to Hawail for a year once. My wife has relatives there, and we thought we'd give it a try," he said. "But after just three months, I told my wife, 'Fiey, we're going back home.' She says now,
'Ah, yoc just couldn't break out of EG.'
But I think she understands. My whole extended family is right here. That's really rare, and I feel backy to have that.

"That move to Hawaii cost us a lot of money - we're still paying for it and a lot of people said, 'Man, that was really a mistake, wasn't it?' But it wasn't, to me, because I came to see how wasch I love my home and my

One thing is certain: If the people of Eden Gardens want to keep their neighborhood, they'll have to fight for And that's why Frank Renteria and Al Gonzales decided to get involved in their community's affairs in the first place. "My parents came from a dif-ferent system in Mexico." Renteria said. They didn't get involved much in local issues. But I'm an American. I want to be part of my country and to community in any way I can. I don't just want to live here. If there are changes taking place, I want to know what they are and to speak my mind. If nobody listens to me, at least I can say I spoke



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A San Diego songwriter puts new lyrics to a shattered life

s songwriter Don Dunn A entered the Writers' Bookstore and Haven that day in 1984, he hoped that it would provide just that - a refuge, a soft place to land, a chance to begin place to land, a chance to begin reweaving the fabric of ideas and creative impulses that had been his life's cloak and that had become torn and frayed in his tumble from the Los Angeles high life. The writer of songs for such artists as Diana Ross, José Feliciano, Joe Cocker, the Righteous Brothers, Kenny Rogers and the First Edition

BY JOHN D'AGOSTINO

Junior Walker and the All-Stars and Thelma Houston browsed through the Adams Avenue storefron: and then engaged its owner, Betty Jurus, in small talk. When he deftly steered the Jurus learned that the clean. casually dressed Dunn was financially destitute, emotionally bankrupt, and in need of a place to

Feeling sympathy, Jurus offered Dunn temporary lodgings at the rear of the store. The showerless sumptuous digs Dunn had vacated only two years earlier when he the ultra-chic community of Point Dune, north of Malibu, and

numbered among his neighbors Bob Dylan and Johnny Carson. But Dunn was grateful for Jurus's generosity, and her suggestion that he consider conducting a songwriting workshop at the store to earn spending money would provide the first step toward Dunn's regaining a semblance of the dominion over his life that he'd lost

in the music-biz wars.

Three years later, the forty-twoyear-old Dunn is sitting in his modest apartment in the Kensington area, pondering a pointed question about his past. Using the broken bricks of a collapsed career, he had since that day at the bookstore constructed a new life around his wife and infant son, and he is more

CONTRACTOR OF THE PARTY OF THE than a little uncomfortable at the prospect of re-examining those old materials. "I'll talk to you about this stuff," he agrees, "but you have to understand that this is very painful for me. The past five years or so of my life have been real traumatic. One of the reasons I left L.A. was because I got badly screwed up on drugs and alcohol and I don't want to dwell on that any more than necessary. But I realize it's an unavoidable tonic because it's a big part of where I

here Dunn is now is in that borderless space known to survivors as Square One. For fourteen years, he had lived the glamorous life of the successful songwriter, and in that time, he had partaken of more than his share of its attendant pleasures and vices. He had had his tunes recorded by some of pop music's biggest artists, had released sever albums of his own, and had spent his earnings profligately. His was in many ways a classic case of Hollywood burn-out, of racing board a fast-spinning and colorful carousel only to be flung from the ride after a few exhibitanting, vertiginous go-arounds. Yet Dunn's story differs from those of many others in its epilogue. Although initially clastened by the experience of running out of gas in rock and roll's fast lane, Dunn for the past coupie of years has been attempting to rebound from the resulting psychic crash. And while he now speaks from the perspective of a family man with adjusted priorities, his words betray a determination to

return to the front.
"Right now, nothing makes me happier than being with my wife and son," Dunn says. "But I had I never became a big star, I made a very good living at it for a long time. I am a little fearful of going back to L. A., of all the things that can happen to you there, but there's a part of me that really wants to

To hear Dunn tell it, the greatest To hear Dunn tell it, the greates of those moments — "in terms of pure excitement and joy and pride" — was provided by an incident in 1969 that neatly fused the real and the fantastic sespects of the music industry and illustrated the wild psychological swings that delineate the boundaries of the creative life. At the time, Dunn had for about a year been a staff songwriter with the music-publishing wing of the Screen Gems conglomerate. Other tunesmiths then contracted to the company included Carole King. Gerry Goffin, Barry Mann, Cynthia Weil, Russ Titelman, and Michael Murphy, most of whom were or would become independently wealthy from having penned some of pop's classic songs But as the new kid on the block. Dunn was being paid the industry-standard fifty dollars a week. When one night he attended a concert featuring Joe Cocker, there was little to distinguish him from the thousands of other fans crowding I. A 's Paladium to see one of the siggest rock stars of the day. Then to Dunn's great surprise and delight, Cocker chose to close his concert with a song that Dunn had written, and the songwriter's emotional mercury burst its cap

'Hitchcock Railway" already had

been recorded by José Feliciano, and as the flip side of that artist's popular "Fi Heel Sneakers" single t eventually would bring Dunn no small amount of credibility and cash. But for a songwriter, there is no thrill greater than hearing a major star perform his material before a large and appreciative audience Cocker's unexpected eight-minute version of the slinky rock-funk hit so affected Dunn that at one point he absently reached for someone else's soft drink. "I wasn't aware that the cun had been an ashtray for several people sitting near me." remembers Dunn with a grimace. "I drank about half of this Coke-and-cigarette sludge before I realized what it was. But I was so excited I didn't even care."

When the concert ended, the euphoric Dunn bluffed his way past security guards and into Cocker's backstage dressing room, where he found the singer surrounded by the predictable gaggle of musicians, groupies, and other sycophants. Assuming that Cocker would be happy to meet the man who'd penned his show-stopper. Dunn pressed through the gathering and axiously waited for an one the chatty hubbub. "Hi, I'm Don Dunn," he at last said to a breathless and profusely sweating Cocker, "I wrote 'Hitchcock

"That's groovy," huffed a ted Cocker, and then walked away. Dunn spent several self-conscious moments impersonating a pillar of meat, then recovered enough to strike up a conversation with the much more receptive Henry McCullough and Chris Stainton, the guitarist and keyboardist, respectively, in Cocker's Grease Band. Dunn left the dressing room in an ambivalent fig. having is the span of a few minutes received the ultimate public validation of his songwriting talent, followed by a blunt reminder of his station as an anonymous cog in the

Dunn now laughs at the recollection. That he can laugh at all at the memory of his days as a Hollywood songwriter is a measure of his current contentment. But it's also an indirect acknowledg ludicrous nature of the pop music business, one that is as in destructive as it is crazily sedu Dunn had responded to the industry's siren song relatively late in life; he was twenty-three years old when he made his first serious attempt at breaking into professional songwriting. But he believes that he had first heard the melody many years earlier in an unlikely context.

"I was in ninth grade, and my triend D.J. Loudermoser and I were riding in a station wagon coming back to San Diego from the Saiton Sea, where we'd gone with ou church group," he recalls. "I'd always felt that I could telt where a musical melody was going after only three or four notes, and D.J. and I were singing along with songs on the radio. I said, 'D.J., we can write a song — what's there to it?

So we improvised four lines to a popular song of the day, but it got harder on the fifth line. When the inspiration stopped and it became work, we reverted to being kids again, y'know, pointing stuff out on the road and whatever. I didn't think about songwriting again until my second year at Mesa College.

Dunn's college days coincided with the folk-music movement of the Kennedy era. One day in 1963, mother singer named John Campbell needed someone to round out a trio for an upcoming "hootenanny," and they pegged Dunn to sing tenor. The group placed second in the contest to a bluegrass band that called itself Fat Flat-pickin' Fred and His Four Flatfooted Frog Floggers, but Dunn was hooked. Like a number of his contemporaries in those supersensitive times, ne'd been dabbling in poetry anyway, so it seemed only natural that he should write lyrics for the trio's original songs. Recently Dunn came upon one of those early verses, and it provided both a measure of his eventual development as a writer

and a hearry chuckle. "I'd written this poem in the back of a copy of Milton's Paradise Lost so you can imagine the language I used. Things like, 'O, be it ever so wanton time it seems is the demon but then it was part of the process One of the most valuable lessons I would learn is that lyric study in economy. It's like making a three-minute movie, boiling all this information down to a forty- or sixty-word frame, and then down to the four lines of a chorus, and then down to the one line that's your 'power' line, the line that says it all.
'Fooled around and fell in love' that sort of thing. But you gotta start somewhere."

By 1964 Dunn was heavily involved in the folk movement and was playing at places such as Ledbetter's in Westwood, where house regulars included the Back Porch Majority and the Christy Minstrels. "One of the groups playing there was called the Mon," remembers Dunn. "They had thirteen guys in the group - three drummers, three bass players, four guitarists - and they all sang!" He ighs at the memory. "Anyway, some of the guys in that group Russ Giguere, Terry Kirkman, and Jules Alexander — went on to form the Association. One day Terry, who eventually wrote 'Cherish told me he wanted to buy a song i'd written called 'His Song.' I thought, gosh, if he wants to buy it, that means it must be worth something - no way!" Dunn is convulsed by that naiveté. "Now, of course, I realize that I should have sold it for whatever I could get. But that was my first inkling that I could write something that had

Through various connections Dunn's group was booked into the Bitter fine in New York City and later in 1964 opened for Little Anthony and the Imperials and Jay and the Americans at a place in Lone Island called McNulty's Dunn returned nome to San Diego and formed the Deep Six, which opened for Joe and Eddic. Bud and Travis, and other artists at such local folk hangouts as the Land of Oden in La Mesa and the Heritage in Mission Beach

Also part of that realm was a local singer named Tony McCashen, who later would play at: important role in Dunn's career. In 1965 the Deep Six had a hit record. 'The Rising Sun," a modal sounding precursor of the folk-rock that was about to become a maje musical trend. "The Rising Sun. which was produced in L.A. by a

seventeen-year-old Jim Messina (later of Loggins and — ) and featured one of the first "fuzz-tone guitar parts on record, went to number four in L.A. and peaked at number sixteen on the San Diego charts. But just as Dunn was making the transition from folk to folk-rock, the Vietnam War intervened.

n order to avoid going to Southeast Asia, Dunn and two other members of the Deep Six in 1966 enlisted in the Nationa Guard. Almost immediately, Dunn's cohorts got out on medical discharges, but Dunn stuck it out until his two years were up.
"Somehow, being in the guard helped me," he says. "I don't know if it was the discipline or what, but when I got out, I took songwriting really applying myself, and my writing got much better." Upon his discharge from active duty. Dunn teamed with McCashen, and within seven months, the songwriting duo landed the Screen Gems job, with Dunn writing the lyrics and his partner the music. The first of the collaborative efforts to be recorded "I wija Purple," which was released by a Canadian group called the Collectors and was a sizable hit in seven more songs with various artists, the duo appeared finally to have rung the big bell when Feliciano decided to record

"Hitchcock Railway." Appearances would prove deceiving.
"Feliciano released 'Hitchcock
Railway' in October of 1968," says Dunn. "It was supposed to be the A side of the single coming out right after his versions of "California" Dreaming' and 'Light My Fire' had been big hits. Everything started out fine, but then when the song hit number fifty-six on the charts, some deejay somewhere in the country decided to turn it over and play 'Hi Heei Saeakers.' And that was that! Other stations began playing 'Hi Heel Sneakers' as the A side, and it goes to number thirteen or something with my song on the

While the mechanical royalties accrued from the actual sale of the records would be the same for each side of the single, the considerable performance royalties earned for epeated airplay, as well as the professional prestige associated with having a hit song on the radio, would elude the songwriting team. (The revelties, as a result of one of those cruel accounting caprices peculiar to the music industry, would take ten years to reach Dunn.) Instead of being the toest of the songwriting frate: nity and enjoying a moment in the limelight Dunn received a raise from Screen Gems - from fifty dollars per week to one hundred. It was the first of several freakish twists of tate that would prevent Dunn from having the major bit that financially would set him up for life. In 1969 Dunn and McCasher

made their partnership official by recording an album of their own material. Mobius, for Contol Records. Atthough the record didn't sell well, it now commands as uch as fifty dollars a copy on the collectors' market because it was the first album on which Kenny Loggins ever appeared. Dunn produces a well-worn copy of Mobius and points to the tiny photo

# Songwriter

of a skinny, clean-shaven kid wearing braces on his teeth. "I hung out with Kenny a lot in those days," says Dunn. "He used to come to the Ice House in Glendale every night to hear my band play. He was just this sweet kid, y'know eightee: or nineteen, and between sets he'd follow us back to our dressing room and sit on the floor and try to please us with his songs. He'd play things like 'Danny's Song' and 'House at Pooh Corner' and ask what we thought. We'd just look at each other 'cause we kni w that Kenny had something special that couldn't be contained

Loggins eventually played guitar in the band that backed Dunn and McCasher on the road, and he was on-stage in San Diego when the act opened shows for John Mavall and for Blood, Sweat, and Tears in 1969. "Oddly enough." remembers Dunn, "the live act looked more like Dunn and Loggins, 'cause Tony would stand way back and sort of blend in, while Kenny was up front and real animated. Now, of course, Kenny's one of these wild success stories, and I'm thrilled for him. although I wasn't always thrilled for him. It took some growing up to get to the point where now I'm happy for others when they do well

Dunn had been at Screen Gems for five years when in 1972 he and McCashen released their own recording of a song of theirs called "All Right in the City." The song hit the Billboard magazine charts at number ninety-one "with a bullet," which signifies that 2 song is a sure bet to shoot much higher on the

charts in the coming weeks. "Almost immediately, [Screen Gems president] Lester Sill calls us into his office and offers us \$200-a week to sign a contract extension. says Dunn. "Oh man, we felt like we were on top of the world, like we were now calling the shots, so we said no. The next week the song was just plain ninety-one. The week after that, it was off the charts completely. Three months later. Screen Gems let us go."

ut adrift in the perilous waters of the music business. Dunn began free lancing. Between 1972 and 1975, he placed a song on Dobie Gray's Drift Away album and another on the Righteous Brothers album that featured the hit "Rock and Roll Heaven." But otherwise he paid the rent by singing "demos" for A&M Records — earning twenty-five dollars per lead vocal, thirty-five if he overdubbed additional vocal parts — and by singing background vocals for such artists as Seals and Crofts, Paul Williams, and Steely Dan. It was during this period that Dunn's intemperance began having an adverse affect on his work. "In 1973 I got hired to sing with Swely Dan," recalls Dunn. "At the

time, they had a hit album ICan't Buy a Thrill] and were going on the road. The background vocalists were me and this kid named Michael McDonald — another one who's done pretty well for himself since then. Anyway, I was suppose to sing the high part on 'I'm a fool to do your dirty work, oh yeah,' and it was sounding pretty good. But at the time I was doing a lot of drugs and smoking cigarettes like a fiend, and by the end of the week, I was so hearse I couldn't hit the high

"I'd do really crazy breakfast."

notes. So they had to bring in another singer. I was so stupid— here was an opportunity to be with some of the top players in the country in front of lots of people, and I blew it. Total lack of responsibility. I was sworn to fun and didn't appreciate that my craft requires certain sacrifices and dedication. And I paid the price for

In 1975 Dunn met Michel Pubini, who was the musical director of Sonny and Cher's television show. Rubini was a smart businessman

who'd made the right investments and had plenty of money. After he and Dunn had spent some time together, they decided to produce an album "on spec," with Dunn as the artist. But when it became obvious during the recording sessions that Rubini was playing a lot of the instruments and was as much a part of the creative process as Dunn, the two became an act. After having spent \$35,000 on the Dunn and Rubini album, the duo spent another \$10,000 on a promotional video, "We rented the Fox-Venice Theater," laughs Dunn, "and we got forty friends to look like 4000 by putting them all in aisle seats and

running the camera up the aisle

As holow a ruse as that was, it

convinced the people at Motown Records that Dunn and Rubini were serious, and the company signed them to a recording contract and gave them a hefty advance. Dunn weat from having so money in the bank to having \$40,000 overnight. but before he could enjoy his windfall, he was involved in a major automobile accident that put him out of commission for three months. When he recovered, he and Rubini completed two album projects for Motown, one as a duo, one as two-thirds of a trio that called itself Friendly Enemies as a that had developed between the partners. The first record died, and Motown yanked the "much better" second album off the shelves before it could make a rippie. Dunn and Rubini parted company, but in 1976

Dunn signed on as a staff writer at Motown, and once again things looked bright, even though the money Dunn was making was not

really his "My contracts were crosscollateralized, which meant that if my record took off, those profits would pay oif my songwriting advances, and if the songwriting took off, those profits would pay back the studio costs I'd accumulated as a recording artist. I'd get no money beyond advances until everything was paid off." Dunn admits that while such an arrangement is commonplace in the record business, it can sometimes get out of control. "I once got a bill from Capitol Records for more than \$220,000 for costs involved in an album I'd done for them. It wasn't the kind of bill I had to pay, exactly, but more like a statement of indebtedness." Incredibly, Dunn's debt to Motown amounted to much, much more.

"In a two-year period, Motown spent more than a half-million dollars on Michel and me, most of which went to recording sessions and promotion," figures Dunn.
"Out of that \$500,000, I probably took home only \$85,000 to

At the time, Motown was going through a period of reckless experimentation. A label that had uilt its success and reputation on black artists was suddenly venturing black artists was suddenly venturing into the "white: market, with some bizarre results. "Nobody seemed to know how to go about building a respectable white roster," remembers Dunn. "For example, they signed Pat Boone to this new label. And they signed factor! Albert Finner to do a musical Albert Finney to do a musica

"For a year, I

just sat then, and everyone I knew was on the couch at my mom's house and self 'eception.

'At four o'clock on the day of my watched

recording. It was a weird time for

But it also was a fun time for Dunn. In 1977 he and a songwriter named Chuck Smith collaborated on a song that Ross's Baby, It's Me album, on which Dunn also sang background vocals. Money was flowing freely

between Motown and the songwriter, and his financial mobility occasionally held sway over common sense. "I'd do really crazy things, like fly to Hawaii for breakfast," says Dunn, shaking his head. But if he had money for travel, he also had money for a more insidious presence in his life. "I got very irresponsible about alcohol and coke, 'cause I could afford them," he recounts. "It got so that I couldn't do one without the other. Cocaine was everywhere

doing a lot of it."

V/hile still at Motown, Dunn moved into a posh mansion in the exclusive Point Dune community. "This was one of those homes where every bathroom looked like a greenhouse — y'know, you showered in the middle of a jungle. lacuzzis hot tubs the whole thing.' By all appearances, Dunn was living the good life, but a tragicomic incident one day in 1978 revealed to Dunn the extent of his

thirty-third birthday. I was sitting completely alone in this wonderful house 'cause I hadn't told anyone about my birthday," he relates. "So I phoned all my friends in Point Dune and Malibu - most of whom I hadn't known for more than a few months - and invited them over for dinner. Then I went to the market and bought a couple of hundred bucks' worth of stuff and began preparing this huge spread. But in between each step of the recipes for this diuner, I'd take a big swig from three or four bottles of vodka I'd bought. By the time everyone go there. I was just able to get them

when everybody started eating, I disappeared into the bathroo closed the door, laid down in the tub, and drew the shower curtains

"After a while neonle started wondering where I was, y'know, and soon there was a knock on the bathroom door. I was just able to crawl out of the bathtub and ended up sitting on the floor. Meanwhile, someone had gone around to the greenhouse part of the bathroom, looked in, saw me on the floor, and said. 'Oh God, he's hurt!' So they broke the door down. I was embarrassed to be so drunk. especially in front of these new people who didn't know that I had a drinking problem. So I started crying - sobbing - and I told them that my brother had died. which of course wasn't true. It was as close as I'd ever come to having a nervous breakdown. Everyone felt very sorry for me, but I told them ! just wanted to be left alone - I just didn't want them to know how wacked-out I was - so they all

The next day. Dunn phoned ail of his dinner guests and explained that he was all right and that his brother hadn't really died. But he wouldn't be allowed to forget the incident. "A couple of weeks later. I was at another Malibu party, and some of these same people were there. At one point, someone asked a girl to sing a song she'd written. It was called "The Night Don's Brother Didn't Die." He laughs. "Now this all seems very funny to me," admits Dunn, "but then it was a completely different story. I was humiliated, pathetic. I just couldn't handle the money and the lifestyle



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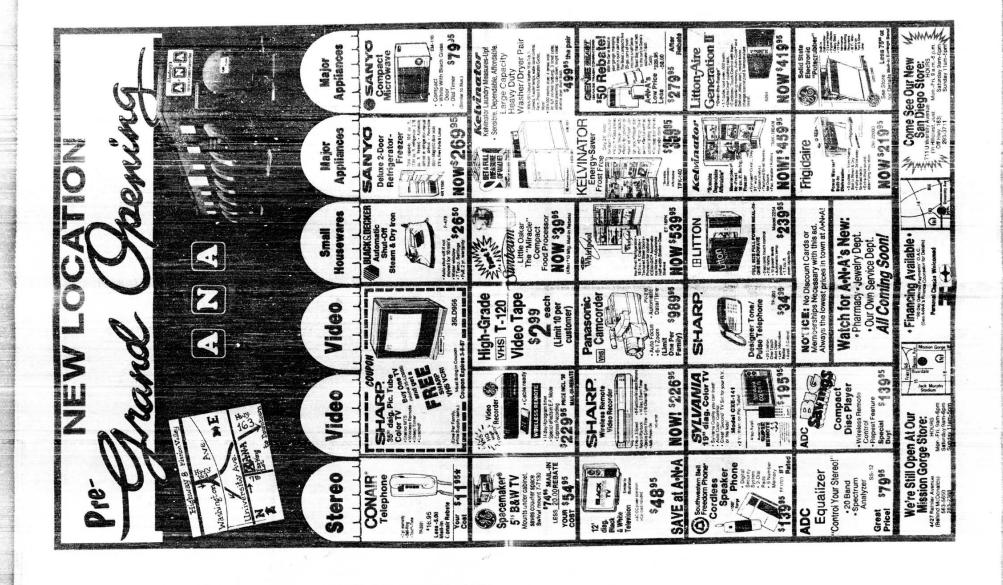
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# Songwriter

very well, possibly because I didn't think I deserved the success. Now I know I deserved it, but I didn't

Dunn left Motown later in 1978 and spent the next two years singing background vocals for Paul Williams, during which stretch his drug problem worsened By 1982 vas close to a nervous collapse. and in August of that year, he left L.A. in what he calls "a screaming panie" and came home to San Diego. "I remember going to my twentieth class reunion at Hoover High and trying to look and

shape," remembers Dunn. "For the better part of a year, I just sat on the couch at my mom's house and watched TV. I was still drinking, but I didn't have any money for booze, so I stole it. And all the while I was hating my mom for being so good to me, for feeding me and giving me a place to stay and tolerating my behavior — that's how screwed up I was. And then, unbelievably, my own brother stole everything owned. At the time, that wasn't much, but still ....

Dunn eventually moved out of his mother's house and spent 1983 burning around, becoming in his own words, "as close to a street person as someone like me can get I mean, I was clean, and I always managed to put a roof over my head even if it meant sleeping on the

floor of a friend's apartment. But I didn't know what to do with myself because I couldn't do anything. I'd been a songwriter all my life, it seemed, and I didn't know how to my attitude enough to mow a lawn to get money for a meal. So I had no money. Before leaving L.A., I'd sold my Porsche to pay bills, so I had no car. I was at the lowest point walked into the Writers' Bookstore When Betty said. 'Why don't you rds I'd heard in a long time. I'd be living in the back of a store, but it was a bookstore. It wasn't mom's

the songwriting workshops that Jurus had suggested. But for the first time, perhaps because of his distance from the business, he found himself re-evaluating the craft's place in his life, and he might have been at the root of his music," he says. "For some reason, I guess I'd always subconsciously felt that it was almost wrong to workshops."

first was not a good instructor. "I

make money any other way. I couldn't even get out from under I'd ever been in my life when ! stay here! they were the sweetest and it wasn't the street - it was something creative. And that was the turning point for me." 55 cff with saupon

nce he'd settled into the back room of the bookstore, Dunn turned his thoughts to realized that certain misgivings psychological problems in L.A. "I had to justify making money from make a profit from something that's so much fun. Once I convinced myself that it was okay, I started the

By his own admission, Dunn at



act as good as I could, when

actually I was in very, very bad

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DR. TED MECKLENBORG

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would sort o. 'tap dance' for three hours," he says, "because I didn't know what I was doing." The workshops were held one night a week, and Dunn charged five dollars per workshop. "I had only four people in the beginning, but I was glad to have that twenty bucks," he recalls. Dunn's teaching methods improved, and when he met his wife at the bookstore in 1984, she helped him to restructure the workshops into their current six-week format, with each session devoted to a specific aspect of songwriting. But for the past several months, Dunn has been

workshops in order to concentrate on performing. 'About a year ego. I met Gene Warren, who's a real (alented singer and guitarist," explains Dunn, "and

weaning himself away from the

we've been playing the local circuit of smaller lounge/bars like Rosic O'Grady's, McT's in Coronado, and Smuggler's Inn in Mission Valley It's not a lot of money, but it's good in that you're forced to keep your chops up. I'm kinda new to the bar scene, but I think I'll be okay as long as I don't start thinking of this as just a job - v'know, 'I'm cooking a Whopper.' 10 prevent that, Gene and I psych each other up and do everything we can to keep things interesting.

out and performing again," he continues, "is that I've discovered some things about my attitude toward music that for me are revelations. For one thing, I really feel that I've become a part of the San Diego music sceae. I have good friends was are local

musicians, and thanks to them, I've gotten back what it feels like to play constantly, to write good songs, and to share that special camaraderic that musicians have. I've also rediscovered the value of a song aside from its monetary worth. I mean, a song as dumb as 'Gloria' has value — when I sing 'G-L-O-R-I-A,' it makes me feel wonderful. And I now realize that writing songs that make people feel that way is as valuable as ary job

that anybody does. It took me

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twenty-four years to learn that." "But what's great about getting Although he enjoys performing around town with Warren. Dunn holds out hope that the duo wil! someday be able to record an album, "What I still want to do is record some hits," he states flatly. "I've got an album's worth of the best songs I've ever written, and

while I might have lost some of my vocal range, I'm better at stylizing what I do than I ever was before. I really believe that my talents have increased since my days of success, and as soon as I feel that I've completely overcome my trepidations about L.A., I'm going to give it another shot.

But the important thing is that I no longer feel desperate," he says. reaching down to pick up his son 'There was a time when I guess I needed storms in my life, but no more. I have a family that I love, and life is pretty good. We live in a small place, and financially things are a little close to the vest, but, you know, we have a VCR" — he laughs — "we go to the movies. It's a life. From the standpoint of confidence and just being happy, I can finally say I'm a success."

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# Perfection without End



venue, and a minimum of overt theatrics tricks — an intelligent, imaginative

energetic, and (with one exception) respect ful realization of Shakespeare's text. Th

JONATHAN SAVILLE

Edward Payson Call has directed a splendid Romeo and Juliet at South Coast Repertory in Costa Mesa. It is a so than in the charming, passionate, authentically youthful performances of Tom Harrison and Monique Fowler as the sur-crossed towers. Both are familiar to San Diego audiences from their Old Globe apices: Harrison as an engaging Richard II, and Fewler as a rather drab and lifeless Hero in the recent Much Ado, as well as — sometimes more successfully — in other (mainly Shakespearean) roles. Harrison's Romeo is in many ways an expansion of his Aumerle, with adolescent in-

nocence and impetuous folly the keys to both characters' essential being. He begins as a Romeo delightedly and histrionically as a nomeo derigneedy and restributedly in love with being in love, with at the same time (and what freshness this gives the characterization!) just a touch of selfmocking self-gwareness, as though Romeo knows how inflated his amorous rhetoric and attitudes are even as he is pleasurably wallowing in them. Many Romeos are much more totally abount to begin with. without this pungent sevor of humorou self-consciousness, and many are much more absolutely transformed when the true passion for Junet makes the artificial pas-sion for Rosaline vanish. But Harrison's Romeo, while deeply and blazingly struck with the free of love for the girl he has met at the Capulets' ball, retains a good measure of his adolescent playfulners. rather than becoming the ardent embodi ment of ripely mature love so many actors indulgently portray him as. There is thus uity in the characterization than more continuity in the characterization main is usually the case, less rhetorical acting, and more truth to the actual nature of adolescent character and adolescent love. When Romeo starts to leave the stage in the balcony scene (only to be called back by his new finnee), Harrison shows him radihas now inneced, rearrison shows inim not ant with overwhelming happiness at what has happened to him, a man fully in love for the first time; but there is also an answed triumph in the way he expresses his joy, the preening satisfaction of a boy who can sesseely believe he has had such erotic luck as to discover this peerlessly forthright girl, as passionately desirous of him as he

development, Harrison brings out with intensity and seeming spontaneity more pro-found elements of the character: the initial self-control in his confrontation Tybalt, the grief for his dead friend Mercutio, the poignant tenderness of the young husband forced to leave his wife after their single night together — yet much of the time, overtly or in the Jackground, the youthfulness and playfulness remain, modulated, mellowed, but as indelibly part of this mid-adolescent's being as hi of this ind-additional state of the physical exuberance (which Harrison conveys with superbly age-appropriate zest).

Only in the final scenes of the play (of which more later) do the truth end

Monique Fowler is an actress of con siderable talent who seems to need firm and intelligent direction to give that talent shape and color. I have seen her in roles where her acting is nothing but a congeries of irritating, self-imitative, lifeless man-nerisms; yet on other occasions I have been enchanted by her energy, wit, charm, and enclanted of the things, with the spiritedness — as, for example, in her wind and loval le Rosalind in South Coast Rep's As You Like It inst season. In her present role she is at her best, the inspiration apparently coming not only from the direc-tor but also from the model (whether known directly or indirectly of Amands Plummer's astomshing Juliet some sum-mers ago at the i.a Iolia Playhous. Plummer's performance, so eccentric and even grotesque in many respects, was never-theless unforgettably strong and alize, in its lightning-quick shifts from a childish, sopranino, Betty Boop early adolescent to a strong-willed, assertive, sarcastic, and almost sardonic late adolescent, rendered almost sardonic late adolescent, rendered in a deep, rough, quintessentially Amanda Plummer voice care would have ordinarily considered more suitable to Lady Macboth. considered more suitable to Lady Macboth. How remarkable that performance was is something one is constantly reminded of in Fowler's current echoing of it. where the

is of her. In later stages of Romeo's freshness of this wonderful performance somewhat break down.

seem to bring the Plummer performance back on stage, though in a less bizarre and striking fashion. Just as the distance be-tween Fowler's high and low word registers is shorter than that to be heard in Plum-mer's idiocyncratic instrument, so the shocking contrasts between emotional and characterological extremes that made the Plummer Juliet so memorable are here noticeably smoothed down. Plummer's noticeably smoothed down, Plummer's discoveries about Shakespeare's heroine be-ing integrated into what one would call a more normal characterization, though still an unusually variegated one. Whether (or to what extent) Fowler's Juliet is an imitation of Plummer's is, in any case, of no importance to the audience in Costa Mess, which has the good fortune of witnessing an uncommonly lively, touching, cornical, and human Juliet, whatever the performance's ultimate sources may be. Once again, the emphasis is on youthfulness, on the rapid shifts of the adolescent emotional life, and on the mixture of childishness and maturity.

Romeo and Juliet is a very familiar play, and one does not ordinarily expect to be

taught enything new about it by the latest production, especially one that so resolutely eschews the various forms of modernism and post-modernism. Un-expectedly, Edward Payson Call's direction renews the play in countless ways, giving it a quality that is anything but routine. There is, first of all, the underlining of the hero's and heroine' youthfulness, the fun, oolishness, ignorance, and rashness that olor their passion and so show them as truly participating in the shaping of their destinies — much more so than is sug-gested in productions of the plar, in which the lowers are presented aimost exclusively as victims of destructive external cirances. Then there is the extension of the play's comic atmosphere well into the darker second half, where other directors are more insistent on turning everything to tragedy. For example, Angela Paton's delectable characterization of Juliet's nurse manifests from beginning to end the touches of emotional shallowness and of

her special comic quality; the comedy, which rises out of a distinctly mixed moral reality, remains (along with the shallowness) even when the nume is weep-

ing for the supposedly dead Juliet.

Here, as elsewhere, it is nuances of characterization that produce the effect of renewal and revitalization, rather than any device of staging that might call attention to itself. The production does display one unmistakably theatricalist or anti-illusionistic device, when at the opening of the balcony scene space is dislocated and made subjective: from the audience's point of view, Juliet is behind and above Romeo, but from Romeo's own, love-entranced point of view his sunlike beloved's dawn akes place in the auditorium, into which he gazes so that we can gaze back into his face and into his soul. After the first insiace aid into his soul. After the first in-stant of surprise (for one does not expect such a device in so traditional a staging), this invention works beautifully, giving Romeo's existaic lines, which have been dulled by centuries of repetition, a new theatrical and psychological environment in which to regain their pristine

For the most part, however, the director's inventions are of a more conventional (though no less valuable) sort. He assiduously gives life to certain background actualities that less attentive productions take for granted. The doraestic environment of die Capalet family is insisted upon with Capulet's rage at his disobedient daughter (persuasively conveyed by John-David Ketter) and the chilling refinement of Julie's emotionally distant mother (in Irene Rossen's stylinh performance) made all the more realistic by having the scene take place at the breakfast table. Capulet's partiarchal tyramy being neatly reflected in the way he poels an orange. The able French Stevent's characterization of the stable place in the stylinh of the property of the similar place in the stylinh of the property (and is in fact contradicted by it in an omitted scene), does succeed in masking the auof Juliet's emotionally distant mother (in scene), does succeed in making the audience aware that Capulet's frenzy to marry Juliet to this man is the result of class in feriority and ambition, the rich bourgeois

desperately seeking a connection among the abelity. Gragoroghetine Mercento, adding as exemplifying social violence versus from the brilliance, vitality, and entotional—youthul love, or rude will versus grace, subtlegaci the actor's performance, quables—More ineptly, the last moments of the play are given over to lengthy recitations, mainly by Friar Laurence, or material the audience has already witnessed, and even Robert Machray, whose strong, earthy per-formance as the friar is one of the glories of SCR's production, cannot make his character's final uninspired speech seem other than superfluous and boring. than the Suffocatingly wit-lader Reasissance environment most theatrical renderings of the text give us. (One of the sessits of Call's approach, paradoxically, is that the withy biplay of these rhetorically dept Rensissance adolescents comes across as the natural linguistic expression of real people, and actually fumply Among Call's numerous directorial additions is an amusing fund derly acted most due to revenit a description of the people of the properties of the properties

Could this speech not be trimmed — or cut entirely? We could far more easily do without it than without the scene in which Romeo arrives at Juliet's tomb, instructs his romeo arrivs at ruste s torno, marries ma torch-bearing servant to leave him alone, encounters and slays Paris, and pronounces an elegy over his rival's body—a scene that enriches Romeo's character, intensifier the atmosphere effectively reiterates several of the play's persistent plot element (such as the unintended fatal duel), provides a necessary rhythmic prefude to the suicides in the tomb, and incidentally establishes Paris as a sympathetic rather than a repellent character. Yet the SCR pro duction usaccountably cuts the entire acene, much to the detriment of the ento-tional and dramatic power Shakespeare has evoked in his script at this point. The actors, too, are affected by a breakdown of concentration and control. Tom Harrison's gagging as Romeo takes the poision and Monique Fowler's cry as Juliet plunges the dagger into her bosom belong to the fakeries of inclindrama, sered according to rose and without conviction - a very un satisfactory way for these two otherwise cherishable players to end their roles. And as a final evidence of the general disintegration, the accompanying music comes up too soon and drowns out the prince's undeniably significant final words (which, one supposes, would be as eloquent as overything else in Richard Gould's noble performance): "Juliet and her Romeo."

But these weaknesses at the end of the SCR Romeo and Juliet cannot seriously impair the power and beauty of all the rest. Here is a truly exceptional staging, not to

space that one is actually engaged and even thrilled by them — something one cannot say of most swortplay in Shakespean productions.

This is altogether a superb Romen and
Juliet — until the very end. Then, as
though everyone's energies were exhausted
(the director's as well as the actors'), things (the director's as well as the actors), trumps break down all over the place. Some of the fault is, admittedly, Shakespeare's, for the playwright to seems to have suffreed a loss of creative energy as he conducted his youthful masterpiece to its conducted his youthful masterpiece to its conclusion. The unhappy denoutement is brought about in a dramaturigically alignhed fashion as the result of a series of unlucky accidents (the result of a series of unlucky accidents (the epidemic prevents the friar's letter from getting through to Romeo, Romeo arrives at Juliet's tomb just a few moments too early to watch her revival from the friar's potion), whereas the chanciness of fate or the fatefulness of chance is a theme not organically related to the rest of the action,

subtless of the actor's performance, enables the director to characterize Romeo's social

high-spirited society of good-natured.

energetic adolescents in all periods rather than the suffocatingly wit-laden

everything about their puppylike pugnaciousness and their mutual affection, and that provides an effective forethadow-

and the provides all easierve foreing of the more serious Mercutio-Tybalt and Romeo-Tybalt battles to come. And those later fights, with their fatal outcome, are staged (by fight director Christopher

Villa) so cleverly, so dramatically, and with such a powerful exploitation of the stage

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# **Most More**



HEFF SMITH

Sir Thomas More (1478 brilliantly successful lawyer, a savvy poli-tician who became Lord Chancellor of England in 1529, a literary figure of world

entire ern - in a single being. And one might conclude that Thomas More, the person, was probably a pedantic stuffed shirt, given that he was ever attempting to solve the most perplexing problems of a very perplexing age. Not true. He was warm and generous, very witty, and something of a free thinker. In his Utopia. for example. More advocated that prospective husbands and wives should see each other naked before they were married, an observation that didn't go over too well in 1516, when the book was published. More was also virtuous. Doctor Samuel Johnson, to whom the following statement could also apply, said that More "was the person of the greatest virtue these islands ever

produced."
Although he broke new ground in the law, philosophy, and theology, More is best law, philosophy, and theology. More is best remembered for something he didn't do. King Henry VIII, one of history's most rampantly spoiled of brats, decided that, even though she bore him a daughter, his wife Catherine of Aragon was infertife. Henry wanted a son, and a divorce, so he could marry Anne Boleyn (who was already, present) with the future Chaen. already pregnant with the future Queen Elizabeth at the time and whom - Anne, that is —he would fater have Scheaded for witcheraft). Since the Roman Catholic Church refused to grant him a divorce. Henry stepped beyond its aegis. He pro-claimed himself head of the Clurch of England and required all of his subjects to swear fidelity to this "Act of Succession" More, a deeply pious man, refused to take any oath that validated Henry's divorce or, ore importantly, that denied the author ity of the pope. For his silence, he was im-prisoned in the Tower of London. A year later, he was indicted for high treason, later, he was indicided for high treason, found gailty on trumped-up changes, and was beheaded (typical of his humor, as More ascended the stars to his death he told a guard, "I pray you, Master Lieutenant, see me safe up, and for my coming down, let me shift for myself"). To inspire fear in those who might disobey him, King Henry had More's head exhibited on Lon-

Henry had More's head exhibited on London Bridge.

A Man for All Seasons, the Robert Bolt drawns that opened last week amid searchlights and pillars of balloons at the Lamb's Players Theatre's tenth anniversary celebration, details the last years of More's life, looked at from after the only, has all life. Looked at from afar, the play has all the symptoms of a tragedy, except for one fact. More doesn't fall. He nevely remains con-stant, adhering to principle, as the world

around him topples greedily toward its next amund him topples greedily noward its next self-særving advantage. And as he paints a complex portrait of the man, Bolt carefully points dut that even More's collision course with sinthood is by no means part of a private game plan. This is not the stuff.' More says of himself, "of which marryra are made.' Intende we see the Rentassance man (in both senses of the properties of Itving as the several points the stuff and will cost him his life. More dies, in effect, because he lacks hubbris.

he lacks hubris. When Paul Scofield played More, on when Paul Sconed prayed More, on stage and later in a filmed version of the drama, he regarded the character as potentially a mine field of troubles. More's intellect could make him seem pompous, and his piety, if turned up just a notch, could easily glide into arrogant pretension. "One of the great traps in playing a man of spiritual depth," Scoffeld has written, "is that one is given only a certain number of lines, and if they are not made to sound absolutely true, they are likely to sound absolutely true, they are likely to sound very self-satisfied and sentimental. The false note is often struck." Michael Harvey, who plays More in the Lamb's production, has deftly avoided most of the pitfalls of the part. On brief occasions, Harvey is almost too warm; the eyes twinkle more than need be. But overall, Harvey has created an im-pressively detailed portrait of the man Erasmus called "the English Socrates." He gives More an enviably secure center and an arresting simplicity. There are few characters in drama (or possibly in history) who know themselves as well as More did.

who know themselves as well as More Ind.
And Harvey shows us the heart of this complex man, in scene after scene, almost offortiessly and with few false notes.
Bolt's play is constructed like a solar
system. More is the sun, ringed by planets
and stray monos — his immediate family,
friends, and a growing number of cocrusching colitical enemies. This positions croeching political enemies. This position-ing is deliberate. The farther away a character stands from More's light, the darker Bolt has drawn him. And More gains plus points when contrasted with the thugs on the periphery of his universe. The Lamb's lively production, very ably

directed by Deborah Gilmour Smyth, has succeeded for the most part in giving a ma-jority of the shadowy characters a sugges tion of balance. Bolt's depictions of Thomas Cromwell, Cardinal Wolsey, and Richard Rich (a low-level oinker, in this sty of historical swine, who became Lord Chancellor of England) make them anything but admirable. But David Cochran Heath, John Ara Martin, and Martin Katz, who play the three figures respectively, make them if not likable, at least under standable. Less effective in this regard are Ron Kubicek, Brett Weir, and Chris Redo. who add little to thinly drawn characters In a cameo appearance as Henry VIII. Robert Sniyth swaggers about and reminds us, vividly, how rapidly the moody king

could change from anricability to menace.
While she has brightened the play's villains, where possible, Gilmour Smyth has also added shadings to those closest to More, Gail West, Leuren Hamilton, and Rick Meads, who play More's w:fe, daughter, and son-in-law (William Roper, who wrote a fine biography of Sir Thomas) all deconstrate effectively both the family's love for the man and also the subsequent hardships his decision made them suffer. As More neared his destina them suffer. As More neared his destiny, they had to endure a marrydom as well. Walter Murrey's portrayal of the Common Man, however, could benefit from this halancing of opposites. The playwright intended the Common Man, like a Greek chorus, to represent the whitm and desires of the promiser, with narribular enoubasit. of the populace, with particular emphasis of the populace, with particular emphasis on grood and self-indicate. If the sines meant to be a comise character (this making him almost as tricky to play, with nearly at many emotional "sensors" as More). Murray has the comedy down pat — off the audience in his hands — but a few more strister outes, here and there, would align him closer with the intentions of the

nim closer win the intentions of the playwright. The look of the Lamb's show is splendid. The look of set, weavings of wooden stats, inventively replicates the play's many locates with minimalis means. Margaret Neuhoff Vida's contumes capture the expension of the many law produces the play in the population. tremes of the age: its opulence

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(Henry VIII's outfit is a mobile gold mine and its poverty. The costumes for Richard Rich, which range from the lowly to the lofty, alone constitute an act of succession.

And David Thayer's lighting designs — one of which bathe. More in a haunting yellow aura - are special. As is this production The well-deserved longevity of the Lamb's Players Theatre and its fine production of A Man for All Seasons are both genuine causes for celebration.

Only four performances remain in the all too brief run of Kedric Robin Wolfe's onetoo brief run of Kedric Robin Wolfe's one-person show, Warren's Story, at the San Diego Repertory Theatre's Lyceum Space, Wolfe, who describes himself as a 'yogi, write', dancer, and L.A. per-former,' presented the show originally in Los Angeles, where it won several sweats. Now usually theater awards in L.A. are as completely the story in the label in the Now usually theater awards in 1...A are as screwball as the city itself, but in this case, they were on the mark. Murren's Story, which chronicles three generations of Wolfe's family, is a very funny and ultimately quite touching piece of theater. It begins with his legendary Unice Warren, a war hero from Canton, Ohio, who one case them of the learners. And It concludes aw nero front cannot, come, who one day tred of his learnet. And it concludes, in the recent past, with a personal experience that clearly is still painful for Wolfe to relate.

Wolfe has couched his stories in the great American trad 'ion of the "yern," the re-

American tradition of the "yarn," the ex-aggerated style of nauration that treasures the way a tale is told a much as the tale meir. Late a cirrision Keillow with bit (and also reminiscent of the "realist harque" style of Bd McClanshan's wonderful novel, The Natural Man), Wolfe explores his Midwestern roots with balletic movements, a slow, talfty-pulling speech hart can alter the meaning of a certence in mid-delivery, and — added by the lighting of R.B. Hoys, and the sounds of Alex Wright — the Isility to pack a moment with management by a mid the sounds of Alex Month of the Committee of the Isility to pack a moment with the committee of the Isility to pack a moment with the committee of the Isility to pack a moment with the Isility to pack a moment of R.B. Hoys of the Isility to pack a moment of the Isility to pack a moment of the Isility to pack a moment of the Isility to the way a tale is told as much as the tale

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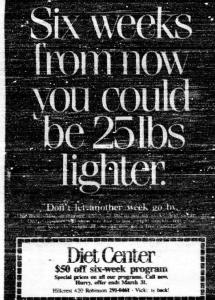
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# Up for a Grammy



OHN D'AGOSTINO

For years sociologists have been saying at show-biz celebratier occupy that ratum of American society which in older

fact hardly recommends us as a people, it makes sense that it is a goal-oriented society, the most visibly and ostentatiously successful people should be role models. Yet there is in the American psyche a safeguard against any potential threat to the egalitarian ideals that proclude even so in-

by Hollywood. It's the unspoken desire to by Hollywood. It's the insponen desire to see our heroes trip up, to watch as those we most admire lewer themselves to a very human peg with a slip of the tongue or a stumb'e on a staircase or by wearing an especially stupid hairdo or ugly clothing. Such award shows as the Oscars, Emmys. Tonys, and Grammys provide us with a rare opportunity to sate both needs — we can opportunity to sate both needs — we can vicariously experience the glamor of celebrity while occasionally glimpsing the warts beneath the sequins.

The Grammy program seems to provide more of the latter satisfaction than do other award shows, perhaps because over the years, it has become something of a showbut munt. For most of its three decades, the event had a decidedly "extablishment" look and sound; lists of nominees read like roll Johnny Mercet, Frank Sinatra, Perry Como, Henry Mancini — and it was dominated by suave, mostly older artists from the classical, easy-listening, and Broadway musicals fields. Rock and roll's emergence as the industry's major breadwinner, however, has shoved most of the older stars into the background, has put a number of scruffy dudes and dudettes into evening clothes for the first time, and has nade strange bedfellows of some patently

I still cringe at the recollection of Leonard Bernstein slathering praise on voodoo-haired Tina Turner at last year's voodoo-harted tina futner at anst year show. Bernstein's a great composer and conductor and has, since the Sixties, occiferously defended rock's and pop's legitimacy. But it was painfully evident in its comments as the Gramminy podium both that he had been out of touch with those that he had been out of topich with under forms for a long time and that he hadn't heard Turner's nominated work until that very night. Bernstein's nonspecific gushing was excruedating to see und hear. Soil, is it that type of moment that makes for great it that type of moment that makes for great elevision, and the promise of just such ex-temporaneous buffsonery was at least partly responsible for drawing me and, I pressure, millions of others to the tube last week for the twenty-ninth annual Grammy

Awards show.

Comedian Billy Crystal was an inspired choice to host the show, not only because he's young enough to relate to the munic being honored but also because he would being honored but also because he would provide the measure of flippancy that would leaven the proceedings. I was glad to see him at the podium for another reason; if I'd had to suffer through another evening or John Denver's goggle-eyed, niere-voiced enteceing. I was prepared to burn my record collection and swear off music. But Crystal in Denver's antispose—he's continely witty, hip, reverent, and capable of spontaneity. In fact, my only concern about him was the his intentional that are the program's saving grace. I needn't have worried. There were enough rich moments during the telecast to justify

Named for the bonehead who at an award show several years ago set the standard by pronouncing songwriter Marvin Hamlisch's name seven different ways before settling on "Ham-shmish." This year the award goes to the comedy team of vocalists James Ingram and Kim Carnes, who were to read the names of winners who had been approunced prior to the

routine: Carnes. "Best Jazz Instrumental — "Wyo-nan Marsalis." Ingram: "That's "Wynton." Uh, Best Contemporary Folk Recording — Al... 'Bonita' [It's Bunetta] and Dan 'In-steen." Carnes: "That's 'Einstein." Uh-oh. Best Polka Recording — Eddie ... 'Blozinsky' [It's Biazonczyk]."

Honorable mention in this very com petitive category must be shared by rhythm and blues vocalist Ben E. King, jazz great Miles Davis and sculster-turned-cosnel singer Al Green. King qualified early in the show by referring to the Yellowjackets as "Yellowinck," Davis carned his laurels as little later in the program when he an-nounced that one of the nominees for Best Jazz Vocal, Male, was "Bobby McPherson," thereby unexpectedly crowding a field that already boasted a Bobby McFerrin. that already boasted a Bobby McFerrin. Green jumped on the bandwagon when he read fellow gospel singer Teri DeSario's name as "Tio DeSorrow," much to the very visible chagrin of the nominated vocalist
All of which raises the legitimate question of which raises the legitimate question of why these presenters can't be briefed beforehand on certain tricky pronunciations or, for that matter, why the presenters themselves don't take the initiative to learn the few names they will read in front of a

Best Dramatic Performance by a Member of the Audience: To Dionne War-wick, who on at least three occasions could be seen wiping tears from her eyes and who always was the first out of her front-row always was the tirst out of ser from low seat for a standing coation whenever the camera was acarby. Most Out-of-Control Performance by a

Nominee. Female: To rhythm and Nominee, Female: To rhythm and blues/jazz vocalist Anita Baker. When it was amsunced that she'd won for Best Rhythm and Blues Vocal Performance. Female, Baker remained sented for a long time, triumphantly gesturing to the point of convulsion. She then took an agonizingly distributed that the process of the property of the fore victors much to the stage where the slow victory march to the stage, where she milked the moment dry with more histromics, before thanking everyone but the late Hubert Humphrey for the award. According to statistics gathered by the

became active during her moment in the

Most Ridiculous Outfit: To presente Olivia Newton-John, whose tacky ensem-ble of faded, rhinestone-encrusted denim jacket and ill-fitting red hoop skirt made her look like a bug lady on her way to her first square dance.

The Ron and Nancy from Planet X

Award: To Burt Bacharach and Carole Bayer Sager. As a songwriter, Bacharach is a bona fide genius, but we've known for years that he can't sing. Now we know he can't talk, either. When Bacharach and his lyricist/wife Sager won Song of the Year honors for "That's What Friends Are For," though soft that is when regular are roy.

Then a choked-up Bacharach launched into a halting, disjointed speech about how much the song, the award, and just about everything else meant to him. As Sager's ficial expression slowly congealed into the Maltine multiple speech. Valism smile we've come to expect from dutiful First Ladies, Bacharsch babbled on about the artists who had performed the song (Warwick, Elton John, Stevie Wonder, and Gladys Knight); about those who and Grays Knight, about those who would benefit from the song (\$750,000 of the record's profits were carmarked for the fight against AIDS); about his one-time association with, eventual estrangemen from, and recent reconciliation with singer Warwick; and finally and perhaps mos embarrassingly, about Sager's effect on his

ongwriting and life.
"When I met Carole, I was a little out

in left field, like a loose horse," he said, tossing metaphors like a salad. "Maybe I wasn't writing music then that was so accessible, but meeting Carole, she has a very good sense of a positive direction to go, and she put the blinkers on the horse. She can't she put the others on the forse. She can't write for me," he continued, somewhat ingraciously, "but I feel I'm writing much better now." It took him a good two minutes to deliver those three sentences, and before one could say, 'Thank you for sharing that, Burt,' it was Sager's turn to tell the world how much everything meant to her. While her speech was shorter and more coherent than hubby's, it nonetheless told us much more about her feelings than we needed to

Best Prime Time Rumo and Grind: To Billy Idol, whose Elvis-lipped, undulant-hipped rendition of "To Be a Lover" indicated how much the artist has grown since his first Elvis-lipped, undulant-hipped TV performance several years ago. Wearing skin-tight, black-leather pants that revealed nothing terribly thrust-worthy Idol eventually fell to his knees, leaned back, and aimed a series of pelvic pokes at the camera. During his precoding trek from the stage-prop boxing ring to the area nearest the audience, he inadvertently demonstrated why he aimost never varies from his stock performing pose. When he's not in the lock-kneed position of one who's had his butt Krazy-glued to a motorcycle seat, Idol exhibits all the rhythmic grace of a

The Sous of Rambo Award: To

presenters the Beastie Boys, whose strutting, cartoonish toughness, loutish antics, screaming, drunken-marionette dancing to a hand-held boom box and general obnoxiousness would make the Three Stooges seem like Mensa officers by compariso When they finally stopped clowning around long enough to announce that Robert Paimer had won in the category of Best Rock Vocal Performance, Male, Palmer stood at his seat and looked warily at the stage, as though hoping they'd leave. He kept looking over his shoulder at the Boys while offering an abbreviated thank-you speech, after which he tried unsuccessfully to return to his seat without first accomnanying the trio of goons off-stage

Most Cosmic Acceptance Speech: To Bobby McPerrin, whose performance of the theme to the film 'Round Midnight won for Best Jazz Vocal, Male, McFerrin made an ill-advised attempt to combine a spiritual message (including a thank you 'o "the Fither of Lights") with an explanation of why the Grammy was merely a "shadow of the real reward for the satisfaction I feel for taking chances and following the vision that was in my beart to make my life a work of art." Say what? The singer's soliloguy disintegrated into a mishmash of bad syntax and overwrought imagery that must have had even so purple prone an emo-tionalist as Stevie Wonder squirming.

The "Really, I'm Just a Tough Chick from the Bronx" Award: To Julia McGin-

ais, the street-wise opera star whose efforts to distance herself from the stuffy propriety of the classical and operatic award winner she named included patronizing asides, a strident tone, and an air of indifference Her demeanor appeared especially graceless when one realized that the selfpossessed dive hadn't been nominated in

any category.

The Blow-Dried Smurf Award: To producer Russ Titelman, co-winner with Steve Winwood of Record of the Year honors for "Higher Love." Elbowing Winwood away from the microphone, Titelman wasted several minutes on a giggly, cutely self-conscious speech whose interminable thank-you list unconscionably omitted the man who had delivered bottled water to the recording studio. Titelman unwittingly struck fear in the audience when late in his spiel he thanked Chaka Khan for the sec-ond time, which momentarily suggested that he might have been starting over from

the beginning.
In many ways, this year's Grammy show was the best and the worst in recent memory, and at its conclusion. I felt a sense of regret that it would be a whole year before we could get another fix of this nonsense. My mood lifted when I realized that the end of the month will bring the Academy Awards program, with its pro-vocative cleavage, silly coffures and out fits, stumbling cue-card readings, practiced nonchalance, marathon acceptance speeches, and meaningless "special awards" given in the name of people of whom no one's ever heard. I can hardly

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Aunt serins assanged intrough the door with a mean swing to be hips. She wore a shoulder-length red wig, an oversize pink sweater to cover her voluminous endowment, black tights, and high-heeled pumps. Why was she in costume? Was she getting ready to fly down to the Mardi Gras in New Orleans? She performed a recognitivable comes step and sange out "I want to go-go-go where the beat-beat beat is het-hot-hot." I thought, "Oh my God, now she's stuttering on top of it!" Then she added, "Please don't call me Bertha unymore it's Bette without pronouncing anymore. It's Bette, without pronouncing the e.' So that was it! She had seen the movie Ourrageous Fortune, and she was doing a Bette Midler imitation. "Didn't you

hear me?" she cried with impatience. "I need motion, movement, a sense of adventure and daring." "Have you thought of an aerobics class?"

I asked.
"Don't be facetious," she snapped. "I want steamy love scenes and immodest

proposals."
"Deborah Kerr," I reminded her. "Don't you remember how you always longed to imitate her refinement, her cultivated accent, her demure and modest glances, her white gloves? Aunt Bertha, Deborah Kerr was the perfect role model for you. Why

"Because Bette Midler is where it's hap-pening, baby. Can you imagine what it would have done to my marriage if I spoke to men the way she does?" Then Aunt Ber the clapped a beret on top of her wig growled, and yanked me out of the house "This is my treat." she insisted. "I'm taking you to a happening place." I cursed the social revolution that had made it possible for women of advanced age to behave like any warks who flashed across the silver n. But I went with her. Time was on

screen. But I went with ner. I time was on my side. I had only to be patient. Yet I wasn't displeased when we arrived at the B Street Café. Located at B and Small white lights strung on the branches of the trees illuminated the street and provided a festive air. The restaurant itself is designed on two levels: the lower houses an extremely handsome bar, as well as an extremely handsome bar, as we'l as tables that fice the street; the upper, where Aunt Bertha chose to be ceated, reveals a massive rotisserie, banquettes done up in a grey floral pattern, whirling fans, an exposed-brick wall, and an etched-glass panel. Suspended between these two levels is a platform on which two musicians perform on a piano and electric guitar. The place was filled with well-dressed professionals, and several of them glanced up at Aunt Bertha as if she were an apparition She regarded their stares as looks of interest and immediately preened herself, adding orange lipstick and blusher to her cheeks To make matters worse, she quickly

downed two glasses of wine, her limit for

coherence.

To compensate for her slightly woozy state, she wolfed the house rolls, which were rather interesting because they had been prepared with bits of ham. The rolls were followed by a sausage and Gorgon-zola pizza, which boasted a gorgeous and tasty crust filled with Italian sausage, fresh basil, and a tad too much melted Gorgon-zola cheese (\$6.99). These delightful, bready products managed to wake up her palate, and she looked forward to the en-trées from the rotisserie.

All of the meats and fowl are cooked on

the rotisserie and taste wonderful. But the coblem is that whether you order chicken or pork or lamb, you don't get a slice of the meat itself, but rather a cube or chunk of it, combined with vegetables, rice, or or it, combined with vegetacies, rice, or pasta. Even the "B Street chicken" (\$7.99) that boasts a half-chicken arrives cut up and placed over pasta and vegetables. This is terribly disappointing because you don't get the discrete taste of the food from the

Our watter urged us to try the Oriental pork and Chinese noodles. The roasted pork was marvelous, but we had to wade through all of those soba noodles that had been tossed in a somewhat sweet haiku sauce and combined with a bed of vegetables (\$6.99). The same was true of the curried lamb stir-fry. It had the barest taste of curry and was predominated by rice and a medley of vegetables in which one found food chunks of delicious roasted lamb (\$6.99).

By this time, Aunt Bertha had begun to tire of the loud music and the food. Reasonably priced (top price for an à la carte entrée is \$8.99), it all tasted the same. "Do you know what I call this type of food?" she asked. "It's haute mishmash. lust read the menu. It says, 'chunks of clams, chunks of pork, pieces of fish.' I thought we would have mouth-watering. succulent slices of lamb or pork or chicken Instead it's a tribute to the cut-em-un-and mix-em school of cookery. And look at those shrimp recipes. Here's one that ofserved on a bed of rice with a spicy peanut dip. It sounds trendy, but there are too many combinations of food that don't go

to tell him how much she would appreciate a straightforward piece of chicken or meat. But although it was only 7:30 p.m. the chef had left for the night. She asked for the manager, but he couldn't be found. But she hadn't lost hope. Aunt Bertha eyed me seductively. "You'll write it down, won't you? Say that there are too many items on the menu, such as fish tacos, burritos, pizza, pasta, salads, sandwiches, stir-fried dishes. No wonder the cook is already out

of here. There are too many preparations, all of which taste similar."

We paid our check and walked down to the lower level. On the other side of the café is the quiet gourner room, the East Room, where fixed-price, multicourse dinners are about thirty-five dollars without wine or tip. "We'll come here when we have the money," I told Aunt Bertha sooth-ingly. "In New York and Los Angeles, they

have lots of places that are cafés on one side and gourmet rooms on the other. This is the first such concept for San Diego

Outside, Aunt Bertha pulled off her beret and her wig. Her ankles wobbled in her spike-heeled pumps, and she limped to the spike-necred pumps, and she imped to the car, admitting with a sigh, "I was the oldest one there. The absolute oldest." She paused, "Did I make a complete fool of myself?" I reached over and patted her plump hand. "Of course not. Everyone is entitled to carnival once in a while

The pext night, a much-chastened Aunt The pext night, a much-chastened Aunt Bertha showed up in a lace-collared dress. "Shelly Long," she announced. "Same movie, more arty type." What Aunt Bertha needs, Aunt Bertha gets, 10 I gave her a little spirituality. We went to Jyoti Bihanga, a vegetanan restaurant on Adams Avenue in Normal Heights. The room is Avenue in Normal Heights. The room is vast, painted white, and the ment states "When we feel hunger, we eat. Similarly, when we have the inner hunger, we have to feed ourselves with Peace, Light and

night before, after the red wig and black hights, Aunt Bertha was more than willing to settle for plastic cloths and the "Peace Special," which on this night was a vegetarian enchilada. With soup or salad. it cost \$5.45. One of our friends had the it cost \$5.45. One of our triends had the b la carte blue-plate special of fresh steamed vegetables (\$2.95). In a bold move, I had a half-order of "Infinite Blue." the best item we sampled, which consisted of brown rice, sautéed zucchini, broccoli, and cabbage, surrounded by fresh vegetables and covered with bleu cheese dressing (\$2.25); and an à la carte order of rice and curry. On this evening, the curry was a hearty cabbage-potato combination served over brown rice (\$2.75). The splitpea soup that arrived with our meal was thick, with the peas coarse, rather than

cooked smooth, and enlivered by carrots Ironically, the cuisines at B Street Care and Jyoti's are not dissimilar, though the latter is strictly vegetariae. In both places. the ingredients are chopped and cooked in combinations, in both they are fresh and

and boiled potatoes.

tasty. But the vegetarian restaurant is less compromised by sauces – at Jyoti's "curry" means medley, rather than spicy. Both restaurants were filled to capacity

but catered to different crowds. Aunt Ber the with her lace coller and her multicolored pancho fit beautifully at Jyoti's, and her relief at not having to play the Divine Miss B was palpable. Sho polished off everyone's leftovers — even the half-portions are vast — praised the freshness of the product, and loved the low prices. Dinner for three cost \$15.95. But only two people wait on the large number of tables. Service is well intentioned but insufficient.

"That was a nice bargain restaurant "That was a nice bargain restaurant, Aunt Bertha smiled, her Birkenstocks clop-clopping over the sidewalk. "The top price for any dinner is \$5.45, and a Peace, Light, tofu is only \$3.45. But don't forget to sa that the place closes by 8:00 p.m." She nudged me with her elbow. "Next time we go out, I'll wear white gloves and start a Deborah Kerr revival."

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# **OUARTER NOTES**

No such fudging was

was ideally suited to

necessary among the other singers. DuBois's extremely light, sweet, mellifluous tenor

Almayiya's music, both in its

Ambiviva's music, both in its lyrical passages and in its floritura. Loup, who of course has a much heavier instrument, used it with an

unhoritative zest that matched

his acting, and his diction in the rapid patter was exemplary. Susanne Mentzer's

charming Rosina was

thoroughly at home in her

florid arias, with an artful vocal wittiness that never

interfered with the brayura

vocalism the role is admired for. Mentzer's voice was perfect for this role, which

reveals its qualities best when the apility is matched with a

distinct mezzo timbre Ke Langan was Don Basilio,

finding no difficulties in the

role and giving considerable ple sure with his rich, strong bass voice, although his performance of Basilio's big

aria, "La calunnia," could have had a great deal more humor in it (a humor not otherwise provided by stage director Weber or conductor

Keltner both of whom seemed

rather sleepy at this point). Berta was well sung by Jane

Shaulis, and there was a

surprisingly impressive

became excessive or that

#### SAN DIEGO **OPERA**

The San Diego Opera has followed its generally disappointing Flying Putchman with a generally pleasing Barber of Seville. Indeed, the only area in which the former production was superior to the latter was the onducting, for conductor Matthias Kuntzsch gave Dutchman a firm symphonic four 'ation however weak the singing might be, while Karer Keltner's accompaniment to The Barber, while decorous and precise, was lacking in the enulliance, brilliance, energetic impetus that constitute the spirit of Rossini's greatest work (the lackluster approach was immediately evident in the overture). There were a fev weaknesses here and there is the singing and staging, but all in all, one had little to complain about.

Alfred Siercke's inventive

set, from the San Francisco Opera, shows three stories of the Bartolo house, the numerous rooms, which can be independently revealed or oe independently revealed or hidden, providing a wide variety of "realistic" sets for the comic action. Stage director Wolfgang Weber made the most of this set,

amusing business of a farcical sort. Farce, with its gross exaggerations and its appeal to the audience's more vulgar humorous instincts, is not the only way to do The Barbs; of Seville — I myself much prefe the opera to be staged as a comedy of character, with less shtick and more humanity — but it is often done this way, and Weber's adeptness in the farcical style cannot be disputed. Sometimes he lost control — the antics of the rowdy soldiers who invade the Bartolo household at the end of act one, along with the flashing lights, represented a failure of taste and judgment on the director's part. He tended, in general, to overdo crowd scenes, with the excessive clowning annoyingly distracting attention from the singing by the principals. But there were also some quite wonderful bits of visus humor, such as the flawless mime (brilliantly executed by François Loup) in which Bartolo struggled with his umbrella in the storm interlude. The singers responded well to Weber's direction, often exhibiting first-rate acting skills, with some particularly notable some particularly notable comedy by (in addition to Loup's Bartolo) Mark DuBois, in the various absurd disguises

filling it with appropriate

of Count Almaviva, and the

pert Susanne Mentzer as Rosina. I have not included Hermann Prey (Figaro) in this category, for I found his acting considerably less engaging than the German baritone himself evidently intended i to be. Liveliness, bounce, swagger, and an air of enjoying himself were the traits Prey brought to his Figaro, all of them quite appropriate — but each of these traits struck me as having a quality of calculation and excessive rehearsal to the point of inner lifelessness While the other singers seemed to be creating characters, Prey seemed to be going through a routine. He also had an irritating tendency to conduct himself with his gestures, all his movements seing executed in time to the music - which is not the way operatic acting ought to be done. Vocally, Prey demonstrated that his voice is still pleasant in timbre and well produced up to its highest notes, but his agility was really not what it should have been, and he deployed his genial bonhomie to disguise the fakery he indulged in who negotiating the fast patter passages so characteristic of his role (and of Rossini's

performance by young Rodney Gilfry in the tiny role of Fiorello, the count's musicmaking servant in the first scene: Gilfry's resonant bass-baritone, with its smooth line and its incisive and expressive performances as Don Giovanni, Figaro (both Rossini's and Mozart's), and

The San Diego Opera has had its ups and downs, in quality of production, but what one realizes, season after well run ship, artistically, andience, it offers value for contributions roll in, changes in artistic direction are carried scandal, and the unions do not

phrasing, was unmistakably a voice of importance, one that already suggested future other roles one would associate with such singers as Pinza or Siepi.

season, is that this is a very rinancially, it knows its the price of a ticket, the choice of artists is sensible. the performances are worthy, the seats are filled, the out with a minimum of make excessive trouble (at least publicly). Why is it, one wonders, that the Opera has moved forward with such confident success, while the San Diego Symphony has encountered catastrophe after catastrophe, to the point of

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CITY LIGHTS

# OTTER PEOPLE

continued from page 4)
joining the otters in competition

shouldered much of the blame for the lack of growth in the sea ion Since the otter population. Since the otters were declared a threatened species in 1977, their population has remained about the same size. Now that gill netters have been restricted to deeper waters, both the federal government (which by law mus work to increase the size of the work to increase the size of the threatened population) and animal conservation groups are most concerned about an oil tanker spill in the otters' range. "This translocation project is the keystone in the otters's recovery plan," explains Caro often, executive director of Friends of the Sea Otter, based in Carmel. "To get a colony established outside the major population is an insurance against an oil spill wining out

the whole population."
One of the fishermen's arguments is that San Nicolas Island is actually more of an oil spill ri.k, because tanker traffic is heavier in the south. Also, they contend that the sea otters were the primary reason the central California coast has remained off limits to oil drilling. The translocation program, say the fishermen, will make it much easier for the federal government to lease central coast oil tracts. Fulton acknowledges that

shellfishing will be affected by the otters, but she views the

saving of the sea otter as a more unnamed Comments iobsterman Randy Miller, "I don't know how they can have this misconception that if they put something out there with issue," she says. "Abalone and sea urchins just aren't an important part of our diets. It's man's activities that put this flinoers and a tail, it'll stathere. To catch them, economically it will be a joke They have one airplane, no: crough boats to patrol the coast now, no money, they're broke They can't hire any people. and man has a responsibility to How they gonna catch sea otters?

important tradeoff. "I would hate to think there's no room left in Southern California for

the sea otter. That's a public

animal at risk in the first place

and than has a responsibility to try and restore the population. Plus, Fulton argues, the otters will be kept at San-Nicholas

Island by containment teems.

considered off limits to otters, and the containment teams will be charged with keeping the

zone clear of the animals. And

if the federal- and state-funded teams can't do the job, all the animals will be picked up and

brought back to their central

California range.

Many observers feel the containment question is the

primary issue now. Mia Tegner of Scripps believes it will be extremely difficult, if not

extremely difficult, if not impossible, to keep some of the animals from wandering to the other islands and thence down

to San Diego. A local high-ranking official of the state department of fish and game says he has no question that the

ers will try to move to the

other slands, once they eat their way through the big shellfish at San Nicolas. "This

is completely insane to destroy an island, just to put the sea otters out there," declares the

official, who asked to remai

encompassing all of the Southern California waters.

except an area around San

Nicolas Island, will be

otters?"
Skip Ladd, project leader with the federal office of sea otter coordination in Sacramento, says, "We think it's possible to contain them, given a consistent, definite effort to do it. We don't think there will be a mass emigration into the no-otter zone. San Nicolas is a very high-quality habitat."
Still, even with the good intentions of the no-otter zone, the fishermen see an ominous

red sky on the morning norizon. "Atl those millionaires ving on the cliffs in Carmel we looking out their window at their otters, and I can't blame them. The otters are cute," says Randy Miller, "The environmental groups get what they want because they have all that money behind them. I'm inst glad there's no dinosaure just glad there's no dinosaur left alive — we'd have to mo some into Southern Californ because they lived here 100 million years ago."

## SCRAMBUN' GUY

(continued from page 4)
dial it, and the pleasant voice on the other end tells you that you mail your descrambler box and a check for twenty dollars to a North Carolina address, th box will be "renaired" and

returned, no questions asked. Satellite industry experts say that General Instruments, which owns VideoCipher, can't really tell which of its approxima 2000 local customers have illegally altered the descramblers. A variety of descrambiers. A variety of techniques do allow the Sorrento Valley company's technicians to discern which customers might have short circuited their VideoCiphers but one industry source says paying customers who haven't touched the inner workings of the VideoCipher box have received similar "amnesty messages. "It's just a stare tactic," says one electronics whiz. "The only way they can tell for sure is if you tell them or if they take some really invasive action, like coming into your living room and inspecting

Still, General Instrument's current campaign to thwart satellite pirates has made both viewers and black marketeers very nervous. The company won't say exactly what its oftensive consists of, but several local retailers swear that 'awenforcement officials and employees or agents of General Instruments, posing as VideoCipher owners, have tried to trap them into offering help in illegally converting the descramblers. At least one retailer says he's been visited by FBI agents, and another believes that General Instruments is tape-recording calls received on its amnesty ine in an effort to trap

Cheri Hart, a General Instruments spokeswoman confirmed Tuesday that the company has enlisted the help of FBI agents in cracking down on pirates and that it has paid private investigators to pose as sterested black-market buyers But Hart promises that the amnesty line is not bugged. She won't disclose now the company can electronically identify suspect descrambler boxes, and she acknowledges that a 'minute" number of VideoCipher owners who have received warning messages may be using legal, unaltered boxes. The pirates beat the

scrambling system by developing two micro-chips tha can be p'ugged into the VideoCipher descrambling box. One chip, called the "three musketeer," lets a viewer watch all the pay channels by paying for just one channel. (Its nickname comes from Dumas's phrase, "All for one, and one for all. ) In essence, this chip fools the VideoCipher box into thinking that it is authorized to provide the viewer with all programming, even though the viewer has paid for just one channel. A second chip is called a "clone." It is produced by electronically duplicating a chip from a VideoCipher box that has been legally authorized to provide all pay channels to the viewer. The three musketeers and clone chips, sources say, are produced in Canada and brought across the border into the United States. They sell for about \$200, and a dish owner currently pays between \$400 and \$500 to have them installed in the VideoCipher box yielding the black-market



technician a \$200 profit.

It's not difficult to locate a satellite technician with a reputation for installing pirate computer chips in VideoCiphers Many potentia satellite dish buyers learn about the electronic underground while researching their new in estment; some are told about the availability of outlawed technology when they buy their satellite system or when it's installed in their home. Sometimes the retailer or installer will act as a middleman between the buyer and the video p rate, but dish owners can obtain the names and phone numbers of black-market technicians and telephone them directly.

One San Diegan, posing as a new satellite dish owner recently telephoned three technicians who had reputation for installing the illegal chips. The first refused to help but asking : ho had referred the caller. When the caller refused to name his source, the technician complained unconvincingly that "you and your friend are doing us a lisservice by asking us to do this," and he explained how

"we don't do this sort of thing for dealers or installers." A second technician bristled at the suggestion of installing illegal chips, but the third expert got right down to business.

right down to ousiness.

His assistant asked what model VideoCipher the caller owned and who installed the caller's satellite system. The caller answered the questions with random but feasible responses and was told to expe a return phone call soon. Ten minutes later, the technician phoned back, asked a few technical questions, gave a cost estimate of \$400 to \$500, and said he'd get back again soon with details. That follow-up brought information that he had located a clone chip that would enable the caller to receive all pay channels for no cost. He'd ome to the house, pick up the VideoCipher and return it the complained about the high cost the pirate said it would be cheaper to rig an older model. VideoCipher. Installing a three musketeers chip in that model would cost about \$395. When

asked about the arnnesty

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messages being flashed on the

screens of some VideoCipher owners, he said reassuringly that "it's just propaganda so you'll send in your bo. "He said that by ordering and pays for the cheapest pay service (CNN) and one premium service such as Showtime, it would be impossible for General Instrument to know the box had been aftered.

Along with its well-publicized campaign to drive out the black marketeers, General Instrument has made technical changes to thwart the pirates. The circuit board on current model VideoCiphers is sealed with a coating of clear plastic in an effort to make it impossible to add the pirate computer chip. Spokeswoman Hart also claims that the company last month began using remote electronic instruments to shut down ispect descramblers. These

But industry sources say the pirates won't be fazed. They claim the new epoxy-coated boxes can still be rigged and report that the countermeasure have simply driven up the black-market price of the older model, nonsealed VideoCipher boxes, which sources say are now selling in Tijuana for more

than \$600 each. Even if the company can black out rigged boxes, the electronic underground will probably develop some new method of stealing the programming signals. "As long as it costs the iewer fifty dollars a month to legally unscramble, there will be a way to do it illegally for less," says one industry source.

## **GIVEN SANCTUARY**

list?" ne was asked.
"Yeah. Now the refugees just come by, unannounced. On time was okay, and we don't want to turn them away, but what are we to do? We live in an area where they go right through. Someone must tell them to come to us.

"You can't very well turn hungry people away," said Roz in a low voice. Norm Broadbent, minister at

the neighboring United Church of Christ of La Mesa, volunteered that he had once been associated with a sanctuary church in Oregon. He said there are three sanctuary churches locally — two in

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North County and the La Jolla Friends Meeting. "For the most part, only small churches take in refugees, because they have little to lose."

"So congregants in large churches are afraid the feds will come in and take everything?" "I guess so. And it's harder to get a consensus.

Broadhent has never been to Central America, but he says he keeps informed and is active in the sanctuary movement. He explained that some churches explained that some churches use a policy of public sanctuary Their "adopted" refugees are "protected by the bodies of the members" of the churches, and anything because of the probable publicity. "It's easier just to go after the others

"What countries do the sanctuary movement's refugee come from?"
"Mainly El Salvador and

Guatemala," said Broadbent.
"And now a few from

"You mean people who are fleeing the Sandinistas?" According to him, the sanctvary

movement, which screens refugees before accepting them usually takes only those fleeing he side supported by the United

Phil Willis-Conger wa introduced by his brother-in-law, who mentioned that petitions about the war in Central America were available at the door. The petition demands, "Stop the War in

Central America!"
Willis-Conger looks younger than his twenty-eight years. He began by noting that his speaking skills are modest. But Moses was called to be a spokesperson by God in a burning bush. I was called to a spokesperson by a federal indictment." He added, "I'm in one way proud the government ngled me out."

He complained that at his

trial the judge and prosecutor stuck to the allegations of the indictment and did not allow him and his co-defendants to get courtroom." He said. "We didn't get to talk about the treaties the U.S. had signed. We didn't get to talk about our religious motivations. The

prosecutor could insinuate bad metives, but we couldn't insinuate good motives." In his "Nothing has changed in Central America despite the

rsary of the Statue of in the question-and-answ period that followed Willis-Conger's talk, a young woman stood up at the rear and said, "I've just returned from being

arrested at the Nevada test site I plan to go back on Mother's There was a small chee Day." There was a small cheer.
"You shouldn't feel
uncomfortable when you speak
the truth," she advised.

Willis-Conger why he had received probation and admittedly lenient probation terms - he may travei anywhere except Central America — while Stacey Merkt, the first sanctuary worker to be tried, had been sentenced to six months in a minimum-security prise "Stacey's trial was in Texas," explained Willis-Conger. "Min was in Arizona." 31

#### NO JOKE

icontinued from page 5) discuss [the newsletter]. He left us no choice," says Moreland, who denies smashing Lawson's tape recorder. Starnet believes that some of its clients saw the newsletter, and it's worried about further damage to its business reputation, according to Moreland. "We had to take exposure," he says. The company will not disclose how it determined that Lawson was the author of the newsletter.

A current employee of Another questioner asked Starnet, who asked not to be Starriet, who asked not to be identified, says that the company tried to involve the FBI in the investigation, but the agency refused. A handwriting expert was used to determine who mailed Starnet Holocaust" to the shareholder according to the employee. The shareholder became trate over the newsletter, and heads started rolling from Oregon to San Diego. Jamie Lawson was the only one to lose his job over the publication, however. The other Starner employees have started a legal defense fund for

their former co-worker, who says he will file a countersuit for wrongful termination agains Starnet and its parent company this week.

## SALARY TALK

meter supervisor, \$27,744; Balboa Park grounds maintenance supervisor. \$28,995; Balboa Park nursery eardener, \$20,389; noise abatement officer \$33.543 abatement officer, \$33,543; lifeguard captain, \$37,478; and zoning administrator, \$44,892. City electricians earn \$28,967

a year; plumbers, \$27,772; plasterers, \$26,172; painter \$24,418; carpenters, \$26,263; locksmiths, \$23,897, supervising custodians, \$19,348; cemetery grounds workers, \$20,385; senior garbage truck drivers. \$24,691; cement gun operators, \$25,541; cement finishers. \$23,623; welders, \$27,817; heav truck drivers, \$22,338; street sweeper operators, \$24,445; and stgn painters, \$24,903. Senior city librarians make \$31,783 a year; Morley Field

recreation leaders, \$15,351; tree trimmers, \$20,417; utilities

meter readers, \$18,169 equipment mechanics, \$27,131; equipment painters, \$27,788; body and fender mechanics, \$26.74s: Jab technicians with 52.0,446; lab technicians with the engineering and development department's industrial waste control division, \$21,869; and starters at Balboa Park's municipal golf course, \$15,347.

## IN THE NORTH

and Eucinitas editions, and three weeklies — the La Costan, the Citizen (Solana Beach), and the Del Mar Howard Problecations, which publishes twenty-seven small but profitable dailies around the country. The firm is owned by Robert S. Howard, who maintains an office in Oceanside. Both compani have financial resources far beyond those of the small North County newspapers they publish, resources into which publish, resources into winess they are dipping heavily to gain the advantage in the lucrative

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rdnued from page 35) North County market.

"We will improve our products substantially," says North Coast publisher Bill Lyke, "We've invested heavily in our editorial staff already. Since November, when the Times Journal made the purchase, says Lyke, North Coast has already added five new editorial staff members, with plans to add another three or four soon. In addition, he says, each of the papers will be improved in other ways, including "some graphic changes" and "livelier use of color," North Coast Publishers, says Lyke, is best situated to carve out market superiority because of its location. "We are the newspaper of record in Carlsbad as well as in Encinita and Del Mar," he says "What we have to do is take advantage of the situation. North Ceast recently hired an advertising agency to promote just that theme. The agency has faunched a six-week promotion of oneminute radio spots featuring with the slogan "For Locals Only" for each new paid subscriber, "They (Southcoast

"Why all of a sudden are they concerned now?"

Southcoast is concerned, of the Times Journal Company track record of successfully rting weeklies into the vast financial resources available to North Coast now that it is a part of the Times Journal Company. Lyke says such fears may be groundles. at least for the time being. "You let the market dictate those kinds of moves," he says, "We have a full plate with our twice a-week publications." Nonetheless, North Coast moved quickly following its purchase by the Times Journal Company to expand its printing facilities, seeking and winning approval from the Encinitas City Council in January for a

North Coast area," says Lyke,

zone change that, in effect,

Southcoast, however, is not waiting to expand its facilities in Oceanside. Grading already has begun on half of what once was a parking lot adjacent to its South Hill Street headquarters on the site will be a building that will house a new \$3.5-million computerized printing press capable of turning out 70,000 newspapers of up to ninety-six pages each per hour. Southcoast publisher Tom Missett says plans call for puring the new press into operation by October of this year. The company also is spending another two million dollars on improvements to its distribution, inserting, and bundling systems, which Missett says will give Southcoast one of the most modern printing and distribution systems in Southern California. Southooset's seven million

dollar improvement plan, says Missett, is the result of the company's constant effort to "react to the market." not a result of the Times Ion result of the Times Journal Company's purchase of North Coast. He says Southcoast spends up to \$10,000 each year on reader surveys to keep in such with the market and that it was such surveys that led to the command. it was such surveys that led to the company's present expansion. But the prospect of battle with North Coast seems to invigorate Missett. "It makes ne feel that I'm in the right spot," he says. "We've been in this market for twenty years as of April 24. You don't just walk the a California market and wave a magic wand and have things go your way."

# LETTERS

(continued from page 3) sighted (and, one might venture to say, stupid) strategons more suitable to Nazi-like double-think

could allow an expansion of their existing downtown Encinitas facilities in the futur

cco-tome. I really want to know how the Reader, a magazine that has brought us the consistently refined and sensitive work of such talents as Steve Sorensen and Jeannette DeWyze, people who write with a heartfelt understanding of San Diego history and ecology, could stoop so low as to print this out-of-towner's, selfcongratulatory story of imbecilic, nausealingly efficient, ecological murder? No doubt this story was murder? No doubt this story was written in the claptrag one-bedroom supple apartment the author mentions leaving early, the one located in Missing Valley? (Where I used to wander occasionally with my father when I was a child, enchanted and its one-mysterious cavitons). and its once-mysterious environs A disturbing and telling point in

this article is the attempt by the author (arnid relating the sorry facts of his podunk ignoramus exploit) to justify his feelings of compassed by granishmusty lenting us, know that the back almost got him instead. No sympathy, Adem, Rather, too bad the back look of the concentration, as i will come to. Adam, the back won after all. Either way, this planet would be made mice he would with a few more deer life that one and a few less bunters like you. Whea will American men who like to hauf grow up enough to like to hus grow up enough to fect as powerful and empowering an emotion as joy at the sight of the indecipherably complex and existentially magnificent act of sustained creativity that is the sustained creativity that is the deer alive, as they feel when their jealousy of that creator's art is vindictively sated upon the dark and empty thrill of crushing such unfathonuble intelligence's.

and empty thrill of crusting sun unfathonable intelligence's handiswork into the bloody mud and bone-crunching dust of desth? Another question, this one more personal. What takes more belts, Adam, going after a biologically less versatile and unarmed creeture with all the recharded in the water of conunarmed creature with all the technological advantages of scope, rifled bore, and high-impact projectiles — starting from high ground — or coming straight on at an adversary who wields superior arms and so-called

this case was millions of dead gypsies and Jews, while here we are dealing with only one dead deer and a badly damaged

incilect — with nothing to help you but mustel, guts, and the spiritual power accumulated during a life in the wild? I think, as must anyone who knows anything about the practice, that deer counted a coup on you, Adam, and turned aside in contempt at full knowledge of the real stature of his foe. To my ears, your ery of victory rises help the property of the prope your cry of victory rings hollow as a two-penny tin whistle or the triumphal prattlings of a vain fool. Perhaps the Reader feels that

intellect - with nothing to help

the murder of a man who mad his living out of the process of trashing natural eco-tomes in order to build homes for the likes order to build hones for the likes of Adam Kurzejeski is more horrible, becarse as a human being, his life is automatically more valuable than that of a mere animal. But I must marvel at the human-centered absurdity of such a possibility. It comes to me that the Reader may have published court story is chame you, though I your story to shame you, though I have no idea how they expect enything to get through or what

they might hope to get through.

A deer is generally a quiet, sensitive, gentle, nonviolent being except in defense of his family and life. He makes minimal impact on the lives of others, except when he presents himself as food for the truly bungry. Ziven in his eating hebits, he takes care not to kill entire plants, but to eat only what he meds. A deer is consent with the offerings of autre. Who can say as much for any human being? By what stretch of the imagination. as much for any human being? what stretch of the imagination can we be called at perior? By what right can Adam Kurrajech assassinat: an edult male deer a Cump Pendleton canyon? For what reason edit the Reasor encourage him with money and public expoun?

James Welbon

Not For Negatives

New Critic and I saw different performances of The Flying Duschman ("Quarrer Noies," Februany 20 at the San Diego opera, so I must restrict my comments to what I saw. In any event, our reactions were poles

At the final performance, the cipals sounded to me to be in top form. They projected powerful dramatic impact. The powerful dramatic impact. The choral precision and enthusiasm were exciting. The orchestra cutdid itself. And the supernities c. didd itself. And the supertitles gave meaning to the passages that might otherwise have seemed somewhat dull. Admittedly, I have seen stagings

of this opera that were more effective visually, but I attend opera for the sheer pleasure of it and not for negatives on which to base a review. Musically, this was a fine Dutchman, and it was good E. Manning Giles San Diego

Due to an editing error, a sentence in a story about San Diego's eighth district city council race ("Inside Story," February 26) misstated a comment by potential candidate Bob Filter. In rebuting arguments that a Chicane should harmful" the idea that "anyone should vote for a candidate solely because of their his or her name." The Reader regrets this error.

#### Squat About Reality

I read Duncan Shepherd's lengthy and self-serving critique of the mavie Plateon ("News from the From". February 19), and in my opinion, he takes both his job and his or miner to severand heights of pressurgationspies.

presumptuousness.
As Shepherd stated, the intention of Planoon's

inscition of Planows's writeridirector, Other Stone, was to show those who didn't light in Vectoran what their operations of their process of the succeeded in doing that as much as it possible in a fillin. The fear, injustice, horror, strengths, and weaknesses of the succeeded in design that as much as it is possible in a fillin. The fear, injustice, horror, strengths, and weaknesses of the succeeded in the work of the work of the succeeded in the way of these monotone on all his the way of these monotone on all his the way of these monotone on the line way of these monotones.

Stone has - we would have had a Stone has — we would have had a macho, chest-thumping Rembe III with preposterous situations that only "our guy" could succeed in. And of course there would be the Rambo III dolls and other

Rambo III dolls and other parapherealia liming the shelves. In regard to Shepherd's comment on the profanity used throughout the film, I would ask that he spend just two days with a combat infantry unit, maybe in Afghanistan or Nicaragua, to research their poignant dialogue. I think he'd come away with a much better concept of what the reality of war is, and I think all of us eierans who are insulted by his soudointellectual dribble would nue a lot cluster to belie

come a lot claser in believing that he knows what he's talking about 1 do agree with Shepherd on one count: this excellent and realistic portrayal of war should have been created socaer. Shepherd may know who made what film and when, and he may be a walking economic or in

be a walking encyclopedia of knowledge about filmmaking imager, and syntax but. Du, can: you don't know squat about reality. Maybe you were even

Lessons In Listening

I wish you could have interviewed me about the botched deals that were featured in the Pebruary 19 "Off the Cuff"

column.

When I bought my car from a local car dealer last May, i saked that two items be included in the contract at the time I was purchasing my car, since it was easier to pay for it all at once casser to pay for it all at once instead of having to pay later. The salesman didn't really heed my request. So I has to take the car while the iteras weren't drawn up on the contract. The car was

on the contract. The car was being financed.

A few days after I took possession of the car, I wrote a letter to the dealer where it was intercepted by the general manager, who offered to sell the items at a factory rate, which was fine with me. Hr n much I saved

I'il never know. But after the items were installed, I never really recovered from that. Every car customer should make sure that the salesman had better listen to him, or just go to another dealer who will listen. William Blakeslee. Clairemont

#### Has Friends On The Payroll

THE PROYNOU
Regarding Paul Krueger's
Pebruary 19 "Inside Story,"
gosstpmonagering about Police
Commander Kenneth Portler's
real-estatic investments, I offer
these comments.
Pirat, I have concern about your
regard for the guilbinity of your
readers for reporting the
comments of (quoting from the
story) 'hone rip employee,' in or
you's hone of the comment or the
I was a story of the proper of the
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I was a story of the
I was a st I have several friends who receive regular paychecks from the City of San Diego, any one of whom — for the price of a bore and the promise of amongmity — will make almost sny offland comment. Perisons we could ask Mr. Krusger to add just a blant to identify fither antagonists, so that we might not suspect he special process of the country of the cou I have several friends who

staff secretary in the Kansas City Bar and Grill. iser and Grill.

Second, I wonder why the tone
of the article sings of "conflict of
interest" and yet every party cited
asems to think the issue is "a joke
really." Gossip and rumor are
clearly identified as the inspirations little article.

little article.

I pity the falling standards of a writer and a paper that have shown me better pieces. This article was without substance, and San Diego already chokes on that fluff from its daily papers.

Departs Configuration Dennis Garlington Mission Beach

When Tney're Smiling

That's The Ticket

Just when I had reconciled myself to the following fantastes;

to wit: Chief Kolender hanging his tuxedo and becoming a rea chief of police; Ben Montijo

chief of police: Ben Montijo admitting he has run a sloppy housing commission orgenization and is willing to step down to allow sounce else to attempt salvage of his mess; deputy chief Burgreen having his daughter's eyes examined (remember, he fixed a parking ticket for her as "she could not distinguish the

"she could not distinguish the colors of the curbs"), and his ex-

wife being relegated to a normal citizen (her ticket was fixed as

day's pay to go to court"); Bank America recovering from the loss of income after Uvaldo Martinez

of income after Usuklo Martinez resigned and surrendered his Visa card — along comes another public official, Police Commander Fortice, with his fligger in the pie. It is obvious he capitalized on inside information. It appears that Corter is all set to make high data of this seam, unless public basery comes down leard on the department. Naturelly, he is already warming

Naturally, he is already warming

orders of the familiar and dred reply used by all public employees when caught with hands in the cookie jar. "I am guilty of no wrongdoing." Ho hum.

least two of the recent "wrongsforing." First, review the 5250,000 worth of find tickets and cull out the excusable dismissals. Reinstee the incrusable, i.e., Ron Reins using a handicapped zone as "he was in a hurry," and the Burgreen a hurry, and the Burgreen particular the strength appropriate files, plus nearby, and compet the violators to pay for attempting to corrupt an

Wedding Rings

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'she couldn't afford to lose a

Regarding Neal Matthews's story February 12 on the delphin petting at Sea World ("City Lights"), 1 certainly don't condone that activity, but at least now maybe we know why the dolphins always are smiling! K.C. San Diego

#### Acceptable Interactions

INLEFRICTIONS
As a Strucer Sea World dolphin
petting pool "regular," I read with
considerable dismay Neal
Matthews' article "Swim Here
Often" "C'tity Lights,"
February 12. His preoccupation
with the Sea World dolphin
petting pool "dolphin molesiers"
did a terrible disservice to the
name delobin methusiasan par of many delphin enthusiasts not of that ilk. My strong feelings on this subject derive from the fact that I had to live with a "molester" stigma for the entire time I was a regular visitor — a stigma I felt was entirely unjustified.

wijustified.

Mr. Matthway's atrik-ie reithiness the general Sea World printing of the printing of the printing of the printing of the printing pool in a printing of the printing pool is anators as part of their training, is that all propely wishing the pool is an that all propely wishing the pool wishes the pool is that all propely wishing the pool wish the perting pool frequency of the printing poo Mr. Manhows's article

position of having to explain some particular interaction to a Sea World employee who had as "molesters" without waiting for an explanation of our actions, sometimes without even bothering sometimes without wen bollering to observe closely what we were doing! The molester stigms made in early impossible for us to communicate with Sea World a mutual acceptance at the petting pool. Several ubser friends and I had tried discussing the issue with Sea World for nearly three years and found that the upper echebors in Sea World's public contact in Sea World's public contact in Sea World's public contact. in Sea World's public contact departments — Narraters/Tour Guides and Operations - either minimized the problem or denied its very existence. Ironically, John Antrim, then-curator of marine sals, was the only Sea manmals, was the only Sea World department hend to treat us decently and actually take time to discuss Sea World/interactor relations with us; it is interesting that he refused comment on the taste, when asked by Mr. Matthews.

Webster's Third International Participants of defines the world.

Dictionary defines the verb "molest" as "to meddle or interfere with unjustifiably, often as a result of abnormal sexual motivation." None of my friends or myself were of that motivation that dolphins love to be touched. that delphins love to be touched, but it is not necessarily coanceded with satisfying their sexual urges, as he seemingly implies. In five years as a regular, I almost never encountered any dolphin interactions where a dolphin presented its analygenital area to me, but if a dolphin did that, my presence is a almost to lift my response was always to lift my hand clear of the water and ign the animals. At all other times when a dolphin wanted to be stroked on its flanks, belly, or head. I would oblige it. In this wey it was easy for a dolphin to conclude that certain types of presentations to us would result in perting and that to the presentations would not, thus serving to relations would not, thus serving to relatione acceptable presentations by a stolphina. By suspection agreement, not resintoring, assual presentations was practiced by all the interactions I knew well. Acceptable instructions took many forms, all enjoyable for dolphin way it was easy for a dolphin to



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and human alike. Most dolphins and human alike. Most dolphins enjoyed, rubbing against our hands as they swam past. Officers liked rest their heads on the petting pool's ledge, or even our arms in the water, while we pested them with our free hands. A few outgoing and affectionane dolphins were found of literally winnaing period. How some Sea World people could view these types of interactions as "modesting," when steractions as "molesting," when we, in plain sight, were actively avoiding any contact in the anal/genital regions of the dolphins, was peyond our understanding --- but it was (and still is) the truth, and it was a hard truth that any regular over the long haul experienced more

the long hauf experienced more than once.

Making friends with a dolphin requires patience. While they are curious in nature, they are also quite timid, and it always takes time before a dolphin feel comfortable enough with a person to allow that nerson to touch him. to allow that person to touch him. This is why it is often difficult for a first time visitor to See Work as touch a dolphin. Anything that a regular does with a dolphin happens because that person carned the privilege of persing them by demonstrating patience, deference, and respect assend the dolphin at all times. It was that show development of a russing stow development of a russing and the privilege of the person of the made communing with dolphins so special. The bonds of friendship formed have been deep a first-time visitor to Sea World to so special. The bends of friendship formed have been deep and have been strong enough to keep regulars coming back to the petting pool, in spite of Sea World's attitude toward us.

World's anticule toward in. There is a final riven jn his situation. During Sea World's dolphin and killer whate show, much is made of the trainers' relationships with the antimals relationships with the antimals relationships with the antimals with the same and th wooderful fitting to see. At the potting pool, people can observe our affectionate relationships with the dophins at close range. These the dophins at close range. Those the can experiences, for the dophin in a large creature and they close people can senth them. People that how seen said participand in our interactions have most often come every pleased and, at times, genuinely amount of the capterience. To their great credit, in suddition to the gaptie goes to see the seen of the capterience. To their great credit, in suddition to the gaptie goes, the capterience in the capterience is to see who we truly are and what we are about 50 cm of the capterience is suggested. us to one who we truly are and what we are about some often than not. these complexees have become supportive of us. From and it is that there are not more with the trainers' affectionate relationships with their maintain, cannot view the dolphin enthusiants' coupally affectionate relationships with the printing pool dissipations with the printing pool dissipation with the printing pool dissipa

Playing With Fish

This is in refunence to the strice by Neal Merithens ("City Lights," Pebruary 12) regarding Sec World's petting pool regulars as "Doiphin Molestern." For almost five years I have been working in various research projects with outsomen. projects with cetaceans, I was introduced to the world of dolphins through a work/endy program with John Lilly, who is meationed in the article. I worked with John Lilly's dolphins for two years, and I nestore "fondled," "masturbated," nor copulated

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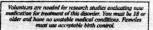
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dolphins and whales, both in captivity and in the wild, and having been a regular for three years, I feel I must comment on the incongruities in this article. Matthew's article states that it as "not natural behavior" for a "not eathral behavior" for a dolphin to like his snouth and tongue rubbed or to play with their flood. Try vatching the Sharms show at See World when the tritiners here Sharms sinch his tongue out to have at subbed and see if it looks. It like Sharms is in any way turnsed off. When captive dolphins have been fed and are full with the path of the begin to three the sharp with other hogs to the sharp with the sharp fish, and throw it again in a playful way. Many times dolphins I have worked with have either I have worked with have either brought a fish to me to play with of thrown it right at me to play. In the wild, I have seen dolphine herd a school of fish to an area and then take the fish in their mouths and test the fish around in between bites. To rub a dolphin's correct is to securic a doe behind tongue is to scratch a dog behind the ears. To throw a fish to a dolphia is to throw a ball for a

dog. So What? Molester? Concerning the comments on Concerning the comments on the sexual behavior of the olophia, saying that they are "cartie." "Intronsecutal," or that they "capation with their moders" is 6 humanize them. Dolphias may have an "acrops sexual drive" to su, but to accipitate, at it after word and the only world they are conditioned to. To listed them is any other way from a human standpoint "y

from a human standpoint 1s unfair.

During the past three years, § have course to know both the regulars and the oldpities at the posting pool. More times that I can set I you, I have seen the regulars notify the niarrater that a visibut at the pool (not a regular) is entirely the partities fragers into the doightfus individually publicated in the properties of the partities of these and/or throwing objects into Exp. pool such as objects into E. pool such as rocks, cotsa, flah containers, or feathers. Narraters can often miss this, since they are prescrapied with addressing the crowds with with addressing the crowds with information about the dotphins. More important, these dolphins recognize the regulars and will bring an object that should not be in the pool directly to a regular so that it can be taken from the dotphin and removed from the dolphin and removed from the pool. Many times, myself included, regulars have succeeded in not only getting dangerous stems removed but have retrieved sunglasses, keys, and jewelry that have fallen into the pool by mistake. And they have done this when both narraters and animal care personnel have failed, all

care personnel have failed, all because the dolphins know the regulars and revel in showing off their new find. Your article did a grave injustice to these friends of mine who are at the petting pool out of a sincere inserest and a caring attitude, and for no other reason. from her disease. She lost her driver's licease. She was arrested several times for public intoxication. She litera!" hit bottom. Frequently, when intoxicated, she feared she was terribly ill or dying and would cail for the paramedics. This is not an uncommon occurrence attitude, and for no other treature. (By the way, the "group of dolphin molestern" who carry walline-stitute is one person who had beenfuleation to prove he motivate and the molestern was the processing the molestern way. The state of the molestern way, but it is not other vary, but I do know that he had been fiving in the Buy Area for ones a way, on you can see how current your research in! Regarding this quarter in your seed to be a seen of the processing the proce but are of complex intelligence, enrious and playful -- and regulars are neither simple or None withheld by request

#### Judgments

Judgments
The Rodic can a stricle
January 8 (\*City Lights\*) shout
its trapic deals of Norms Bean
Delarie. The article left several
words (howestern shout
Approximately fourteen years
ago, loan's faulty consisted of the
behand Bill (age farty-free);
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and Robin (Mircon), and Billie
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alcoholic.
For many years, Jean suffered

a suicide, but accidental. Less than a week before her osten, tion a week between the caston, lean sent a closerful letter to her youngest, Billy, serving with the U.S. Navy in Virginia. She gave all the latest news about family and friends here in California and urged Billy to try to get leave to come home for Christmas because it was going to be such a joyous occasion for them all. Billy joyous occasion for them all. Billy got his leave and headed home for what he thought was going to be a family Christmas. The family's Christmas was not joyos, however, because they were together again, but only to say cood-law to their mother. good-live to their mother.

The story was first reported by

serracy is or sying now would carriedly in the region of the control of the provided to the control of the cont NOW MAKE BROWN EYES BLUE

Irondo and animeny. Vintener Lappened to the requires in temperature and a support of the requires in the ready of the ready and forgiving soud.

About two and one-half years received relationship with her convenient surregist in Cod and a received relationship with her convenient surregist in Cod and a received relationship with her convenient surregist in Cod and a received relationship with her convenient surregist in Cod and a received relationship with her convenient surregist and the reserved of the reserved on overrindispect to count to more fined and anomalisations more fined and anomalisations more relationship with the reserved was not without its difficulty, to reduce, and its pain, but the lapt on giving, regardless. We teature a full range of contact tens ser Specializing in the correction of astigmatism difficult fils. Individualized attention and

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Darlese dimmelspach of Oceanside. The family and friends of Jean felt that it oozed

triones of Feek left then it ooses with venganose against Jean for what had happened to the fire captain. They felt it portnayed Jean as a lush tiving out of her car who rutined the life of a poor innocent public servent and then committed suicide and basically see what his disease.

got what she deserved. In reality, nothing could be further from the

truth.

If Ican were alive today, she would undoubtedly say to Darlene Himmelspuch, "Judge not, lest ye be judged."

Robin Daltorio

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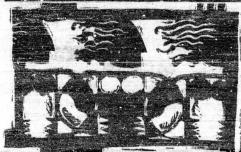
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Section 2 **Events, Theater, Music, Film** 



A World Of Women's Rights

What do we mean when we say "women's rights"! Are we discussing the modern American woman still striving for maternity benefits and equal pay for equal work! Or does the question include the woman in

Take A Hike

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that goes our for a walk." You'll get no argument about Ralph Waldo Emerson's

observation from anyone at Walkabout. For ten years, this

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championed walking as an ideal form of exercise for nearly

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people; history, and environment. Each month

environment. Each month
Walkabout sponsors more than
150 walk: throughout
San Diego County and
northern Mexico. A sample of
events offered this week
includes a "celebrity" tour

an underdeveloped country who considers hunger, health care, and freedom from torture to be insent inalienable from the countries strongled. These countries strongled These to talk by Yolinah Moss, dem of the School of Arts and professor of anthropology at Cal Poly, Pomona, that takes piace Westnedby, March 11, as part of the "New Yolines of Women lecture series sponsored by SSSU/2 department of women's SSSU/2 department or women's SSSU/2 department or women's the consideration of the strongled that th

The title of Moses's talk,
Woneven's Studiest One Year
After Nairob', Jeders to the
End of the Decade Conference
1975, the United Nations
declared 1975-1985 to be the
'Decade of the Woman,'
during which the status of
women around the globe was to
be addressed in a formal way.
The first conference, held in
Meeteo City in 1985, see an
agenda. Five years later, an

# Hello, Birdy

Fortunately for those who plen to participate in this weekend's birdwarching waik. Arentonia at Wilderness Oardens Preserve, I won't be able to attend. A previous engagement crossing diadened ploves in the Paus one of the Andrew Will take me competition (informal though it may be of identifying as many species as possible on the walk, Still, a world-lass birder usel.)

solin, a wonder-solin control and a control

And a happy, bridy place Wildermea Gordens is. Nearly compared to the compared to the experience of the compared to the reportany useful fand, custod sage seruls, and chaparral hou a splendful variety of brid lifeindeed, logal briders have obcorrided 142 species there; (d

And a happy, bifty place Wildermes Gardens is Nearly 600 acres of oak woodland, reparan woodland, inshing streams, placid pends, coastal sage scrub, and chaparal house a plenshid variety of bird life indeed, fixed brotter have electrified 142 species here: (I microsofted oad at leant o dominated to provide the place with considerable house for an indulosation microsofted oad at leant o dominated to provide the place with its wildflower, and camelias (its previous owner assectiventy) of the camelias) and abundant wildflower.



## Two On The Border Town

brough downtown, some

San Diego was once part of Mexico. Mexicans sertled it and remained here direct California was coded to the United States. Thousands more thave moved here since then, and hundreds more cross the bodier each dept more cross the dept more dep

never after or diminish.
Two San Diego artists
photographer Fitabeth Sisco
and painter Wick Alexander,
whose or it explores the
physical, cultural, and politics

reserve of Musicans in the US, Tale pure in a Joint exhibit, which opens Fistary, March 7, in the Boehan Gallery, Palemat College in Son Mapois. Both across are conversed with the problem of San Diego as a border town, and the experience of Mexican people who count to the and work here lies at the theory of their works.

Elimbeth Sixto transplanted to Son Diego from Marchand to Son Diego from Marchand to Son Diego from Marchand

their works. Elmberh Suco transplanted to Sun Diego from Mariand fifteen years goo. The thirty-two-quest-old artist fins became concerned with the plight of undocumented workers when she came to know her neighbors in Solina Beach, residents of a small ghetro of undocumented Mexicans with that evally community. She was low people in "the land of the contractions of the land of the contractions of the land of the

the law, how people in "the land of opportunity" could feel animal on page B. col. 5. "Monthly American.





"4/-inter- American," Elizabeth Scion 19

# READER'S GUIDE

considered for publication. Do not phone. The Events Editor reserves the right to edu all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone member for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego CA 92138.

### Outdoors

Del Dios Cove Hike, a variety of ducks. Bomparte's gulls, double-crested cormorants, and other birds have been existed in the Lake Hodges arek. The San Diegovalk around Del Dios Cove Seturday, March 7, 8 a.m., Del Dios Community Park, Del Dios. Gall 280-7710 for

Bird Walks, the San Diego sponsors a bird walk, followed a talk by expert Dave King, Sarurday, March 7, 8:30 a.m., Wildeness, Jackey, Possors 14209 Highway 76, Pala. For directions, call 742-1631. See, too, the "events highlight" on page one of this issue.

page one of this tasse. Seltzer Pask Hike, the Natural History Museum Carytoneen lead two hikes through Wildeat Caryton—one one at rail along the oak-lined caryton, the other up the side of the caryton—Saturday, March 7, 10 a.m., Louis A. Seltzer Coumy Paris, Labeshie. Call 232-3821 for complete discrimins.

Military History Hike, the abandoned military emplacemen on Point Loma will be open for inspection, Saturday, March 7, 10,30 a.m. and 1:30 p.m., Cabullo National Monument Fe teservations, phone 293-5450.

Florida Canyon Tours, San Diego, especially Balboa Park, is home to plants from every corner of the piobe. Florida San Diego Zoo, besides exhibiting flora and fauna from around the globe, the 100 in Balboa Park features a number of still see this region's indigenous natural vegetation. The Natural guided tours each weekend. On Saturday, March 7, a three-hour rour called "Cat Tracks," History Museum sponsors free naturalist-led roun each Sunday, 2 p.m., Florida Drive, Ballon Park, Call 2' 2-3821 for complete rour called "Cat Tracks," featuring a stroid through Cat anyon and a talk by the trainer of the felling predators take; place. The following day, Sunday, March 8, there will be a three and-one-half-hour tour of the ison unsersites — both plants and primates. Both tours begin at 9 a.m. Call 231-151; 3595 or \$306 for receivations. Walkabout International sponsors a number of walks around San Diego County throughout the week. This week e walk through Point Loma cailed "In the Footstepa of Some

Los Penasquitos Bird Hike, the Friends of Los Penasquitos Preserv sponsor a bird hike, Sunday, March 8, 7:30 a.m., parking area off Black Mountain Road, Los Peñasquitos Canyon. Call 271-6710 for complete information.

Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-acre Silverwood society and nature education center offers guided hours every Sunday, 10 a.m. and 1:10 p.m., Dance Silverwood Proserve, five and a half miles east of Lakeside on Wildcat Canyon Road, Free, Cali 443-2998 for details.

Tijuana Dance Festival, the Tijuana Cultural Center is hosting a series of dance performances by companies from Flyanas, San Diego, and Mexico Cry. The first performance by the Ballet Nacional de Mexico, under the direction of Chuilermina Bravo, takes place Fridey, March o, and Sauriday, Fridey, March o, and Sauriday, Theory, Thomas Callonal Center, Zona Rio, Flyanas Callonal Center, Zona Rio, Flyanas, Call (700) 684-1111 for more information. boating a series of dance

meet on the east side of Evergreen and Trumbull streets. Call 231-7463 for more

Call 231-7463 for more information. See, too, the "events highlight" on page one of this section for more information about this and two other hikes.

The National Smooth Dencere hold their annual coronation ball, Saturday, March 7, 6 p.m., Silve, gate Masonic Templz Hall, 3795 Urah Street, North Park. Phone 224-9459 for more information.

House of Colombia hosts a dance Saturday, March 7, 8 p.m., MEA Hali, 4185 Home Avenue, East San Diego, Call 574-1642 or 233-9388 for complete

## Him

Festival of Animation Ends, the 1987 Festival of Animation, 1967 Festival of Astimation, Festivating in International selection of sixteen antimated shorts, each this weekend, Petido, March & though South, March & though South, March & though South, Laborated of Contemporary Laborated of Contemporary Art, 700 Prospect Street, La folia, Inchaed in site Job, Southe, "fee Benild Meet Job, Southe, "fee Benild Meet Job Southe, "fee Benild Meet Straud, John Lauster and Bill Recew's Lazo Jr., no wash! Keep Weet C., best floors subject, und others. The Find guest to lim Bladfield, whose color Xero internation can be seen in video minimation can be seen in video minimation can be seen in video minimation. Show times see Job Southe, Show times see Job Southe, Show times see Job Jones, and Jones Jo and Paul Simon. Show times are 7 p.m. and 9:30 p.m., except Sunday, March 8, when 2 p.m. and 4:30 p.m. matiness are added to the schedule. Call 454-2594 for ticket information.

for ticker mammation.

"The Beat of the New York.
Women's Pilm Fastivat," a
collection of short films made by
women is the next scheduled
presentation of the Committee
for World Democracy's Political
Film Series, Friday, March 6,
7 p.m., Than'd Lecture Hall,
UCSD. Free. 534:4873.

"Ninety Degrees in the Shade." "Ninety Degrees in the Shade," affair with a stockgrl spells tragedy in this 1965 Crechoslovakian film, Monday, March 9, 7 p.m., third floor auditorium, San Diego Public Library, 620 E Street, downtown, Free, 696-3927.

downtown. Free. 009-3921.

"The Official Story," an Andrew-Award warming film concerning a wealthy commit who discovers her adopted daughters to the challs of a "disappeared" political prisoner, severa as pure of the Latin American, Film Series, Monday, March 9, 20 pm., 120 Hogse. Hall, SISU. Free. 265-6685.

Hall, SRU, Free, 265-6685.
Underwater Film Feetival, as part of the Remotely Operated Vehicle Conference and Exhibition, a series of films, videotapes, and multi-image presentation will be open to the polisis Mendaley, March 9 8 par Town and Country Hotel, 500 Hotel Circle North, Mission Valley. The highlight of the feetival will be acreening of Section of the Tount, which can be compared to the control of the Tount, which concerns the films, which concerns the films, which concerns the films, which is committed to the control of the Tount, which concerns the films by "Board to committee of the Tountry Section of ocean of the Tuanic, which includes see ares of the sunken ocean liner filmed by "Jason Jr., a remotely operated wehtele. Free, but seating is limited. Tickets are available at all Diving Locker locations.

"Hansah K" is the last movie in the La Jolla Museum of Contemporary An's retriagective of Greek filmnaker Constanting. An's retriagective of Greek filmnaker Constanting Const

\_Music ==

"Porgy and Bess," the San Diego Open sporsion a touring production of George Gershwin's open beginning today. Thursday, March 5, and continuing through Sunday, March 6, San Diego

# TO LOCAL EVENTS

the Thirries, this opera is about the love between the crippled Porgy and the fickle Bess and features such songs as entures such songs as Summertime," "I Got Plenty o' Norhin'," and "It Ain't Necessarily So." Performance Necessarily So." Performance times are today and Friday. March 6, 8 p.m., and Saurday. March 7, and Saurday. March 1, p.m. and 7 p.m. Tickets are available at the Civic Center box office or through TicketMaster. 235-6510.

23-6-610. SPAU Folk Festival, the twenteth annual SISU Folk Festival begins today, Thundey, March 5, with a performance by Del Rey and the Blues Gators, March 5, with a performance by Del Rey and the Blues Gators, March 6, 7:09 pm. when Alaskiar Frener and Burbursh that Droubl March 6, 7:09 pm. when Alaskiar Frener and Burbursh that Droubl March 10, 7:00 pm. when Calledon, Flanck Drouble March 10, 7:00 pm. when Calledon, Planck Drouble March 10, 7:00 pm. when Alaskiar Frener and Burbursh 10, 7:00 pm. when Alaskiar Frener and Burbursh 10, 7:00 pm. when March 10, 7:00 pm. when at the Azec Center box office. Call 265-6947 for more

The Ninety-Voice Westminster Choir and the brass ensemble of the First Presbyterian Church, under the direction of Myton Tweed, perform a concert of sacred choral music, including a

Mission A 757-2121.

237-212.

Erickson Celebration Continues, the series of events honoring UCSD compaser Robert Erickson Condinues with a concent by the Condinues with a concent by the Do It and Stepare. A Contest for Two Crosspe, Fulday, Metric 6, 8 pm.; and a Contrabe orrobertor the Concerns, Mountain, and Grandow will be proformed Stander, March 8, 3 pm. Both concerts take place at the Mandeville Auditoria, Conference Concerns, Conference Concerns, Conference Concerns, Conference Conf

Vintage Blues and Jazz, Del Rey and the Blues Garon perturn Priday, March 6, 8 p.m., the Book World, 2670 Via de la Valle, Dei Mur.

Sugramo Mary MacKentie presents a program of thicy short pieces, rauging from Broadway show times to works by Beethover, Weill, and Britten, Friday, March 6, 8 p.m., Smith Rectal Hall, SDSU, Call 265-6031 for more information. for more information.

The North County Civic Youth Orchestra, conducted by Robert Gilson, takes the stage for two

performances, Saturday, March 7 and Sunday, March 8, 2 p.m. and 4 p.m., Palsmar College Theatre, 1140 West Mission Road, San Marcci. Call 744-1150 for more information.

San Diego Grgmist Wayne Seppala plays the Mighty Wurliter theaser pipe organ Saturday, March 7, 7:30 p.m., California Theatre, 1122 Fourth Avenue, downtown. For details phone 236-0532.

Classical Guitarist Georg Chasical Guitarist George Svoboda performs selections by Tarreaga, St.r. and Bach, as well as Crech folk songs, Saturday, March 7, 8 p.m., Words and Mustc, 3806 Fourth Avenue, Hillcrest, Call 298-4011 for ticket

Speeckel Organ Concerts, Robert Plimpton, San Diego's civic organist, performs free concerns at the Speeckel Organ Favilion in Balboa Park werey Sunday at 2 pm. This week Plimpton performs selections fros Bach, Berthover, Roges, and others. Free, 295-600.

The San Diego Mandelin Orchestra performs a variety of nusse, from European and Later American selections to America show tunes, Sunday, March 8, Town, 2 p.m., and 3 p.m., Old Town State Park, 2645 San Diego Avenue, Old Town. 406-5421

SINGLES PARTIES 

EVERTY WEDNESDAY 5.00 PM 8.30 PM

EVERY WEDNESDAY 5:00 PM-8:30 PM FREE HORS D'OELVRES - GREAT DANCE MUSIC

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\$200 B. ORE 5:30 PM - BRING THIS AD

"Carmen" Excerpts, mezzo-soprano Patricia McAfee, tenor Jose Medina, and pianist Steve Sivocovich perform excerpts for Verdi's opera, as well as selections from the baroque. selecti as from the baroque, classic, and romontic periods, Sunday, March 8, 3 p.m., San Diego Woman's Club, 255. Third Avenue, Hillcrest, 234-0510.

Children's Choir Festival, more than 14C children from seven San Diego County choin will be performing individually and together in a program conducted by James D. Horman, Sunday, March 8, 4 p.m., San Diegano United Methodist Church, 331 Encinitas Boulevard, Encinitas Call 745-1194 no more

Planist Karen Follungstud performs Bach \* Prelude and Fugue in E Major, S. 578. Schubert \* Sonata in C Minor, D. 958, Ravel's Minors, and Brahmis Variations on a Thesae by Faganint, Op. 35, Book 1,

# North County Bridal Fair



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# READER'S GUIDE

Scaday, March 8, 7 p.m., Smith Recital Hall, SDSU, 265-6031.

Bacchanal Baroque, a small vocal ensemble led by Daniel Ratelle, erforms works by Joaquin de rez, Thomas Morley, Hans Leo Hassler, and others in Latin, Hassier, and others in Lattit, Halian, German, English, and Old French. Sunday, March 8, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. Call 298-9978 for more

information.

Guitaris Laseence Ferrara performs works by Fernands Survey forms with the performance of Spain", and Ned Rortern's Survey for Guitaria of the next Sun Drego Mant Cancert, Monday, March 9, toson, Lyceon Theater, Horton Plan, downtown.

Atomicafe, the latest in the series of performances by UCSD composers and performers features live and electronic music by Mark Docting, Robin Goldstein, and Christian electron; improvisation by Eric Lyon and Jesse Kunner; as well as compositions by Morton Feldman, Monday, March 9, 8 p.m., room B210, Mandeville Center, UCSD, Free, 543-5404.

Lectures

"Love Play, Laughter, and Language," Susan Handelman, professer of English at the University of Maryland, presents a rabbinic tereading of the scriptures at a lecture sponsored

Indian Ambassador to the United States, Pratap Kishen Kaul, speaks on "Contemporary Indian Foreign Policy," today, Thursday, March 5, 745 p.m., 31 Hepner Hall, SDSU, Free, For more information, call 265-6044. UCSD Jatz, compositions by Duke Ellington, Thelorius Monk, Count Basie, and Thad Jones will be featured in a performance by the UCSD/La Jolla Jazz

more information, cail 26) 8044. Writers' Workshops, the Writer's Bookstore and Haven Sponsors a series of lectures each week. This week, Nancy Holder is the special goest at a literary salon where she will discuss 'Cossing Over: From Writing Genre to Mainstream,' Friday, March 6, 7 pn., 341 Adams Avenue, Normal Heights, 282-344.

"Affirming Filipino Women," in c. lebration of international Women's Day, the Women's

by the UCSD Judaic studies program and the department of iterature, today. Thursday, March 5, 7 p.m., Humanities Library auditorium, UCSD. 543-3120. Equity Council of the Concess Nations Association hosts a discussion about the Filipuno woman, her role as educator, military activist, member of the judiciary, and military will, Counday, March 8, 130 p.m., First Uniteriars Church, 4198 Front Street, Hillerest, Free, Call 298-0880 for complete

> Augustine Symposium, a symposium on the conversion and aptrituality of St. Augustine takes place Sunday, March 3, 7 to p.m., 5r. Augustine High School, 3266 Nutning Street, North Park. 282-2184.

"Budget Policy in the Reagan Era: Revolution or Evolution!" Rudolph Penner, ourgoing director of the Congressional Budget Office and chief adviss-to Congress on the feed-raid budget, discussed President Research, budget radicing Reagan's budget policies, Monday, March 9, noon, Casa

Poetry and Politics Colloquium, the No-Street Poet's Voice, a monthly poetry newsletter, hosts

Financial Workshop, the nonposite boundation for Financial Education sponsors a seminar titled "Trusts and Wills: How to Avoid Probate," Wednesday, March 11, 6:30 p.m., Rancho Bernardo Library, 16840 Bernardo Center Drive, Rancho Bernardo Seservation necessary.

Unreconstructed Radical Abbie Unreconstructed Radical Acore
Hoffman, best known as one of
the Chicago 7 defendants, and
author of Steat This Book and the
most recent Steat This Urine
Sample, is the next guest of the
USD Associated Students USD Associated Students speakers' series, Monday, March 9, and Tuesday, March 10, 8 p.m., commo Halt, USD, Call 260,4600 x4346 for ticket

Japanese Dies Member Hideyuki Aziawa, financial chairman of the ruling Liberal Democratic Party, accompanied by his wife, Japanese film star Yoko Tsukau, repaks ait the f.rst of a series of events scheduled for SDSU's "Spotlight on Japan" week, Wednesday, March 11, 7:30 p.m. Wednesday, March 11, 7:30 p.m. Marriott Hotel, 4240 La Jolla Village Drive, La Jolla, The following day, Thursday, March 12, Em Vogel, author of Japan an Number One, speaks at 7 p.m. in the Little Theatre, SDSU. For more information, call 265-6187.

> "Challenging the Negative Views of Women," human-rigit activist and former model Ana n-rights

Masters the

Friday the 13th • 7 P.M. A Blood & Blarney Mystery Part

Cocktail hour 4

massacre

st. Patrick's day

a panel (LOVerne Prown, John Peterson, Maggie Jaffe, and Jim Alien) moderated by Terry Herriler, Wednesday, March 11, 7 p.m., San Diego Public Library, 802 C Street, downtown, Free For more information, phone 566-8479.

monton discusses the ongoin ruggle to pressure the media into presenting more positive images of and roles for women, next Thursday, March 12, 7 p.m., the Backdoor, SDSU. Call 265-5430 for reservations.

TO LOCAL EVENTS

# Radio/TV.

"Vanishing Point," a series of half-hour radio dramas air each half-hour radio dramas atr asch seek at 130 pm., &Fibs-M (89.5). This week the schedule moledon Judich Thompson's A moledon Judich Thompson's A March 5, Kent Thompson's Mon's Home Cooking, Fitalay, March 6, Lawrence Jeffrey's Azre Blac, Monday, March 9, Certain Distant Store by Journal Corenting, Tiesday, March 10, creenburg, Tiesday, March 10, creenburg, Tiesday, March 10, webseless, March 11, Webs.

"The Wilard of Oz," spring must be in the air because Dorothy,

the Scarrerow, the Tin Man, the Cowardly Lion, and Toto, too, will be taking their annual amble down the Yellow brick Road, Friday, March 6, 8 p.m., KFMB-TV, Channel 8.

"Laurence Olivier — A Life," the second half of this film biography of the celebrated British actor airs Friday, March 6, 9 p.m., KPBS-1 V, Channel 15.

yp.m., RFDS-1 V. Channel 13.
"River of No Resturn," directed by Otto Preminger, this 1954 film psin Marilye Morrore and Robert Mirchum as a backwoods salroon singer and the roughneck she entites when her gambler husband deserts her, Saturday, March 7, 1 a.m., XETV, Channel 6.

"Die Walkure," Wagner's opera, the second in the Ring Cycle, is the next broadcast scheduled in the Metropolitan Opera broadcasts, Saturday, March 7, 9-30 a.m., KFSD-FM (94.1).

Folk Singera Arlo Guthrie, Pete Seeger, Bonnie Raitt, David

Bromberg, and Jerry Jeff Walker are the featured guests in a two-hour concert, Satunday, March 7 8 p.m., and Sunday, March 8, 6 p.m., KPBS-TV, Channel 15,

"The Fly," the original 1958 version of the story of a man who becomes an insect, starring Vincent Price, airs Saturday, March 7, 11-30 p.m., KUSI. Channel 51.

Channel 51.

"Two-Headed Man Sings in Siereo," that's just one of the stream of the st

Peace Worker Sharon Tennison, who believes that average Americans can help world peace by phoning average Russians long discence, will be doing just that

"The Spencer Tracy Legacy," KPBS-TV, Channel 15, is KPBS-TV, Channel Js, is devoting an entire eventing to the memory of actor Spencer Tracy, Monday, March 9. At 8 p.m., Katharine Heptum hors a two-bour tribute to the late actor. Later that evening, Plat and Mile, one of Tracy and Heptum hors famous parling, directed by George Cultor, airs at 10 p.m.

Jazz Legend Thelorius Monk is semembered with a special concert, featuring performances by Herbie Harncock, Ditrie Gillespie, Ron Carter, David Aurram, and others, Tuesday, March 10, 9 p.m., KPBS-TV, Channel 13.

Congressman Doug Bester discusses fixed irradiation on the Roger Hedgeen's Show, next Thursday, March 12, 9 a.m., KSEX) AM (1130).

# **ROCK NIGHT** 2 FOR 1

Thursday through Sunday, 8:00 pm-5:00 am The fabulous group



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information.

Financial Workshop, the

"The Mickel-Weiner Roadmap to Entighterment" Saturday, March 14 - 7:00 pm - \$10.00

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3/17 The Timeless All-Stars with Curbs Fuller, Billy Higgins, Bobby Hutcherson, Harold Land, Cedar Walton, Buster Williams

Presented by the San Diego Jazz Festival



CURTIS FULLER, Trombone SORBY HUTCHERSON, Vibes BILLY HIGGINS, Drums

CEDAR WALTON, Piano Tuesday, March 17, 8 pm 1 show enty Lyceum Theatre, Horton Plaza, San Diego

Tickets available at all recommendations, Mad Jack's, May Co. Arts Tix and Civic Center Bux Office. To charge by phone, call TicketMaster 232-0800. Tickets on sale at the Lyceum Box Office. March 10, from 12 necn. For further information, call 459-1404

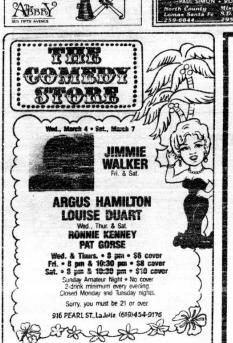
Presented by the San Diego Jazz Festival

Tickets \$15.50 All seats reserved





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SATURDAY, MARCH 7 . 8:00 P.M.

INTERNATIONAL WOMEN'S DAY MONTEZUMA HALL SDSU

Tickets: \$5 SDSU students, \$7 general public Sponsored by /S/SDSU

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ALP STATE OF

Dur prices include a service of which glustanders premium ser

individuals and doubles, and no previous competition experience necessary. The contest begins at 8:30 p.m., Friday, March 6, and contitues Sarurday, March 7, and Sunday, March 8, 10-30 a.m. to 6:30 p.m. The final competition takes place at 2 p.m. on Sunday. Call 268-3317 for more internation

CIF Faskechall Championshirs, the best high school bookerboll reams in San Diose County will be decided at this all-slar bears in San Diose County will be decided at this all-slar bears of the same the Sports Arena box office. Call 292-8165 for more information.

. Sports

USA versus China, the United. States women's volleyball team, who live and train in San Diego, takes on the Chinese women's team in a replay of the 1984 Olympics gold-medal match, today, Thunday, March 5, 7,30 p.m., Person. Gym., SDSU. Call 692-4162 for ticket

St. Pat's Spring Dart Classic, more than 450 participants from around the United Strates are expected to take part in the St. Pat's Spring Dart Classic, Friday, March 6, through Sunday, March 8, the Sands Hotel, 550 Kearny Mesa Road, Clairemont. Competition is some. In

Competition is open to individuals and doubles, and no

National TAC Masters 15K Championships (for runners forty years old and up) and the Sue Krenn 15K (open to all runners, as well as racewalkers and wheelchair racers) take place Sunday, March 8, 7:30 a.m., Mission Bay Park, 2688 Mission Bay Drive, Mission Bay. For more information, phone 270-9010.

Sockers at Home, the five-time Sockers at Home, the five-time MISL champions host the Los Angeles Lazers, Sunday, March 8, 6 p.m., San Diego Sports Arena, 3500 Sports Arena Boulevard, Tickets are available at the Sports Arena box office or by dialing 224-4625.

# In Person

Language Poets Charles Beinstein and Fanny Howe read from their work, today, Thursday, March 5, 7-30 p.m., Scripps Cortage, SDSU.

Ventriloquist Jay J. hoson, best Vennrelloquist Jay J.Amson, best Incom an a regular on Soop, and Lorus Weinstock perform at the Improve today. Thursday, Nacch 5, through Sunday, batch 8, today the Magician begins his schedule of Lorus March 10, and continues through March 15, and experiments of the March 10, and experiments of the March 10, and 483 4520 for reservations and information.

Jokesters Par Gorse, Ronny Kenney, Louise Duart, and Argus Hamilton appear today, Thursday, March 5, through Sarurday, March 7, at the Cornedy Store, 916 Pearl Street. La Ioila, Call 454-9176 for show

Playwright Edward Albee, author Playwright Edward Albee, author of The Zoo Story, Who's Afraid of Vorgina Woolf? and others, gives a free public lecture, Friday, March 6, 8 p.m. San Diego City College Theater, Fiftcenth Avenue and C Street, downtown. Phone 693-6849 for reservation. Female Comedy Duo Kathy Majimy and Mo Gaffney, whos

# READER'S GUIDE

ELIMINATING TERRORISM THROUGH PRAYER

spiritual approach to contemporary issue. Everyone can pray.

Jack Edward Hubbell, C.S.B. Member of the Christian Scienc Board of Lectureship Saturday, March 7, 10 - 11 am Church Edifice
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ares sus-racion, tenderor embers of the San Diego Symphony Low prices: \$25.90, \$21.00, \$16.50, \$10.00 & discount for: students, embors, military and gro available at Civic Theatre box office, Ticintifianter

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#### CIVIC THEATRE

Thursday, March 5, 8:00 p.m. Friday, March 6, 8:00 p.m. Saturday, March 7, 1:00 & 7:00 p.m. Sunday, March 8, 1:00 & 7:00 p.m

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TICKEN TUASTER



Performances in San Diego sponsored by Equitable Life Learing Corp

# To Local Events

have been well received in the Big Apple, appear in conjunction with the International Women's Day Celebration, Saturday, March 7, 8 p.m., Monteuma Hall, SDSU. Tickets are available through Ticket Master. 2d 1205-6947 for more information.

"The Alien Comic," Tom Murtin, presents a twenty-minute original work and an except from The Making of a Performance Artist, Saturday, March 7, 8 p.m., Sushi, 852 Eighth Avenue, downtown. For ticker information, phone 235-8466.

Feminist Poet Additione Rich, author of Diving into the Wreck which won the National Book Award, will read poetry and discuss women's consciousness and Jewish women poets at a talk sponsored by the Women's Institute for Continuing Jewish Education, Sunday, Murch 8, 9:30 a.m., Temple Beth Israel, 2512 Third Avenue, Fillcress. Seating is limited. Call 442-2666 for reservations.

Sleep Talk, Elizabeth and Merrili Mittler discuss their book 101 Questions about Sleep and Dreams, Tuesday, March 10, 7:30 p.m., the BookWorks, 2670 Via de la Valle, Del Mar. Free. 755-3735.

Confessional Poet Dianne Wakoski, who has written. "My mother made me a breeding ground for! self-righteous anger. It fermented in me like beer in an oak keg. It tipened like

good bread ' and is best known for books such as The Motorcycle Betrayal Poems, Dancing on Grave of a Son of a Bitch, as Grave of a Son of a Buch, and others, is the next guest for the Living Writers Series, next Thursday, March 12, 7:30 p.m., Council Chambers, SDSU. Call 265-5443 for more information.

# Special

International Auro Show, thirty-six manufacturers will be displaying more than 200 cars and light trocks at the San Diego International Auto Show, open codey, Thurnday, March 5, through Sunday, March 6, Civic Center, 202 C Statest, downtown. Center, 207 C Street, downtown. Show hours are 11 a.m. to 10 p.m., today, Thirsday, and Friday, March 6; 10 a.m. to 10 p.m., Saturday, March 7, and rison to 8 p.m., Surday, March 8. Call 234-6151 for more

informaron.

Smiling Irishnan Contest, cultural stereor-pea shound at a contest limited to males of firsh descert, apontored by the descert, apontored by the Congress of Southern Callitonia to raise money for the S. Parick's Day Parade, Finday, March 6, 6 p.m., Golden Lion Tavern, SD Tourh Avenue, Tavern, SD Tourh Avenue, 464-4027 for details.

International Women's Day Celebration, the Grass Roots

celebration of Internationa Women's Day, featuring a discussion about women in Nicaragust and music by Progr Watson and Mel Richardson, Friday, March 6, 8 p.m., 3003 Cape Street, Golden Fill. For complete information, call 232-5009.

Ocean Brach Kite Festival, the annual kite-decorating and kite-flying contest, open to all ages, takes place Sanuday, March 7, Ocean Beach Elemenary School, 4741 Santa Monica Boulevard. Ocean Beach-Jodging begins at 1 p.m., followed by a parasic to the beach for a kite-flying competition. Free. 223-1175.

Naval Ship Open House, a navy war ship is open for public inspection Saturday, March 7, and Sunday, March 8, 1 p.m. to 4 p.m., Bruséwar Pier, the foot of Broadway and Harbor Drive, the Embascadero. 235-3534.

House of Wales Lawn Program riouse of Wales Lawn Program, 2 program of Weish sougs, ballads, and verce, as well as Weish food and drink, rakes pluc Sunday, March 8, 2 p.m., House of Pacific Relations, Balboa Park, Free, 298-6806.



Twain's story debuts Priday, March 6, 1 µm, and continues through March 22, Debug March Theater, Balboa Park, Other performances take place at 2 µm. Saturday, March 7, and Sunday, March 8. Tickets are available at the Casa Del Prado box office or by calling 239-8355.

calling 539-8355.

Puppet Show, Sunbeam Productions presents The Lefrechaun's Steptite, Saturday, March 8, 11 a.m., 1 p.m., and 2,30 p.m., Marie Hitchcock Pupper Theat Bailoo Falk, For additional information, phone 466-7128.

informaction, phone 460-7128.

"People and the Things They Do," the SDSU Mustcal Theater Ensemble (plasmat Terry O'Donnell, merzo-oprano Sandra Wells, suprano Elizabeth Lorensen, and tenor Alan Schuelt in demonstrate how ideas are expressed through music and datum in a program for soung people, Santriday, March Y, d. Arts. Library, 1008 'Wall Street. Arts Library, 1006 Wall Street, La Jolla, 454-5872.

"Childress of the Night," Lincoln Preparatory High School presents a student revue, incorporating singing, dancing, acting, and recitation based on acting, and recitation based on the works by black artists such as Alice Walker, Langston Hughes, Owendolyn Brooks, next Thunday, March 12, 7 p.m., 150 South Forty-ninth Street. East San Diego. Call 264-3171 x149 for more information.

# :-Galleries

"Letters to Friends," new works by James Machacek dealing with memories of old friends and relationships, and a collection of new work by W. Hasse Wojtyla, new ork by w. Floor Orlying, go on display with a reception, Friday, March 6, 6 p.m., Spectrum Gallery, 744 C Street, downtown. The exhibit closes March 28. Callery hours are Wednesday through Saturday, 11 a.m., to 5 p.m. 232-9743.

"Super Exitors" a group of retablos by Wick Alexander that narrate the stories of accidents that have happened to the arrist or his friends, and "Warks in Progress," a photo-text installation reflecting the sociopolitical aspects of illegal sociopolitical aspects of illegal immigration, by Elizabeth Sisco, go on exhibit with a recept in, Friday, March 6, 6 p.m., Boelm Gallery, Palomar College San Marcos. The exhibit continues through April Continues through April 3.

Gallery hours are Tuesday through Friday, 10 a.m. to 4 p.m.;

Saturday, noon to 4 p.m., and until 9 p.m. Wednesday night. 727-7529 x2304. For more tion about this exhib see the article on page one of this

The Bullmoose Group, a selfstyled group of "urban art guerillas who do not rally to a cause, style, or movement." exhibits its work at two different

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# READER'S GUIDE

7 p.m., Rogue Gallery, 3803 Ray Street, North Park. The rest of the exhibit opens next Friday, March 13, the Art Corner Gallery, 939 Sixteenth Street, Gallery, 939 Sixteenth Street, downtown. The artists included in the display are Stuart Burton, Erich Christian, Allan Morrow, and Tom Frankovich. The

to 5:30 p.m.; Saturday, 10 a.m. to 2 p.m. 298-8929. "A Penchant for the Eclectic."

"A Penchant for the Eclectic," an exhibit featuring works by Dorit Dinur, Margaret Parker, Patrice Pendarvis, Denia Röddle, Sybil Riead, Bill Strothers, and Ron Tober, opens with a reception, Friday, March 6, 7 p.m., ArtSire, 921 E Street, downtown. Gallery hours are

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"Porcelain Today," nine artist will be exhibiting new porcelair works created for this exhibit, works created for this exhibit, which opens with a reception Friday, March 6, Wita Gardiner Gallery, 535 Fourth Avenue, downtown. Rurning concurrently is an exhibit of jewelvy by Steven Brixner, Eve Esler, and Pavel Opocensky. The exhibits close April 18. Galler: beaus are Troothe should.

> QUEEN EKANEM & VIBAL SMASH

"Fantastic Planet," a collection of colleged prints by Elaine LaVasseur go on exhibit with a reception, Saruday, March 7, 7 pm., Narabi Bush Gallery, 908 E Street, downtown. The exhibit continues through April 18. Gallery hours are Wednesday through Saruday, 1 pm. through 5 pm. 544-0203.

"Sunshine Muse," an installation of tableaux by Timothy L. Taylor, which

Top ranking 0.J. Kappers— Lady Levi, Amer Judah and Sister Winsome.

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WOMEN IN REGGAE

exhibit with a reception, Saturday, March 7, 7 p.m., Anuska Galerie, 2400 Kettner Boulevard, downtown. The exhibit closes April 4. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 231-6652.

"Objects of Ritual." International Gallery hosts two exhibits through Sarurday, March 7. The first, "Objects of

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various places in the fenter-city area, as well as drawings for othe proposed installations by San Diego arterists Annada Farber Carty Ultrarda, Torn Grondons, Christine Corman, David Quarrocisecht, Brent Ruge, Roberto Sala, and Deborah Small, through Saturday, March T, Salah, 832 Eight Avenue, downtown. The four The Artifact Peec, an exhibit in

TO LOCAL EVENTS

Selected Works by Lilly Rose which mix Old World influe

with modern-day impulses, are on exhibit through Saturday. March 7, Acevedo Gallery, 4010 Goldfinen Street, Mission Hills. Gatlery hours are Tuesday

the Continuity Concourse Plaz 220 C Street, dometors are we other installations. McChael School's was cerea affects cerea affects should be considered to the continuity of th

Ceramicist Frank Boyden say

THE FRIDAY NIGHT ALTERNATIVE FOR SINGLES

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# READER'S GUIDE TO LOCAL EVENTS

display through Saturday, March 7, Crafts Center/Grove Gallery, UCSD, Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturdays, 10 a.m. to 2 p.m. 534-2021.

"New Paintings," enamel-or canvas expressionistic paintings depicting "mysterious, dreamlike imagery executed in a limited palerte of black, white, and blue" by Gillian Theobald continues through Saurday, Mach 7, Patry Aande Gallery, 660 Ninth 233-9242.

New York-School Artist Joe Brainard exhibits drawings, assemblages, collages, paintings and books, through March 22, Mandeville Gallery, UCSD. Gallery, hours are Tuesday through Sunday, noon to 5 p.m. 534-2634. Boston Artist Jerry Schiff has created an installation combining rough-cut lumber, felt, steel, and cast lead to reflect his interest in historical hand-powered mechanic on display at Parameters 8, 721 Eighth Avenue, downtown. The exhibit ends March 22. Callery hours are daily, 11 a.m. to 5 p.m. 454-5541.

"Border Realities III," an

"Berder Realties III." in interduciplinary earbite combining works be "boder" arrists from San Drego and Tijuana cotomuse through March 27, Certer Caltural, Perper Grove, Bulbox Paik, Artists particiotruje in this earbite include David Avalos, Sarbi-Jo Bernan, Guillermo Conner-Pets, Murco Venticu Connater, Vicer Cebos, Michael Robur Suches, Emily Hicks, and Eriberto O'role, Gallery and Eriberto Oriole. Gallery hours are Wednesday through Sunday, noon to 5 p.m. 235-6135.

German Expressionist Exhibit, fortry-file: "Cerman Masterpieces from the St. Louis Museum; including works by Emil Nolde, Frant Marc, Paul Klee, Max Beckmann, and others, are on display through March 29, San Diego Museum of Art, Balbas Park. Gallery hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

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

"An American in Paris," a "An American in Paris," a collection of phatographs by William Klein continues through April 5, the Museum of Photographic Arts, Ballice Park, Gallery hours are 10 a.m. to 5 p.m., Thursdays to 9 p.m. 239-5262.

Italian Sculptor Mauro Staccioli's simple, massive geometric forms

actively engage the specific location and particular circumstances in which they are circumstances in which this iteraction in the properties of the label and the properties of the Label Museum of Contemporary Art's terrace continues through April 5. The museum is located at 700 Prospect Street, La Jolla, and is topen Tuesday through Sarruda, 10 Am. to 5 pm., except Wedne about 10 and 10 pm. second miles in 9 pm. std-026.

"Video Discourse: Mediated "Video Discourses Mediated Narratives," custor Chip Lord says, "What unites these works be personal vision." This six and-one-half-hour video presentation of eleven videorapes emphasizes narration, but how that story is told is up to the artist. The arrists included in the exhibit are Steve Beston, because C. Enides Warthers. Fagin, Jeanne C. Finley, Marthew Geller, Dale Hoyr, Gary Hill, Joan Jonas, Ardele Lister, Sherry Milner, Michael Klier, and Woody Vasulka. The exhibit continues through April 5,

screen daily from 10 a.m. to 4:30 p.m., with the last half hour reserved for viewing by selection. For additional information, phone 454-0267.

Fiber Artist Blair Tate, known Fiber Artist Blair Tare, known for her subdoed color sequences and parterns derived from displayment and the subdoed of the sequences and parterns derived from displayment and the sequences of the sequences of

"Forty Photographs," "I consider myself a portraitist, not of people, but of conditions of beings," says Joel-Ferer Witkin of his toned and black-and-white prints that "give form to fantasies and nightmares from unknown

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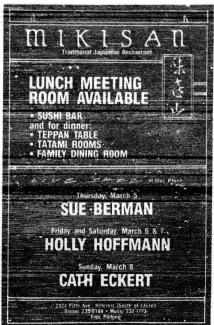
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# READER'S GUIDE

raveling exhibit continues through April 19. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesday when closing time is 9 p.m., 454-0267.

"The Reason for the Neutron Bomb," 50,000 mickels (each one oppresenting a Soviet (ank), gloed or a large gray rectangle, topped orth winders manifesticles the on exhibit in the Mover Gallery La Jolla Museum of ontemporary Art. 700 Prospect treet, La Jolla. The exhibit s through May

Serigraphs by Conta Keni Serigraphs by Conta Kent utilizing bright colors and simple abstract designs to get across the political messages are on exhibit through May 31, Ewinder's Gallery, USD, Call 260-4682 for more information.

Museums Reuben H. Fleet Space Theater Omnimas films, spanning thirteen years of Space Theater showings, will be screened as an 'oldres-bur-goodies' film f

The films are grouped according to subject and screened twice a week on alternate days. The first yeek is "Trivel Week"; today. Thursday, March 5, and Saturday March 7, Grand Canyon: The March 7, Crimid Canyon: The Hidden Secrets and Garden Isle: Friday, March 6, Sunday, March 8, and Tuesday, March 10, Sehold Human; Monday, March 9, and Wednesday, March 11 and Wednesday, March 12, Standing Up Country and View Baia, New Thursday, March 12, "Acrospace Week" begtos with Hair Columbia, Call 238-1233 for show times.

caturing the new wave sounds or Sung, Andy, and Stewart, screen

Saturday at 10:15 p.m. Each performance is created live and projected onto the Omninas

"We Are Born of the Stars" and

Skyward, 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 Omnimax format and is

composed entirely of computer generated graphics. Skyward follows the growth and

Native American Flavographs, selected priras from the Edw of H. Davis collection of photographs of native Americans are on display through Saturday, March 7, San Diego Historical Society, Balbos Park, Callery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 297-3528. Laserium, in addition to On the Wing and The Drain to Alle Drain to Alle Wing and The Drain to Alle Wing and The Drain to Alle Wing Land The Park The Wing Land The Wing and The Wing Land The Wing La "Puppetry of China," more than

fifty Chinese hand, string, rod, and shadow puppers, as well as a World Folk Air, University Towne Centre, 4405 La Jolla Village Drive, La Jolla. The exhibit continues through March 15. Collery 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

The Museum of Man has a

development of a flock of Canadian grese. This twenty-three-minute linax film include the first cel-animation sequences in this format, as well as dramati footage of the Canadian armed forces parachutist ream

Cultural Center, Paseo de los Hénes, Zona Rio Tituana, For show times, call the center at 706-684-1132. Native American Photographs

emonstrates the seven steps a stensic anthropologist follows skull. Another exhibit, "Plains in Transition: Indian Life 1850-1900," displays more than 200 artifacts from the culture of the Plans Indians that demonstrate how their culture charged under the influence of the European settlers. "Mirrors of the Oeds: Reflections of Huichol Reality" to on view at the the Gode Reflections of Huichs Reality. It on view at the San Diego Museum of Men in Balloos Park, More than 1000 artifacts of the Huichol Indians. However, and the Cocidential region of Mexico are on view, including variance of Mexico are on view, articles, photographs rableaux, and diseasuma. He exhibit continues through March 29 Err more information. evhibit continues through March 29. For more informa-on the show and on related moreum activities, phone 239-2001.

Women's Rights

terminued from page 1)
update conference to report on
the achievements of the

intervening years took place in Copenhagen. At that 1980

reservation. Also on exhibit is "Face Finding," which

was easier for women from industrialized countries to take part in international onferences led to Nairobi being chosen as the site for the End of the Decade Conference, a location more accessible for Third World women.

At that meeting, the gap between women from industrialized nations and those from underdeveloped countries came to the fore. Moses discovered that "global sisterhood was a lofty ideal. She claims the problem is cultural. Western women are taught to see themselves as separate, unique individuals. The goal for women from Third World countries un't career. but family. "Improvement for them as women," says Moses 'means improvement for the whole family.

According to Moses, the privileged Western societies attempt to superimpose their own measures of success on Third World peoples and fail to take into account issues such as education, health, and human rights. For women in occupied ountries, the struggle for freedom is a woman's issue." says Moses. Moreover, she sees a similar gap occurring between rich and poor women in the United States. Teen-age

# MEET JOHN BRIZZOLARA

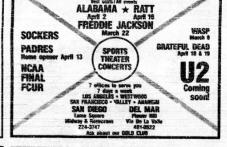


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# TO LOCAL EVENTS

"feminization of poverty according to Moses, are creating an underclass where fifty per cent of America's population will soon grow up in homes headed by single women dependent on welfare or low-

paying, service-ector jobs.
Moses says women left the Nairobi conference with the realization that "There is no one common agenda. There are a lot of agendas, but all are multidimensioned. multipronged problem that can be solved," she says, "if American women learn how to listen, then organize at the

grassroots level Moses's lecture, which is nee and open to the public, takes place Wednesday, March 11, 3:00 p.m., room 221, Hepner Hall, SDSU. Call 265-6524 for

more informati





But why go 10,000 miles for such things! Wilderness Gardens has its own native culture - in this case. Indian perroglyphs in a cave high on a ridge — and plenty of exotica. In fact, on March 14 there will be a demonstration of what's edible in the park and how to

prepare it, along with samples.
Love that acom bread!

As for the rara aves, though, we birders should meet at the bridge by the parking lot at 8:00 a.m. Sarunday March 1-15 to Highway 76, then east ten miles to the entrance to Wilderness Gardens, Expect to be there dill 11:00 a.m. If you're so unfortunate as not to own binoculars, you can call ahead and reserve some on loan.
Subsequent walks will be held
April 4, May 2, May 23, and
June 6. For further information,
call 742-1631.

- Jane Hathaway Clampett

toxitinued from page 1)
nosing around through Point
Lonia's past, and a stroli

through the quiet sidestreets of Veteran Wulkahour guide "Downtown Sam" Minsker leads walkers through new and old sections of downtown San Diego every Mongay

afternoon. Sain's specialties are theme walks, everything from a hobo hike and a newspaper rour to a gossiny rour of site connected with famous romantic couples. This Monday, March 9, Sam's bike is a glimpse at some of the celebrity connections in the downtown area. One of the names in the spoilight is Whoopi Goldberg. This walking tour ends with ar ortional stop at Horton Plaza for a friendly cup of coffee. The walk will last an hour and a half and covers flat urban terrain at a lessurely pace

This Simday, March 8, there will be two walks that are a bit more physically challenging. One explores the green, leafy hideaways of Point Loma in search of connections with some of the famous and colorful women in the area's history. Even without narration or a tour guide, any stroli through

Point Loma is worthwhile for and coastline. Be advised. though, that this tour will be over some steep roads, aithough the pace will be slow. Again, the walk will lost about two

hours. That same day, for the more ambitious there will be a halfday walking tour of some of the neighborhoods of Tijuana. Larry Forman, cofounder of Walkabout and expert on the waikaooir and expert on the quieter side of Tijuana, will lead a group through streets rarely frequented by tourists. The highlights of the stroll are the ordinary places of everyday life — the small bakeries, shops, cafes, open-air markets, parks, and chutches. Forman says there are a few surprises, like the Victorian style archite Chinese community in Time The pace of this tour will be leasurely, although it will last three to four hours. The Tijuana tour begins at

1:00 p.m. at the San Ysidro trolley stop (the last stop before the border) on Sunday. March S. There is an optional dinner in Tijuana following the watking tour, and Forman estimates that the day's activities should be over by sunset. On the same day,

Sunday, March 8, the Point Loma tour begins at the corner of Trumbull and Evergreen streets. Meet Maureen there at 2:15 p.m. Downtown Sam's celebrity walk begins at the Jessop's clock in Horton Plaza at 2:00 p.m. Wear sturdy comfortable shoes, and be read to enjoy some of our neighborhoods from a new perspective. Call 231-7463 for more details on any of the walks. The walks are free. And humanity," at least according to Emerson and the folks at

- Linda Nevin

#### Border Town

Walksboom

locked-up. In 1978 she began recorded their lives at home and work, learned Spanish from them, and took three trips to Mexico to seek our their villages and ronchos and record the life they had left.

Sisco calls her exhibit a "photo/text installation

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# **EVENTS**

ning that she incorporates explanatory, symbolic, or ironic text within or alongside her images. In two-inch block letters on the gray wall of the gallery, she has affixed these words as an introduction to her work: "The U.S.-Mexican border marks the greatest economic disparity between any two neighboring nations. It is the line where the Third World mets our affluence."

Many of Sisco's "photo/text"

the unspoken economic

creotyped, mass-media

up "the faceless masse: w a menace to society" are

Virgin of Guadalune, and

PADRES-YUMA

ULIAWAY

Spring Training vs. Seattle Mariners

fautasic

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experience.
Alexander has also incorporated his experiences working for nurseries and landscaping companies into his pieces are ironic comments on art /Esayu! tells of a Mixtec Indian friend and work mate the unspoken economic interdependency of Mexico and the United States, the self-important role of the INS, and the notion of the border. They who had a mysterious and terrible accident. Esayu, called by everyone "the professor assault the perspective we are accustomed to by "giving the Mexicans a personal image in because he has an advanced degree from a Mexican university, had been forced by the economic conditions in the public eye, putting them in the forefront," she says. The Mexico to seek work in the north. One day Esayu fell off the back of a truck and wound up in the hospital, totally portraits of the INS rounding The strange thing was that he

anonymous artist, the survivor

could record the experience and

replaced by poignant glances had no bruise or bump or sign of bleeding on his head. The hospital could not figure out whet was wrong with him and finally sent him to a agents at the real, dark, and anguished expressions of the apprehended.
"The border is a hazy place, convalescent home, where he spent several months, still unaware of his identity. Esayu depending on your point of view." says Sisco. "If you ask an undocumented Mexican where the border is, he'll tell

where the Border is, he it tell you anywhere we are."

While Sisco offers an often stark and harrowing portrait of the Mexican-American connection, Wick Alexander grade level.
On display will also be two of explores its subjective and symbolic realm. The exhibit will feature seven of his tondo or round paintings, rendered on boards in the form of retablos. the Spanish word for traditional narrative paintings or etchings, often done on stone or wood, which are displayed outside a church or used to decorate the

Retables are pictorial personal histories, says Alexander. Each tells the story of "someone who has survived a terrible accident artist: Friday, March 6, from 6:00 p.m. at Palomat College Boehm Gallery. The exhibit will be on display through April 3. For gallery hours or or had a miraculous recovery from a disease." Often an epiphany accompanied the event, such as a vision of the more information, call through the retablo, which was usually pursted by an

has since recovered partially and is back to work, but tragically, this man of learning can now read only at a r-cond-

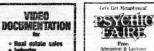
Alexander's chalk drawings and two large wall paintings done in collaboration with Steve De Paoli. These collaborations - called "Super Exitos" or - called "Super Extros" or "smash bits," the title of Alexander's exhibit -- will be "spontaneous creations with a musical theme," he says, to be done later this week, Elirabeth Sisco's "Work in Progress" and Wick Alexander's "Super Extros"

open with a reception for the artists Friday, March 6, from 744-1150 or 727-7529, x2304. -- C.H. Elster

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Alexander's retablos PRESENTS THE BEST EVER, 1987 HOME incorporate words and numbers to complement the visual stories, which he has drawn from the lives of friends and acquaintances and from his own DECORATING & REMODELING SHOW 100 5 OF MAR FAIRGROUNDS OF EXPENSES

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#### READER'S GUIDE TO THE THEATER

Theater Inlings are complied by Jeff Smith; commenting is by Jeff Smith and Jonathan Sauthe. In Jeff Smith and Jonathan Sauthe. In Jeff Smith and Jonathan Sauthe according to insiends glotin as, Dut it is along wise to phone the theater for any last mitual charges and so inquire about locket availability. Many theaters offer discounts to students, serior citaters, and the military. Ask at the box offers.

BRECHT ON BRECHT
In a laten-high theater production, the Boway Treature presents Carony Taboris Brechtlein seven, Carony Taboris Brechtlein and Brechtlein and Carony monoidoguest electrons are sover, monoidoguest selectrons are sover monoidogu Wat I. Festured in the Bowery production are Robyn Hunt. Steve Peerson, Jeffrey Chey, and Marta Zekan. (Sm.) Bowery Theatre, through March 14: Friday and Saturday at 10:00 p.in.

THE CIECLE
The new Deare Theatre production
of the 1921 Sommere Meapham
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play lass the sylvide active and
Guidany Guarter Theatre across the
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and Navier Perry. The play tiset, about upon class
of his conditions, treating serious,
issues of box, society, family, and
that, in spite of the rippling surface
that, in spite of the rippling surface

THE BOWERY THEATRE 480 Eim Street, San Diego

EAST COCINTY PERFORMIN CENTER 210 E. Main Street, El Cajon 440-2277

FIESTA DINNER THEATRE 9665 Campo Road, Spring Valley 697-8977

GASLAMP QUARTER THEATRE

MPARY lamp Quarter Theatre Fourth Avanue, downtown

GROSSMONT COMMENTY COLLEGE Stagehouse Threatse. \$800 Grossmont College Orise, ET Cajon 465-1700 x410

Deane Theatre 444 Fourth Avenue, downtown 234 9565

IMPERIAL BEACH PLAYERS

JERISH COMMUNITY CENTER Front and Center Theater 4079 Fits vlouth Street. Scn Diego 583:3300:x30

LA JOLLA STAGE COMPANY

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD

LAME'S PLAYERS THEATRE

LAMPLIGHTERS COMMUNITY
THEATRE
Ben Polak Fire Arts Center
19033 University Avenue. La Mesa

5850 Lawrence Web Drive, Escondic 7493448

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 1217 Inclin Street, San Diego

rreinter arsiard Drive, Chinanside 21 +296

MIRACOSTA COLLEGE

Murina Vista Center Bighib Street and Imperial Beach Boulevard Imperial Beach (24 9558

CLOSE-UP STUDIO 2244 Fourth Avenue, Suita D. San Diego 226,5743

EDUCATIONAL CULTURAL COMPLEX TUEATSR 4343 Ocean View Boulevard, Southeast San Diego 230-2800

CIVIC THEATRE 202 C Street, downtown 236-6510

of wit they manage so well, even these accomplished actors cannot get the audience to like or care about any of Mangham's character (So.)

(So.)
Goslamp Quarter Theatre Company,
Deane Theatre, 444 Fourth Avenue,
downtown, through March 28;
Wednesday through Saturday at
8:00 pm. Matines Sunday at
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TORTH COAST REPERIORY THEATRE Lomas Sorts Fe Place Lornas Sertin Fe Rossi, Soluna Brach 481-1005

HORTH COUNTY COMMUNITY THEATRE

OFFIRRELL SCHOOL OF CREATIVE & PERFORMENT ARTS SCHA Theatre 5/30 distinc Drive, San Diago 252-7501

OLD GLOBE THEATRE Old Globe Theatre Censius Carter Centre Stage Feeding Stage, Belbos Park 239-2255

OMBONE PRODUCTIONS COMMUNITY THEATRE Fack Village Theatre, Suite 29-9 Park Plans at the Village 310 Third Aware Chals Vision

PALOMAR COLLEGE

PATIO PLAYHOUSE Vineyard Shopping Cen 1151 E. Veliny Parkway Escondido 746-6669

PINE INILS LODGE 2960 La Posede Way, Julian 765-1100

POINT LOMA COLLEGE

Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6476 v248

SAN DIEGO ACTORS THEATRE

SAM DIEGO CITY COLLEGE THEATEN Thirteenth and C streets 230-2676

SAN DIEGO GILNERT & SKILLSHAN COMPANY Case Del Predo Theatre, Beltson Perk 692-0377

SAN DIBOO JUNIOR THEATRE Cose Del Pradi. Theatre, Balboo Park 730 8355

SAN DIEGO REPERIORY THE AIRE

SAN DIBBO MESA COLLEGE. 7250 Mesa College Drive.

5an Diego 550 2600

Paiomar College 1 San Mercos 7/44-8650

are: Andy Ping, Kevin Mann, and John Christian-Vanderbilt. (Sm.) Patio Playhouse, through March 22; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

cattch of the day, and Moryland crubcalles (Sim).

Marvin's Dinner Theatre, 550 Vis de la Valle (scrosa from the nacatrinck), Solana Beach, Thursday, March 5, Maugh March 25; Thursday through Sarundes, dinner st 620 pm. crutain at 800 pm. Sunday, dinner et 5:30 pm., crutain at 1700 pm. For information call 755-7955.

THE DRESSER Intended Hemenoch dynamic is in a sector's disease. She blue-blang, in a promucal English thesete charing which Mark II. a colorises the suggest one installing that the shore must go one installing that the shore must go one. The Section may probabil a looky wettime tongoe from performing well and the shore the support of the probability of the shore must go one to the support of the shore that well and the support of the support of the support of the support of the short to play Lear Sort feet 227th from, to men to display, in order for the short to go on, "Nemen — station years — must pumper,

SAA DIEGO STATE (THEVERSITY Main Stage and Experimental Theator 205-6884 Opin-air Amphitheater 205-6947

SAN DISGRITO FLAYHOUSE 742 Geneviore Street, Solana Beach 795-7358

SCHIPPS RANCH COMMUNITY THEATRE

Wavigenheim Junter regulation Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SHOWCASE SAM DESGO 2244 Fourth Avenue, San Diego 421-0002

SHOWTIME DANNER THEATER 7578 ET Cajon Boulevard, La Messand

SOUTH COAST REPERTORY THEATRE 825 Town Center Drive, Costa Meso (714) 957-4033

STARLIGHT Startight Bond, Ballica Park 232-3049 or 234-STAR

SUSHI GALLERY 852 Eighth Avenue, downtown 235-8466

SYMPHONY HALL 1245 Seventh Avenue, downtow 692-4260

THE TREATME IN OLD TOWN 4040 Twiggs Street Did Town 238 0082

Section 2

United States international university Zeole (house 1924)

Section (1925) (house-sele fixed, 5c (1924) (Barch 1921)

271 4,709

UNIVERSITY OF CALIFORNIA SAN DEGO UCSD Theater, Studio Theater, Introdelli Wess, Center for the Performing Arts 534-4574

CONFIDENCE OF SAME DECO Common Truster, Alcoho Park Linda Vista Road, San Diego 291-4400

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ARTS TIX Sprechels Thrater box office 12t Broadway, downtown 235 3610

TAKE ONE STUDIOS 2400 Kettner Boulerand Suite 112, downstrem 235 1235

im Junior High School

who persuades his very bedril of friend to join him on a special duty assignment in a small Georgia manufacture and Georgia flating lodge, the shy friend proceeds to magazerde as a proceeds to magazerde as a both futury and duratatic Scott Kimery has discussed the production. Cast members are Jim Felson. Oatmint, Edw. Accret. Jim Langham, and Jony Romano (Sm.) Pine Hills Lodge Juner Theatru. Sancy Jones House Control of the Control Sancy Accret. Jim Langham, and Jony Romano (Sm.) Pine Hills Lodge Juner Theatru. Sancy Jones House Control of the Control of the Sancy Jones House Control of the Control sign. Hormen triust employ a map of embedies worthy of a Last. And on this night, he must give the performance of his tile. Among other things, The Densor is a play other things, The Densor is a play occur when an ador becomes transformed into a role. As a result, the play demands superlative play demands superlative playing Hormen and Six, since they playing Hormen and Six, since they carry the double burden of having to play roles within roles and to clied. These Chapters licking our size of the clied. DOWN VICTOR AND PRIENDS
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Vict THE INCREDIBLY FAMOUS WILLY RIVERS Stephen Metallé is attempting to stretch, as a playarright, from his early chamber (Wangs and Stravge Snous) to more expansive efforts. His Willy (Riven marks a shift from character to a thu-ine oriented draws one this content of the shift of the character will be shifted the character with the oriented draws one this content of the shift of the character will be shifted the character with the oriented draws one this content of the shift of the sh

effect their charges believe use eyes. The Mission Playhouse's production of The Denser is one to two in this regard. Directed by Edythe Pirazzini, with competent work dome by the supporting cast (particularly by Ketherise Faulconer, Chinger Penry and Dane Hooley), the production offers an outstanding performance 1-- Martin Gereich, the metamorphizes from a louder Siy. on his deathbed, to a visial Lace and on his deathbed, to a vital Laer and tack again — always with coviamments per limitable creft. It is set \$1.5% inhabits Gerniat, nother than the other seg around. And throughout, Gertain is masterful. Torn Nilroy, however, tenses much to be desired an Norman, An Justice veteran of San Diego theater, Kiloy, her Locks the sense of command secessary for this difficult role. Perman promateds him, actually referred acts the sense of command secessary for this difficult role.

necessary for this difficult role. Norman commands him, actually, and dictates the next move and ossized emotion and then files on sheed. Kiliny repeatedly lags to the pace of the very unevent the pace of the very unevent Mexicon Playhouse, 1936 Calvitra Wey, Marina Village, through Merch 21, Thanddy through Information call 226-0518.

FLYING COLORS II

PLYING COLORS II
USE's interminant Company presents an evening of ballet with a group of more than fifty dances in four ballets. Erling Sunde has clurropographed Psisodes by Brehma. Jack Typeth has checographed. Med Comedy, a gendle spool of stem mortes. Quest choreographed Med Comedy, a gendle spool of stem mortes. Quest choreographers Steven and Elmsbeth Wistrich, from the interiorical met A-custemy, there famed classic Firebird. And Erling Sunde his also choreographed On the Beach at Blantiz, a turn-of-thepre peach at eastmix, a unin-or-me-censury frolic. (Sn.). The Theatre in Old Town, through March 8; Wednesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:60 p.m.

THE POREMINER
The Pine Hills Lodge Dinner
Theatre presents the San Diego
premiter of Larry Shade's disensatic
cornedly about an English soldier

Name, but the Old Globes, production is intermine, As the dis-production is intermine, As the dis-strict the playeright's Emply last summer, Jack Olden has directly expertise. The Globes designers are done exertises which The case, most of whom play malityle roles, as high quelly, and filters feet in such displayers and filters feet such displayers of the country could benefit from some stronous revisions, but the overall myself or third major premaries in the last filter major premaries in the last filter major premaries in the last filters and production—

- FOUR WEEKS ONLY! . **EVE STODDARD** presents THE LONG-RUNNING SAN FRANCISCO HIT

character to a thune oriented drama, one that explores what relight be labeled "the curse of ferme". What is it about our society, he asks, that factors such a love-last relationship between the famous and their fano? In an ope when every leader, from presidents to the page, has became a potential target, the quastion is vivily important. The problem with this latence that the problem is the problem of the problem of the problem.

important. The problem with his play, one of them at least, is that the playwright is armed with all manner of predictable answers and reveal little that is new on the subject. The second major problem with the play is the title character, a cost sloper triging to major.

rock singer trying to make a comebook after having been almost killed by an assessin. Willy's circumstances suggest a Faustian pact in its final hour. But in the play,

pact in its final hour. But in the play, there is no poor, no tragic hours of the play of the play of the cymoral duste in a three place suit, thisang is flowers a willed participation in anytic or those play of the play of the solone. He's not only too innocens, he's too thinly drawn, instead of lighting back or raging, he merely lighting back or raging, he merely leaflessed, from some to some, a leaker of the play of the leaker of the play of the leaker of leaker o

# TUNE THE GRAND U

A ROMANTIC MUSICAL REVUE WORDS AND MUSIC BY JERRY HERMAN (Hello Dolly, Mame, La Cage aux Folles)

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Sat March 14, 21, 28 & April 4 at 10pm • \$5 (\$0 50 to \$5 at \$5 at

# READER'S GUIDE TO THE THEATER

risk-taking venue for the steging or new works.

Old Globe Theatre, Sirnon Edison, Centre for the Performing Arc., through March 8: Thursday through Saturday at 8:00 pm. Sunday at 7:00 pm. Marline Saturday and Sunday at 2:00 pm.

I WON'T DANCE

NOT DAYCE

They are three compelling reasons
for sening the Gestamp Guarter
Theatree current production of the
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Commender and the Others Helder
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and that of Claims Meanon, it is as and that or cutains meason. It is a lighthearted comedy, in spots, with sitcom-like one-liners (many of them very funny) zingling here and there. It is also a love story about two shipwrecked souls — Dom, a two shipperecked souls — Dom, a paraplegic and Lif. a passionless logarity — afraid to test the weters once again. And it is a potentially serious human drama about struggle, loss, acceptance, and renewal. The problem is that it is renewal. The problem is that it is different things a different times—one minute a comody, the next a chiller, now tender, now gib—end the playwright has yet to integrate these fragmented impulses effectively. The play arrives in innexs, but the cost at the Gardamy is stolic drivough and through. However, it is not contained to the cost at the Gardamy is stolic drivough and through. However, it is excellent as Donic.

through, mover in excessive as bound this work is fluid, funny, and deeply

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KRAPP'S LAST TAPE and THE JOSHOW
Jo Ann Russes, a number of the Jo Ann Russes, a number of the local performing community, is performing sold in, two orweacts. The first is Samuel Bookers in Knapps East Tape, in powerful blook of one person's sense of incidity, and loss as the version review of and the Saguer of Unity, The The Joshou, in contrast, presents in bouguet of escorted Chebookers, and the saguet of presents in bouguet of escorted Chebookers. bouquet of searched cheracters among whom are Tina Thompson and the Indiamous Buttisky, On Anthon State of the Indiamous Indiamous Anthon State of the Indiamous Indiam

LUNCH HOUR
The San Dieguito Playhouse is staging the cornedy, by Jean Kerr, about a distinguished marriage courselor who discovers that his wife is heving an affair with the

husband of a client, So he and the client decide to fight fire with fire by own. But how much of its pretent own. But how much of it is pretent of histories McGrendigh has considered to the process as a Dougla Blust. Gall Carve, Bert Edwards, Sheyl Simes, and Furnel Warder (Sn). John Carve, Bert Edwards, Sheyl Simes, and Furnel Warder (Sn). John Carve, Bert Edwards, Sheyl Simes, and Furnel Warder (Sn). John Carve, Bert Edwards, Sheyl Simes, and Furnel Warder, Sheyl Simes, and Starting and Thursday, March 29, et al. (Sn). And Sunday, March 29, at 800. And Sunday March 200.

A MAN FOR ALL SEASONS Reviewed this issue. Lamb's Players Theatre, through Merch 21, Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

MISALLIANCE
The USD Theater presents George
Berrard Shaw's cornedy-drama. Set
in the conservatory of a gracious
country horner in England of 1909,
the pl y septimes discordant
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colidate of the present of NOTES
On-Singer Productions of
Chule Virta is staging this
Countroon disma by Iom Topon Al
Countroon disma by Iom Topon Al
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profession than to wheth may been
took has diseased the production.
Cost membras laculated Madelline
Carlon, Jim Johnston, Jon Peter,
Joseph Call, Charles Fort, Juff Bowles,
Suzanne Elisason, and Arten
Kenter. Technical support members
Bernda Tobelson, and Straine
Bernda Tobelson, and J. Krainer.
(Em.) enlation-stage — Describer jummen.

Indicate and users officered. Creat middle and users officered. Creat middle and users officered in the production, which features the production, which features the students of Cristian Creat middle and users of Creat Marketines. Version Street Marketines and Cristian Creat middle and Creat Marketines and Creat features. Per contamination of Engineering and Fanda Real Stacks the Inglights designer. (Sinn) planned White Create Per before the Create Per before Per before the Create Per before the Crea On-Stage Productions, through March 7: Thursday through Saturday at 6:00 p.m.

THE OPEN STAGE EXPERIMENT
Take One Studios Theatre is
offering a place where aspiring
periormers, anneture, and
professionels can do in-progress
work before a live audience. Every
Sunday at 7:00 pm. the stage is
aveillable for "audition pieces. A MURDER IS ANNOUNCED The La Jolla Siage Company is offering a production of Leslie Darbon's adaptation of the Agatha Christle mystery. A local paper

announces the time and place of a murder to occur in Miles Blacklock's early Victorian house. The victim, houseset, is not one of the occupants—and may not be the least victim, etherwise, and may not be the least victim, etherwise, and may not be the least victim, etherwise, and may not be the least victim, etherwise, but have been play from the least victim, etherwise, but have been play from his play. Other cast members are "Rick Clich, Gregory Dean, Chery Harvey, Jay Skott Lopp, Arm Rickhafth, Arm Richhafth, Arm Richardian, Plater Salmon, Gustan Richardian, Plater Salmon, Gustan Tienet, and Shana Wilde. (Sm.) La Jolie Stage Company, through simple ideas donce, theater, improvisation, music, comedy, drams, art, inegit, end more. The Open Stage Experiment is the Idea that performent for a Stunday executing article by 630 pm. to sign up (Sm.). Take One Studios Teater Boulevers, 140 (2 fore block south of Laurels, as will be considered to the Company of the Co

La Jolia Stage Company, through March 15; Thursday, March 5, through Saturday, March 7, and Friday, March 13, and Saturday,

March 14, at 8:00 p.m. Matinee Sunday, March 15, at 2:00 p.m.

PACK OF LIES

DACK OFF LIES

The Lampliquiters present the drains of decaption by High Withernore, based on a double with the control of the

THE PETTION
THE GOAL ONCE TRANSPERS OF THE GOAL ONCE THE GOAL ON

World Fremiere! WHO CARES ABOUT **VOICE-OVERS** A BALLERINA? by Elegnor Antin

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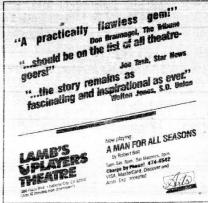














**Anne Beatts** 

**Ellie Greenwich** & Friends

**Melanie Mintz** Jack Heifner

# READER'S GUIDE TO

and Corey L. Fayman the sound and Corey L. Feyrman the sound designer. (Srn.)
Cassius Carter Centre Stage. Sirrion Editson Centre for the Performing Arts, through March & Thusday through Saturday at 8:00 pm. Sunday at 7:00 pm. Matinee Saturday and Sunday at 2:00 pm.

PORGY AND BESS

PORGY AND RBSS
For als performances only, the for als performances only, the San Dibog Olyens presents George and Dibog Olyens presents George and expectation of the San Dibog on Charleson's California Califor played John Henry in the La Jolla Playhouse's production of Shout U a Morning), Priscilla Baskerville, Rita McKinley, and Jubilant Sykes. John DeMain is musted director and conductor. The sets were and conductor. The sets were designed by Dougles W. Scrimbis, with costumes by Nancy Potts and Lighting by John McLain, (Sm.) San Diego Civic Theatre, Thursday, Narch 3, through Merch 8. Thursday and Friday at 8:00 pm. saturday and John dougley at 1:00 pm. and 7:00 pm. For information and reservations, cell 236-6510 or 232-0800.

THE PETITION

ROMEO AND JULIET
The South Cosal Repertory Theatre
presents Stakespearer is famous tale
of the "star-crossid" lovers.
Nationally recognized guest director
Edward Payson Call has directed a thirty-three member cast, the
largest in the twenty-three-year
history of SCR. Forn Harmson is history of SCR. Tom Harnson is Romea, Monitupe Fowler is Juliet, and Gregory Itzin is Mercutio. Other cast members include: Geoff Efflost, Scott Freenen, Richard Gould, French Stewart. Tom Filyan, Robert Machiney, Angela Paton, Bryen Rammusse, and Irena Roseon. Cliff Faulkiner is the aceitic designer, Susan Denison the costume Suaan Denison the costurne designer. Tom Ruzika the lighting designer. Christopher Villa the fight director, and Linda Kestalik. Boussom the choreographer. Richard Jennings has composed original music for this production. (Sm.)

SLEEPING SEASTY
The Christian Youth Theater: a
theater school for people from ages
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founder of the Christian levent than twenty-five new parts, bringing the total cast to sixty-two children.

(Sm.) Lewis Junior High School, 5170 Greenbrier Avenue (Just off Warin circentrier Avenue (just off Waring Road). San Diego, through March 8. Friday, March 6. and Saturday, March 7. at 7:00 pm. Matinee Saturday, March 7. and Sunday,



whacked on the head by the destardly vittle: (pileyed by Labin who has also directed the show) and has been destardly shown and has been destardly as the has been destardly as the has been destardly as gent that anyone from ministery of Jimmy Stewart, Stemministery of Jimmy Stewart, Stemministery of Jimmy Stewart, Stemminister, and Jimmy Stewart, Stemminister, and the stemminister of Jimmy Stewart (Jimmy Stewart). The immediate has been enabled to be onegot in restriction, and the stemminister, and th March 28 Wednesday through Saturday, dinner at 6:30 pm, curtain at 8:15 pm. Sunday, dinner at 5:30 pm, curtain at 7:15 p.m. Matines Saturday and Sunday, buffet luncheon at ninon, curtain at 1:15 pm.

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March 8, at 2:00 p.m. For information call 588-0206

STEP TOGETHER, STEP

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The Flesta Dinner Theatre is maging the multiple meladran ranging the multiple meladran reference the restriction send professional professional restrictions and performent of San Dilego's segendary Mickey Firm Show—that players to San Dilego's segendary Mickey Firm Show—that players the Pool and desired professional restriction of the Pool and the Pool a

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DEDERTORY THEATRE

STEP TOGETHER, STEP
The Senter Community Theatre
presents the world premiter of a
new musical comedy written by
local ector-director Kevin P. Multin
(book and bytics, and music by
Linda Berg. The musicat takes a
back-stage look at a company of
teen-agen in the final days of
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COMME.

Stabl presents New York comic
Smith presents New York comic
Tom Murrin and his "choosite
performance work", which will
include a twenty-villanus original
work and excepts from The Makingwork and excepts from The Makingwork and the Comic work of the Comic
comic works with topical humor,
cacking any subject, teiling stories,
and unting "a mess of trash
propostrifficate and continues." These
heads and continues. "These
heads and continues." These
heads and continues and
contraptions, and cer socialents." His urban filled rites Rube Goldberg contrapillors, and car accidents. His stories are personal, usually intimate, and each performance is completely original, (Sm.) Sushi, Saturday, March 7, at 8.00 p.m.

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March 22 at 200 pm
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The San Diego Junior Theore is staging a musical version of the popular norel by Mark Teals that staging a musical version of the popular norel by Mark Teals that we have been seen to be popular norel by Mark Teals that the popular norel by Mark Teals that the popular norel by Mark Teals that the popular tha

TUNE THE GRAND UP
The San Diego Repertory Theatre is hosting an ewerd-winning musical resue featuring the music and tyrics of famed Breadway composer Jerry Herman. The revue, which has been running in San Francisco for the

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# READER'S GUIDE TO THE THEATER

suce dozen of Herman's tunes for such shows as Hello, Dolly, Mame, a Cage Aux Folles, Dear World, fack and Mabel, and Jerry's Girls, he six-person cast of realistiperformans from The six-person cost of vaccel structures from the Bay Area is Cindy Herron, John Nuckels. Tim Connett, Minn Moser, Derlene Popovic, and James Pollowell (at the groad p-ano). Following the Saturday eventing performances. Derlene Popovic will present her one-woman ninh-musical revue. Derlene Popovic will present her one-woman ninh-musical revue. Derlene upin r. D. Popovic, with the 1984 Cabaras Gibb Award for Chultaranding Fermale.

Comedian (Sm.) San Diego Reperiory Theatre Lyceum Space. Wednesday. March 11. through April 5: Wednesday through Salurday 6:00 pm. Matinee Sunday at 2:00 pm.

VINEGAR TOM VINEGAR TOM
The Marquis Gallery Theater is staging the San Diego promière of Caryl Churchill's pungent examination of women and witchcraft. Arnong Churchill's other works are Cloud 9 and Top Ciris. of the cast are: Steven Soden, Rosemary Tyrrell, Patry Sipes, James Johnson, Betry Mathews, Helen Lehman, Kari Collins, Jene Krisch, Jane Hopf, and Whitney Marlette. Delores Flaher is the musical director. (Sm.) Marquis Gallery Theater, through March 21: Friday and Saturday et 800 cm.

WARREN'S STORY Reviewed this Issue. San Diego Repertory Theatre. Lyceum Specc, through March 8, Thursday through Saturday at 8:00 p.m. Sundey at 7:00 p.m.

WHO CARES ABOUT A
BALLERINA'
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of the living with their own tales of post woes and old humillations. Sieve Paranon has directed the humillations. Sieve Paranon has directed the Sieve Paranon has directed the backers of the Sieve Paranon has been designed, which the signified pessigner, and Experience Gallardon the proporties mistered. Som Annos has written on original Paranon Sieve Paranon Siev



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· Liz Story



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#### BY JOHN D'AGOSTINO

Something happens to a group of skilled musicians after they've been composing together for a while. At first each member asserts his individuality not only by strutting his best instrumental choose but by contributing idea that have been shaped by past musical alliances and influences. It is during this skin-shedding phase that observers will note not always with the best of intentions, that the group's "original" music sounds not unlike that of suchand such other band. As the attuned to each other, however attuned to each other, however, the impulse to reach into one's bag of acquired tricks diminishes, and the result of a group's collaborative efforts is increasingly the product of their developed bond. If the band is a recording act and their stylistic coalescence coincides with for, as in some

Information.

This seemingly recent entry



Santana keyboardist Tom Coster on board, and in the process of recording what was to be his third album, the quartet of Smith, Coster, deather of samm, cosec.

Landers, and Wilczewski
became Vital Information.

Clobal Beat, released late in
1986, came by its sound and hence its name in much the same way that the four musicians became a unit: accidentally. As they played together, there emerged elements of various ethnic musics - reggae, samba, Stateside funk, Asian and

released his first solo album, a

high-energy fusion opus entitled Vital information. For

entitled Vital Information. For that project, Smith entitled bassist Tim Landers (eino had worted with Al Diletola and Billy Cobham; saxophonist Dave Wilczewski (Narada Michael Walden, Al Rospert, and gustarist Michael Walden, Al Rospert, and gustarist Michael Walden, Al Rospert, and Both Billy Cobre, an allum afull between fusion and a more maintenan brand of Jazz Shortly after Drinn was in the can, Smith brought.

the can, Smith brought

the presence of steel-drumme Andy Narell, the steel-band music of Trinidad. As the muse of Prinidad. As the "name" sidemen became full partners in Smith's firm, they began sharing composing responsibilities, and gradually a group sound took shape from the patchwork of influences. The resulting eelecticism is ts most homogenous on the

The resulting eclectrism is its most homogenous on the album's second cut, "Island Holiday," which was co-written by Smith and outsider Jeff Richman. I'm going to violate the spirit of my opening thesis about perceived originality to say that the tune recalls

Weather Report in the way it colors an insistent "four" fee with subtle subrhythms and exotic timbres. But in "Island Holiday," these subrhythms intermittently bubble to the surface to change the rhythmic complexion of the piece, which for example, at one point settles into a reggae groove only to surrender to a strong Latin undercurrent. Latin undercurrent.
Wilczewski's soprano sax rides
these shifting rhythms like a
sabot on rough seas, his active
improvisation providing both a
binding linear metodicism and a reactive voice that answers the tune's rhythmic terms and challenges.
Other cuts on Global Beat

are more overt about their motives Landers Johnny Car is slick reggae, while his 'Jave and a Nail to a steamy Latin workout. Wilczewski contributes the record's three most arresting tracks, all of which are on side beo. "Ellack Eyebrowes" is sort of "wendd funk", with a smorgashord of multinational motive feints and corke percussion instruments dieguising what otherwise would seem straightforward pop-jazz. His "Tadutous in Thomstorn" opens with a lower plano by Corke then surprises with a fluid guitar side into a sensuars enterable groces that in which are on side two. "Black sensuous ensemble groome that grows more mainstream as the improvisations build; and the saxophonist's 'Blues to Bappei' closes Global Beat (continued on page 20



at May Company, Mad Jack's, Civic Box Office, Perkins Book Worm & Art Tix, Also San Diego S; orts Arena and California Theatre Box Offices by phone call (619) 278-TIXS



(command from page 19)
with the sort of smoky,
lamplight pop-jazz one might
expect to hear coming from
Donald Fagen and Walter

Becker.
Lest we forget that this enterprise began as a solo project by a drummer, Smith checks in with two short pieces that feature his traps work. On "Global Beat," Smith teams with percussionist Kwaku
Daddy to translate the title
more literally into the language
of the drum; while on "Sunset,"

the same duo provides a splashy, percussive counterpoint to Smiths dreamy synthesizer shords. Throughout the album, Smith's drumning is more than adequate to the task of tethering the mustes disparate clements into a cohesire whole, and he provides some fair. provides some fine improvisational licks without drawing into question the group ethic that is at the heart of Global Beat. Happily, Smith has obtained group commitments from

Coster, Wilczewski, and Landers at a time when Global Beat is causing a modest stir in the pop-jazz community. You can't turn to a radio station that plays this sort of music without hearing one or another that plays this sort of music without hearing one or another cut from the album, and sales of the compact disc have been brisk. Those facts alone should help to seed the audience with recent converts when Vital information plays the Bacchanal Monday night. After a very culosyable double-bill that brought Von

and Chico Freeman and the Dirty Dozen Brass Band to town last week, the San Diego Jazz Festival continues its "Jazz et the Lyceum" series with a show featuring Cuban-born alto saxophonist Paquite D'Rivera and New Orleans-bred pianist Henry Butler atthe Horton Plaza venue. It should not be Prizza venue, it should not be perceived as a slight of D'Rivera that I will forgo a discussion of the Latin jazzer's formidable talents in order to relate my enthusiasm for the local debut of Butler.

Having finally gotten around Having injust gotten around to playing the keyboardists most recent release, Firm' Around, I can honestly say that for the past couple of weeks the record has spent little free time away from my birntable. Firm' Around is Butler's first recording as a bandleader this regular sidemen, bassist Charlie Haden and drummer Billy Higgins, are joined on the session by trumpeter Freddic Hubbard, oboist Jeff Clayton,

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(command from page 20) Kujalaj and the first release by the revived MCA/Impulse jazz label. At first listen, one is tempted to liken Butler's style to that of McCoy Tyner; there is in Butler's playing a similar predilection toward modal voicings, as well as a Tyner-esque sense of rhythmic drive, and a taste for exotic melodicism. With repealed

melodicism. With repeated listenings, however, Butler's individualism emerges. Butler combines a Thelonius Monkelike sense of syncopation with a blues feel more in time with the planist's Crescent City. roots, then tops off that juxtaposition with febrile right juxtaposition with febrile right-hand improvisations that nicely counterbalance his more stolid, no-nonsense left-hand work. There is a "clean" feel to Butler's playing: he never overplays, nor does he stay in the same solo groove beyond the limits of the listener's interest Notes, riffs, and appared askideously, white in the state of t appared judiciously, which and original material on Fluin'
Around makes one anxious for
the planist's solo appearance at
the Loceum Theater Riesday

night, In other concerts this week, the twentieth annual installation of the SDSU Folk Pestival gets under way tonight. Thursday, with a performance by Del Rey and the Blues by Del Rey and the Blues
Cators in the school's Monty's
Den; while Jack Mark and the
Heart Attack returns to the
Beili Up Tavern. The folk
festival picks up again on
Priday with Alasdair Praser
and Barbara MacDonald
MacGone, Hank Bradley and
Dannies and Brabara MacDonald Pramie Leopolé, Namblin' Jack Elliott, and the Red Clay Ramblers playing in Montezuma Hall; while the Paladius and Anson and the Rockets cook at the Belly Up Evern: Corrosion & Conformity, S.N.F.U., Blast, Conformity, N.P.U., Blast, and Home Bale play can Home Bale play carperters. Hall, thometeen, Queen Edwards Hall, thometeen, Queen Edwards Hall, thometeen, Queen Edwards, Aris, Fire, Mashariki, Leib Levi, Amee Judah, and Sister Winsonne Logan for an event at Club Register beliefe as "Women in Register" with bucker John Hammond plays at McDicks, Pub in Occan Beach; and weterns jazzbo Bud Shank peeres a beo-ngot strine at Bell.

weterm jozzbo Bud Shanktopens a bo-nakt stim at Bella Via in Cardiff.
Part three of the folk festival brings Los Alacranes Nojados, Jim Binger and Mary McCazlin, Kenny Finl and the Long Hall String Band, Hawks and Fagles, Quetzel, and Wyne Branon and Clark Powel to SISU's Backdoor on Saturday right: Backdoor on Saturday right: then closes out on Sunday with performances starting at noon performances starting at noon at the Backdoor and featuring Fro Brigham's Preservation Band, Ronnie Jefferson, Johnny Walker, Sam Hinton, Mojo Nixon and Skid Roper, Tom "Tomcat" Courtney, Stu



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Jamieson, and Jon Adams.
Also on Sunday, W.A.S.P. and
Saxon bring heavy metal to the
California Theatre; the AllSter Generation Band
featuring Tom Scott and Victor Peldman play the Bacchanal; and John Hammond plays his second show of the week, this time at Bella Via. On Thesday, Sayoy Brown

and Iron Butterfly invade the Bacchanal; while Wednesday Wear plays at SDSU's Backdoor. The week closes with Wednesday shows that ering ex-Lynyrd Skynyrd guitarist Gary Rossington to the Bacchanal; and Blaste Dave Alvin and the All Nighters to the Helly Up

CONCERTS

SDSU Polk Pertival, Part 1, featuring Del Rey and the Blues Gatoris Honty's Den, tonight, Thursday S.p.m., Azlec Center, San Diepo State University campus, 265-6947

Jack Mack and the Heast Atlack: Belly Up Town, tonight, Thursday, 9 p.m., 143 South Cedrox Avenue, Solana Beach, 481-9622.

SDSU Folk Pestivel, Part 2, featuring Alesdair Praser and Barbara MacDonald Magione, Hauk Bradiey and Frannie Leopold, Ramblair Jack Efflott, and the Bed Clay Ramblers: Montexuma Hall, Priday, March 6, 730 pm., Assec Center, San Deepo State University campus. 265-6947.

The Paladins and Anson and the Rockets: Belly Up Tavern, Friday, March 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Corrosion of Conformity, S.N.F.U., Blast, and Honor Role: Carpenter's Hall, Priday March 6, 8 p.m., Twenty-third Street and Broadway, downtown.

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Queen Ekanem and Vibal
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Judah, and Sister Winsomer.
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Hall, Friday, March 6, 8 p.m., 3855
Wahash Avenue. 259-26933 or
481-304).

John Hammond: McDick's Pu's Pridze, March 5, 9 p.m., 1921 Bacon Street, Ocean Beach, 222-6822.

Bud Shank: Bella Vi., Friday and Saturasy, March 6 and 7, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

SDSU Folk Peatival, Part 3, featuring Lon Alexanos Mojados, Jim Ringer and Mary McCallin, George Hall and the Long Hall Sering Band, Rawha and Eagler Quetral, and Wayne Branson and Clark Powellt the Hackdoor, Saturday, March 7, 7 pm., Azzec Center, San Pago State University campos, 265-6947.

SDSU Folk Festival, Part 4, featuring Fro Brighane's Preservation Band, Bounie Jefferson, Johany Walker, Sam Hinton, Mojo Niaen sad Skild Roper, Tota "Tomest" Courtney, Stu Jamieson, and Jon Adems: the Backdown Sunday March 8, on After Center, St. Done. noon, Aztec Centex, San Diego State University campus, 265-464

W.A.S.P. and Samon: California Theatre, Sunday, March 8, 7:30 p.m., 1122 Fourth Average, downtown, 232-0800

The All-Star Generation Band featuring from Scott and Victor Feldman: Bacchanal, Sunday, March 8, 8 p.m., 8022 Clairemont Mess Boulevard, Clairemont

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John Hammond: Bells Via, Sunday, March 8, 7 p.m., 2591 Highway 101, Cardiff, 942-1108.

Vital Information: Bacchanal Dave Alvin and the All Nighters: Monday, March 9, 8 p.m., 8022 Clairemont Mesa Boulevard March 11, 9 p.m., 143 South Clairemont. 560-8022. Cedros Avenue, Solana Beach. 481-9022. Paquite D'Rivera Quintet and

Albert Cellins and the Ice Riesday, March 10, 8 p.m., horton Plaza, downtown, 459-1404. Albert Cellins and the Ice Breakers and the Regular Guys: Belly Up Tavern, Thursday, March 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Savoy Brown and Iron Butterfly: Bacchanal, Ruesday, March 10, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

RKL. Christ on Parade, Justice RKL, Christ on Parade, Justic League, Twisted, Santa Claus, and Eminence: M.U.J.A. Hall, Saturday, March 14, 7:00 p.m., 4185 Home Avenue, East San Diego, 755-6236. Wednerday Week, SDSU's Backdoor, Tuesday, March 10, 8 p.m., Axiec Center, San Died State University campus, 265-6947

Bobby Cerdon, Ray Skjeldred, and Hal Smith: Jazz Mine Records, Tuesday, March 10, 7:30 p.m., 737 Pearl Street, Lt. Jolla. 454-9832.

Gary Roselington: Bacchanal; Wednesday, March 11, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Richard Thompson: Old Time Café, Sunday and Monday, March 15 and 16, 6:30 p.m. and 8:30 p.m., 1464 North Highway 101, Leucadia. 436-4030.

Buster Williams; Lyceum Theatre, Tuesday, March 17, 8 p.m., Horton Plaza, downtown, 459-1404.

featuring Curtis Fuller, Billy

Higgins, Bobby Hutcherson, Harold Land, Cedar Walton, and

Martin Carthy: Old Time Café, Wednesday, March 18, 7:30 p.m., 1464 North Highway 101, Leucadia, 436-4030. The Heaters: Bacchanal

dnesday, March 18, 8 p.m 8022 Clairemont Mesa Poulevard, Clairemont, 560-8022. Billy Vera and the Benters: Belly Up Therm, Thursday March 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

9 p.m., 143 South Cedros Avenue Solana Beach, 481-9022.

"Beatlemania" Cast: Bacchana Tuesday, March 24, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022. Booker T. Jones and the Jacks: Beily Un Tovern, Friday March 20.

The Buddy Rich Big Band: Bacchanal, Wednesday, March 25, 8 p.m., 8022 Clairemont Mesa

Freddic Jackson, Rod Goedman, and Brown, and Najees Civic Theatre, Sunday, March 22, 6 p.m., 201 C Street, Community Concourse, downtown.

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Campo Road, Casa do Oro. 697-8634 or 278-11XS.

Alan Stivell: Belly Up Twern

Sunday March 22, 9 p.m., 143

South Cedros Avenue, Solana

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Beach, 461-9022.

Mighty Lemon Drops: Stratus, Sunday, March 22, 8:30 p.m., 9620

Lis Story: Old Time Calé, La Paloma Theatre, Fridag April 24, 7:30 p.m., Pirst and D streets, E-ninitas, 436-4030.

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Doug Kerahaw and the Savery Brothers: Belly Up Tavern, Thursday, March 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Joe Pass: Bella Via, Friday and Saturday, March 27 and 28, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

Mick Taylor and Maggie Mayali and the Cadillaca: Belly Up Twern, Saturday, March 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 491 Octob

Alabema, Merle Haggard, and the Judde: Sports Arena, Thursday, April 2, 7 p.m. 224-4176.

U2: Sports Arena, Monday, April 13, 8 p.m. 224-4176. Bett and Polson: Sports Arena Thursday, April 16, 7:30 p.m. 278 TIXS.



Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9362 Thursday offernoon or Friday before 5:00 p.m. The listings are

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: The Jimmy Echo Group, country.

Saturias, Della Vis Restaurant and Nighheich, 2591 Highwa, 101. Cardiff, 942-106. Rolly Heighwa, 101. Cardiff, 942-106. Rolly Heighwa, 102. Turneday Bud Shanki, jazz. Turneday Bud Shanki, jazz. and 10 p.m. Prédy and Saturday-John Hammond, jazz and blues, 6 and 8 p.m. Sourday, Mark Lessman and Larry Monor, jazz. Nicolay, the low Naritio Quartet, jazz. Tuesday, Cossin Jos, jazz. Wednatdak, hie jazz is fedured during the Souday brunch aiax.

Belly Up Towern, 143 South Cedrus Avenue, Solana Beach, 481-9022, Jack Mack and the Leading weekers of the control of th

The BookWorks/Pandicia Coffischouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Del Rey and the Blues Cators, vintage jazz and blues, jazz, 8 p.m., Friday.

Borzell's Back Brom, 2677 Vista Way Oceanside. 721-5400: Midnight Delight, contemporary. The stey through Saturday, the music, Monday, call club for

Came. of Ina, 887 Sen Maccos Boulevard, San Marcos, 744-1332: The Paradise Street Band, Irish music, Friday, Blind Date, contemporary, Saturday

Coffee-by-the-Sea, 1953 San Elijo Asemic, Cordiff-by-the-Sea, 436-1231: Joel Kimmel, folk, 8-11 p.m., Friday: Friday, Peda Stangon, folk, Saturday, Mari

Sarah Schlobecker, classical guitar duo, Sunday brunch; David Paul original, inspirational, and folk music, 7-10 p.m., Sunday evening

The Countryside Restaurant and Lounge, 450 Douglas Drive, Oceanskie, 757-9680: New Country, country, Wednesday through Sunday: Lone Star Country, country, Monday and Tuesday.

El Coco Loro Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside, 757-7757: Live Afre Cuban and Latin music, Thursday through Sunda,, call crub for information

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

El Comal, 1284 Poway Road Poway, 486-1010: Ron Beli.

Fireside Lounge, 439 West Washington, Escondido, 745-1931 The Procrastinators, rock, Thursday through Saturday: the

Fish House West, 2633 South Highway 101, Cardiff-by-the-Sea. 753-6438: The Bob Long Band, bop, boogle, and jasz, Thur day through Saturday: Tony Ortega hosts a jazz jam session Sunday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904; Bury Carmen, nostalgis music, Wednesday timough Sunday; Denny Tymer, country and Tymes, country and appraise. Monday and

Gentleman's Choice Restaurant, 1020 San Marcos Boulevard (old California Markett, San Marcos, 744-5215: Denny Tymes, country

through Saturday, and IIA and

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

The Grouchy Gaucho, 25000 Lilac Road, Valley Center. 749-8041: Chuck Peralia, oldies, ballads, country and western, and contemporary, Priday and Saturday,

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

The Harbor Notes, 1950 Old Highway 101, Leucadis, 942-7114: Mork! Ssman and Larry Moore, jazz, Sunday brunch. Harbor Lights, 264 Harbor Drive. Occanside 722-4855: Don

contemporary, S.30 p.m., and Theaday.

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: The Fondeaux Broi-ters, comedy and music, Friday and Saturday.

Inn Cognest'o, 3050 Pio Pico Drive Carlshad. 729-0901: Live music, Thursday through Saturday, call club for information.

Ireland's Own, 656 Pirst Street, Encinitas. 944-0233: Sean McVicker, Irish music and contemporary songs, Thursday; Sean McVicker, Paul Dunn, and

contemporary, Priday and Saturday, Jim McCovern, folk, Curis Mayried and Jeff Morin, bluss, Joseph Angel-atsro, jazz, and hypnotist Emile Conrad all perform on Sunday overling beginning at 7 p.m.; musicians are welcome to join in.

The Jazz Pactory, 125 West Grand, Escondido. 747-3163: Scott Grand, Escondido, 747-3163: Scott Joplin piano sing-along flive music), Wednesday and Thursday; jam session, Sunday afternoon and Tuesday evening; live dance music, Friday and Saturday.

tolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside 722-1831: Jayson and Sheri, contemporary, Wednesday through Suturday.

Hypling's, 927 First Street (in the Lumberyard Shopping Mall) Encinitas 942-8181: Gaylen Withou New Orleans laws Sunda





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THE CHARMS and UNCALLED 4 plus
DICK HIPPO and PHOSIA PHOSIA
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TUESDAY, MARCH 10 LIGHT and GLEAR PROSPRIS

WEDNESDAY, MARCH H ROGAE GONE LIVE" feature

WIDHELDAY, MARCH H. R. GGA. C. CORNERSTONE

TOMORROWS Nat. 12th. MATERIES, DRIVE NS. HITTERS.
and PEMPS, Prising the 12th. CLANDE COMA & THE PIS
Reminion & Death Hony and SOCIAL SIFE, INSOLUTION,
RENYIS, LOVE MINISTERS, and from back East, PHINIS
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RENYIS, LOVE MINISTERS, and FROM 12th MATERIAL SIFE SOCIAL SIFE SITE AND A STORY AS THE BEHELD.

while book was it must be Printy Silm time. Here come all the Problems — that's Printy's children. The Standard Colored Colore

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Drop anchor by Missian Bay this Sunday and discover brunch at the Dockside Broiler. A truly exceptional brunch served in the impaccable style of a Princess Cruises. "Love Boar" buffet, complete with complimentary champagne. Served every Sun-day from 10:30am-2:30pm. Call 274-4630 for reservations.

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DELREY

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

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Wednesday through Saturday call club for information.

La Costa Hotel and Spa/Bravo Cabaret, Costa Del Mar Road, Carisbad. 438-9111: "Starstreet." song, dance, and comedy show featuring star-alikes and impressions of over thirty celebrities, 9 and 11 p.m. Thursday brough Saturday.

La Tapatia, 340 West Grand, Escondido. 747-8282. Live Latin, music, Friday through Sunday, calf club for information; the Mariachi La Tapatia performs Friday through Sunday beginning at 7 n.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: Alaska, country, Thursday through Sunday, and Twesday; Jerry Baze and a Touch of Country, country, Wednesday.

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

Mille Figure, 6009 Pasco Delicies Rancho Santa Fe 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday; Topaz, jazz, Sunday through

Mission Inn, 502 East Mission, San Marcox. 471-2939: The Belair Boys, vintage rock, Thursday through Saturday, Dan Austin, country, country rock, and oldies, 6-9 p.m., Theaday through Priday, and 6-10 p.m., Sunday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Mark Guerrero contemporary, Wednesday through Saturday

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Native Sun, rock, Thursday through Saturday. Piano Bar. Buddy Rohner, Thursday through

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: North Road, Escondido. 749-3190: Forty, country, Fridov and Saturday, and hosting a jam session, 4-9 p.m., Sunday

Odd Del Mar Café, 2730 Via de la Valle, Del Mar 755-6614: Notice to Appear rock, Thursday through Saturday, Rocka, Beaties munis-cand oldies, Sunday Country Casanora, country, Monday, Kat's Ceravan, blues and rhythm and blues, Thesthy, Notice to Appear, mck, Wednesday.

nrck, Wednesday,
Old Time Code, 1464 North
Highway 101, Leanchile, 345-4430;
Wal. Reel, 610 singer and
guarrier, 2-30 pm. Thundey,
Hallante, Bridger traditional Section
of Paracetaer mate, 7 and 9 pm.
and pm. Startier, 150 pm. Thundey,
Maugrass, and country, 7 and
Shargars, and country, 7 and
Shargars, and country, 8 pm.
Share, 7 pm., Sunday, 1047 time
Radies, California, Sanday, Hardes and
mate 5646, 730 pm. Wednesday,
Sanday busyde concert. Cachemer
mate 5646, 730 pm. Wednesday,
Sanday busyde concert. Cachemer Sunday brunch concert: Catherine Espinoza, harp music.

Pea Soup Anderson's, 850
Palomar Airport Road, Carlsbad, 438-0880: Frank Ricci and West Wind, show tunes, contemeorary music, and more. Tuesday through Saturday: free country dance lessons, Wednesday, with Frank and the boys providing country tames.

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

seidon, 1670 Coast Boulevard, Postdosi, 16/0 Coast Boulevard, Del Mar. 755-9345: The John Thomas Band, popular, crossover and new nostalgia dance music. 2-6 p.m., Sunday.

Poway Mine Company, 12375 Poway Road, Poway 748-7296: The Travelin Salesmen, rock, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: The Hurricanes, rock, Friday and







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Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Sound Investment, contemporary, Tuesday brough Saturday; the Rod Craditt land, oldies music, Sunday and

The Red Coach Inn, 135 North Pine, Escondido, 743-9796; Prime Suspect, rock, Thursday through Saturday: the Rhythm Method, rock, Stitiday and Monday; Midnight Espress, 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 Lute Boy Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescendos, big band danc music, 8-12 p.m., Priday and Saturday, and 7 p.m., Sunday

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

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

BIA

Teepee Room, 1270 Main Stree kamona. 789-3755: Key Largo, contemporary rock, Friday and

That Pissa Place, 2622 El Camino Real, Carlsbud, 434-3171-John and Julie Moore, bluegrans, Saturday

Time Machine/Chez Orleans, 302 Midway Escondido, 743-1772 Strider, rock, Thursday and Friday Scarlet, rock, Tuesday and

The Top Spin, 205 Laurine Land Failbrook, 728-9108: The Rhythin Method, Thursday through

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PONGES

Saturday: Quad Mirage, rock.

Valley Center Inn, 27555 Valley Center Road, Valley Center. 749-1466: Dakota, country rock. Friday and Saturday.

VFW Hall, 12345 Pomerado

Road, Poway 748-9903: Ron Morin, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way. Vista. 941-1032. Jockey Room. Miari, rock, Friday and Saturday.

Whisley Creek, 14240 Poway Gerry and Sundown, country, Wednesday through Sunday Wednesday through sunday (Sunday features a jam session beginning at 5:30 p.m.), with singer Gail Lee, Priday and Saturday; Swing-N-Amiss, count Monday and Thesday; clogging lessons, Monday and Tuesday. country and western dance less Wednesday and Thursday

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; France, rock, Thursday through Satunday, Indoor Fireworks, rock, Sunday and Monday, Crystal, rock Tiesday and Wednesday.

#### Beaches

Anthony's, 4120 La Jolfa Village Drive, La Jolfa, 457-5008: Love

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NOTICE TO APPEAR Wedne

KING **BISCUIT** BLUES

Life, contemporary, Tuesday and Wednesday.

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, jazz, Thursday; the Jets, featuring Kenny Morrill, vintage rock, Friday through Tuesday: Ella Ruth Pigger, jazz and bives, Wednesday,

Bullfrogs, 5046 Newport Avenue, Ocean Beach, 222-5300: Big Medicine, rock, Thursday through Saturday: Mean Jeans, rock, Sunday and Monday, Evenstar, rock, Tuesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: BoltoniDalias, rock, Thursday through Saturday; the Show, with Tom Collins, rock, Sunday and

Casey's Pub, 714 Garnet Avenue, Pacific Beach. 273-9555: Tim Price, rock favorites on acoustic Rockin' Al and the Norman Bates Choiz, rock, Sunday through Thursday

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

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Eddie "Cleanhead" Unson, izzz. "Cleanhead" Unsufay, Randy Porter, solo jazz piano, 8-12 p.m., Monday and Tuesday, and 5-9 p.m., Friday.

The Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9555; The Border Tones, rock and rhythm and blues, Wednesday, and Thursday, the Snowball Effect, rock, Friday and Saturday, Flashback, oldie, rock, 'thesday,

Helmer's Steak House, 4250 West Point Loma Boulevard, Loma Portal, 223-9158: Norman and Frunkic, contemporary, Wednesday through Schirday; talent night, Mondon.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-8847: Preston and Dean, contemporary, Friday and Saturday

Hilton Hotel, Cargo Bar, 1775
East Mission Bay Drive, Mission
Bay, 276-4010: The People Mover

contemporary, Wednesday through Safurday, Windows, jazz and contemporary, Sunday through Thesday.

Hotel del Coronado. 1550 Orange Merine Coronado. 1550 Charge Merine Coronado. 155 Cell. Occan Firzace Leunge: The Spul Brethers, Motions, dides and modern standards, Theadly through Standards et adince with through Standards et adince with through Standards et adince with Mellick pinalist, performs at 9 p.m. Sunday and Monday evenings. Cross Moren. 1997. While and Mellick pinalist, performs at 9 p.m. Sunday and Monday evenings. Cross Moren. 1997. Sanday Standards Sanday Strunds and from 5:309-010 p.m., Sunday securing. Paris Court. From Singer and James Parish, Sperior Laurice Leungards. 1997. Parish Standards and Speriorist at 4-19 Securing Parish Speriorist at 4-19 Secur

Paur Cort. Hon Singer and James Parthis, Paintis, Perform daily beginning at 4 pm.

La Jolla Village InniShooter's Lounge, 3299 Holicin; Court, La Jolla Village InniShooter's La Jolla Village InniShoot

Jaar Mine Records, 5726 Le Jolla Boulevard, La Jolla 454-5832.
The Fires City Jazz Band, Jazz, 7:30 p.m., Fhunday, Cottonmouth D'Arry's Jazz Wipers, Diteland jazz, 7:30 p.m., Friday, the Bobby Gordon Quartet, Jazz, 1:30 p.m., Standay, Robby Gordon, Rw Skielicked, and Hal Smith, Jazz, 7:33 p.m., Tuedday.

McDick's Pub, 1921 Bacon Street, Ocean Beach, 222-6822: The Vandles, rock, Thursday, John Hammond, blues and rhythm and blues, Friday, the H.B.s, rock, Saturday, Rick Gazlay and His Super Barracudas, rock and blues, Wednesday.

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

Mexican Village, 120 Orange Avenue, Coronado. 435-18/22: Dean Atkinson, Top 40/rock and roll, Friday and Saturday. Piano bar: Randy Beecher, Sunday through Thursday.

Milligan's, 5786 La Jolla Boulevard, La Jolla, 459-7311: Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday through Sunday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Porial, 223-5596; Pranx, rock, Thursday through Saturday: France, rock, Sunday through Wednesday.

Mulvaney's, 1331 Orange Avenue Coronado. 435-4660: Brian Whittaker, contemporary, Priday and Saturday; Bing Cosey hosts Talent Night, Sunday.



CHAIN REACTION

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers. rock. Thursday through Saturday: Private Demain, rock, Sunday and Monday: Four Eyes, rock, Tuesday and Wednesday: the Blonde Bruce Bend featuring saxophorist Johnny Viau plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard. 225-9090: Dale

Vernon, pianist, performs Wednesday through Saturday

La Avenida, 1301 Orange Avenue, Coronado, 435-6262: The Jaime Moran Latin Jazz Ensemble, Latin Jazz, 9-12 p.m., Sunday

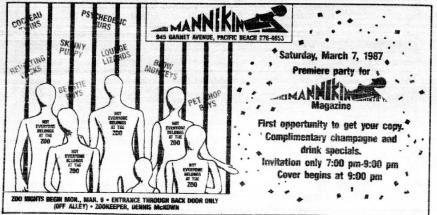
Street, La Jolia. 454-0771: Bob MacLeod, piano and vocal variety, 6-10 p.m., Tuesday through

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844; The Blonde Bruce Band, blues and rhythm and blues, Thursday through Saturday; Thunderbolt the Wondercolt, rock, Sunday.

> PJ & THOSE GUYS

ISLANDS

Hanalei Hotel, 2270 Hotel Circle North, Mission Valley . 297-1101





Old Pacific Beach Cafe, 4287 Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee, jazz and blues, Thursday through Saturday, Hollis Gentry's Neon, jazz, Sunday: Notice to Appear, rock, Monday and Tuesday: King Biscuit Blues, blues and rhythm and blues, Wednesday

Paradise Bay, 1935 Quivira Road. Marina Village, Mission Bay Park 223-2335: Scarlet, rock, Thursday through Saturday; the Reflectors,

Pax Bar and Grill, 1025 Prospec Street. La Jolla. 454-9711: Coral Thuet, Bill Andrews, and Bob Hamilton, jazz, Friday and Saturday; Bob Hamilton, jazz plano, Tuesday through Thursday.

Putnam's/Colonial Inn. 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook. pianist, performs standards and iazz. 4:30-7 p.m.. Friday and

Rocky's Balboa, 4626 Abhaquerque Street (at Carnet Abraquerque Street (at Carnet Avenue and Mission Bay Drive). 270-6550: Live music in the diaing room, Friday and Saturday, call: club for information: live sports via television is offered daily.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Sliced Bread, contemporary, Tuesday through Saturday; Most Valuable Players, danceable jazz, 8-12 p.m., Sunday: Hollis Gentry's Neon, jazz, 6 p.m., Monday,

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

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and

contemporary. Thursday through Saturday and early evening

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343: Sh-Boom, vintage rock, Friday and Saturday.

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

Stage Door, 4500 Ocean Boulevard, Facific Beach. 483-6374: Jonathan Murry, 483-6374: Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday; Kenny Bogard, variety,

Tabino Flamenco Nightchib and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live

and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and II:10 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895. Tom "Cat" Courtney, blues. Thursday, live music, Friday through Wedne,day, call club for information.

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Bill Wright, Gershwin, Porter, Sondheim, et al., on the piano, Wednesday through Sunday.

Tuba Man's, 5049 Newport Aveune, Ocean Beach. 222-6686: Sunny Niles, pop. rock, oldies, and a little bit of everything. Saturday

The Upstairs, 3748 Mission Boulevard, Mission Beach 488-5515: John Ingram, contemporary. 11:30 p.m.-3:30 a.m., Thursday Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630: Oh! Ridge, comedy and music, Tuesday through Saturday.

Vie's Bar and Restaurant, 7825 The Don Glaser Trio. jazz. Wednesday and Thursday: Moqui Graham-Lund with Mel Goot and Friends, jazz, Friday and Saturday.

Priencs, Jazz, Priany and Gadung and Gadung Victor's, 1930 Rosecrans Street, Point Lonia. 226-1871. Downstains: Patrick and Freddie, contemporary. Thursday through Saturday, Upstairs (Victor's Deck): Jennings and MacNeill, contemporary, Friday and Saturday.

W.D. Pabst and Co., 2901 N Boulevard at Rosecrans. 224-3655: The Imposters, vintage rock, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Tuesday and Wednesday.



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459-0541 Summer House Inn 7955 La Jolia Shores Dr.



# San Diego North The Abilene Country Saloen, Town and Country Hotel, 500 Hotel Cincle North, Mission Valley 291-7131: Cross Cut, country, Tuesday through Saturday, Jim and Joe, country, Monday, country dance lessons, Biesday through Thursday. The Bacchanal, 8022 Clairemont Mesa Boulevard, Nearny Mesa, 560-8022: Four Eyes, rock, and Crivate Domain, rock, Thursday through Saturday; the Generation Band, with Victor Feldman and Tom Scott, saze and blass, Sunday; Vital Information, jazz-rock fusion, Mondon Sazo Brown, Misa and Monday, Savoy Brown, blues and rock, and Iron Butterfly, rock, Tuesday, the Gary Rossington Band, rock, and the Brother Young Band, rock, Wednesday. Blarney Stone Pub. 5617 Balbo Harney stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Jim and Theresa Hinton, Irish music, Wednesday and Thursday. Eanoum Carroll, Irish music, Friday through Sunday. Bogey's, 5353 Mission Center Road, 297-8361: The Polk Brothers, jazz, 610 p.m., Monday and Tuesday Mick Rainsford, jazz, 4-8 p.m., Sunday, and the Christie Brothers, jazz, Sunday evening. Borel's, 5323 Mission Center Road, Mission Valley, 295-6600: Sherry Narie Kuhlman, contemporary, 5-10 p.m., Monday through Friday; Jen Sandoval.

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plasa), Mira Mesa. 566-0970 The Premieres, contemporary, Friday and Saturday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa. 569-9595: Scott Skinner, variety

music on the piano. Friday

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666 Who Cares, featuring Kevin Moyles, rock, Thursday through Saturday.

pianist, performs 7-11 p.m., Saturday.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. 294-9010: Ipso Facto, with the London Brothers, rock, Tuesday through Saturday.

through Sunday evenings.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piamo accompaniment and honoring requests. Sunday through Thursday: Jonelle Rock, jazz planist and vocalist, perfe

Friday and Saturday

Hatti Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday \*hrough chicriainment, Wednesday Sunday: the Flamenco Four flamenco music, Tuesday

Hindguarter, 7040 Miramai

Treanor, piano variety sing-along music, Wednesday through Saturday

Holiday Inn. Cricket's Lounge 595 Hotel Circle South, Missio Valley, 291-5720: The Ducktail Revue, vintage rock, Thursday through Saturday.

Islands Lounge, Hansier Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Chain Reaction, contemporary, Thurndaythrough Saturday; live music, Sunday and Monday, call crub for information; the Elements, contemporary, Tuesday and Wednesday.

Krily's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.: Craig Jones, sing-along favorites, Ezz. ballads, and a bit of country, Monday through Thursday, 6 p.m. on: Martie Harmon, Pridey and Margie Hannon, Friday and Saturday; Don Libbey, Sunday,

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

La Racion la Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley. 296-8281: Jesse Davis, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valles, 299-2828, 1 ive rock, Tuesday through Saturday, and live iazz during the Friday happy hour, call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Live music, Thursday call club few information, Devoceau, Top 40 dance music. Friday and Saturday: America's Finest. City Jazz Band, Dividand jazz, Sunday, the Wanderers, vistage rock, Monday; the Rhythm-matics, conferenceray, Tuestay and Wednesday.





2591 HWY, 101 CADDIEL

19	87	ITALIAN REST JAZZ NIGI JAZZ HOTLINI	HTCLUB	at C	Parama	942-1108
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Unless TicketMaster event, you must be 24 y older. Seating limited	Every Monday  MARK LESSMAN	JOE MARILLO QUARTET	Coming in April April 3 & 4 ROS MULLINS April 16 UNCLE FESHYE April 17 & 18 BUDDY DeFRANCO April 24 & 25 SLIDE NAMPTON	HOLLY HOFFMAN	BUD SHANK 8:00 & 10:00 pm	
JOHN 8 HAMMOND ond FREDDIE ROBINSON FROM A STORY OF THE PROPERTY OF THE PROPER	2	BE-BOP JAZZ	COUSIN	NEW SHGOZ	"F268.11	Neon 9:00 pm
Every Sunday except March 8 DREAMLAND	: */ - -	<b>万</b> 美	ROBIN HENKEL BLUES 90	MAX BENNETT From the LA Express	PETER SPRAGUE 9:00 pm	The second second
SWING BAND DANCING	LARRY	000	GEORGE KAZAS & FLIP OAKES	ELLIOT LAWRENCE	27	JOE PASS
5:30-9:30 pm No Cover	MOORE	BE-BOP JAZZ	Monday-Thursday JAZZ Starts 8:00 pm	* Official *     Entertainer     Music     Awards     Ballol location     Vote March 20     April 6	SUNDAY	CULAR BUFFET NCH 1-2:30 pm

The Moonglow, 4615 Clairem Drive, Clairemont, 273-1022: Live music, Thursday through Saturday call club for information: the Ritz

Navajo Inn. 8515 Navajo Road. San Carlos, 465-1730: Perfect Stranger, rock, Thursday through Saturday; Holding Power, rock, Sunday and Monday: Pranx, rock, Tuesday and Wednesday.

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

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Darci Daniels and Flashback, contemporary, Thursday through Saturday; One Plus One Plus Jackie, contemporary. "Hesday and Wednesday, Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's 5149 Clairement Mes

Radisson Hotel, 1433 Camino Del Rio South, Mission Valley. 260-0111: Delene, contemporari Tuesday through Saturday.



Darci Daniels & Flashback elegant Le Pavillon Lounge overlooks e lights of Mission Valley . . . while presenting San Diego's finest contemporary dance music.

One + One Pavillon Lounge

Top of the East Hightise to the Town & Country Hotel Item & Garage Fine 100 Hotel Circle North (201-713)

ciub for information.

Spirtt, 1709 Busmon Avenue, Bay Park, 276-3993. Eleventh Hour, nock (two sets), and the Drastics, nock (two sets), Thursday, the Accessories, nock, the Charms, nock, the thrains nock, the thrains nock, the thrains nock, the thrains nock, the Lingland of Photol Photols, nock, Priday, Relay rock, Dick Hippo, mock, and Photol Photols, nock, Priday, Relay nock, and White Disco, nock, Saturday, Monoith, nock, Saturday, Monoith, nock, Saturday, Deck, and Albhi, nock, Tassaday, Comercion, master between the properties of the prope Boulevard. 277-3217: The Vandles, rock, Friday and Saturday.

Tuesday; Comerstone, reggae (two sets), and Shango, reggae, Wednesday. Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511. Coral Room; Passion (from San Diego), contemporary. Biesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Suniay and Monday, Crane

Smuggler's Inn, 402 Fashion Valley, Fashion Vallez East 291-7170: Live music, Thursday through Saturday evenings, call club for information.

Tio Leo's/Mir. Mesa, 10787 Cammo Ruiz, Mira Mess.
695-1461: Kat's Caravan, blues and
rhythm and blues, Thursdav
through Saturday, Casablanca with
Judy Ames, contemporary, Sunday
and Monday: Indoor Fireworks. rock, Tuesday and Wednesday

Tio Lec'alMission Gorge, 6333 Mission Gorge Road, Mission Gorge, 283-9941; Dusty Best, contemporary Thursday: First Effort, contemporary, Friday and Saturday, Melssa McCacken, contomporary, Tuesday and Westneyday.

The Welthouse, 10789 Fierrasanta Boulevard, Fierrasanta, 560-6677; Joey Chess, pianist and guitarist. Thursday, Backstep, vintage rock, Friday and Saturday: Jo Treanor planist Sunday: Joel is on the piano.

Wrangier's Roost, 6008 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crasy, country, Tuesday through Saturday; Haywire, country, Sunday and Monday.

#### San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesdi through Saturday; Peggy Minafee and Friends, gazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diego Norta Martinez and Don, contemporary, Friday and

Anthony's Harborside, 1355 232-6358; Shine It Oa, Saturday Ella Ruth Pigger, jazz Aztec Howl, Turquoire Root

4356 Thartieth Street, North 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday

The Bay Club, 2131 Shelter Island Drive, Shelter Island, 224-8888: Roger Carr, variety music, 7-11 p.m., Wednesday through

Book and Candle, 1250 Sixth Avenue, downtown, 544-4882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday

Broadway Place, 926 Broadway Circle, downtown, 234-3442: Tropical Jazz/Bossa Nova Duet, Friday and Saturday evenings.

Café del Rey Moro, 1549 El Prado, Balbon Park, 223-8511. Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert,

Friday through Sunday: pianist Bob MacLeod performs 8-12 p.m. Sunday evening.

Caravaggio's, 1119 Sixth Avenue, downtown. 232-2747: Jay Traylor, classical guitar. Tuesday and Wednesday lunch hours: Mark and Sarah Schiebecker, classical guitar duo. Friday and Saturday.

Club Cult/Wok Express, 109 West C Street (at the corner of First and C streets). 239-8322: Live rock, Friday, call club for

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. Mirage, vintage rock, Thesday through Sunday.

Dookles, 4225 El Cajon Boulevard, East San Diego. 283-6581. Piano bar: Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Drowsy Magge.
Street and University Avenue.
North Park. 298-8584. The San
Storytellers, tall tales and
the Perfe Drower Maddic's, Thirty-first folk stories. Thursday: the Perfect Kenny and Tzipora, traditional and folk music, Sunday, Old Time Host Night, Monday: Cathy Curtis, original and contemporary

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Nathan Frye, all-around entertainer, Tuesday through Thursday, Judy Dopke and Friends, Sazz, Friday and Saturday, Dale Vernon, pianist, Sunday; Eddie Gold, contemporary,

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-6686: Fattburger, jazz, Thursday through Saturday.

Frenchy Marseilles, 801 C Street, downtown. 233-3413: Don Croker, planist, performs Monday and

Tuesday, starting at 4:30 p.m.; live music, Wednesday, call club for information; Bruce Woker and Steve Sibley perform standards. op, contemporary, and jazz tunes, arting at 4:30 p.m., Thursday and

Gabriel's Grille, 2825 Fifth Avenue. Hillcrest. 291-4779: Mike Lamy sings your favorite show ones and requests, 9 n.m. until losing. Thesday through Sunday (Mike performs with local stars

Garcia's Lucky Lady Club, 455 Sixteenth Street, downtown, 233-9391: Los B.C., cumbia, salsa, and merenge, Thursday through Sunday, Fire and Water, Latin sounds, Wednesday. The Mariach Jalistense perform at 8 p.m. every night.

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

Harbor House, 831 West Harbo Mark Lessman Band, 1922,

Holiday Inn/Embarca 1200, Port Hole Lounge, 1355 North Harbor Drive, downtown 232-3861: The Most Valuable Players, contemporary and jazz, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221 The South Market Street Jazz Band, with Bill Hunter, pianist Dixieland jazz, 5-7 p.m., Friday; the Panic, rock, Image Bureau, rock, the Playground Slap, rock, and the Charms, rock, 8 p.m., Saturday,

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island. 224-3577, indoor stage: Ella Ruth Piggee, jazz and blues. Sunday; New Shooz, jazz, Monday.

Imperial House, 505 Kalmia Street (at Park Bruie ard).

Friday and Saturday: Cath Eckert, jazz, Sunday. Hillerest. 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers. Tuesday and Wednesday; Woyne Juré and Hank Young, jazz Friday and Saturday.

Hillcrest, 234-3525: Wayne Juré

"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.,

Jolly Roger, 807 West Harbor Drive. Seaport Village. 232-4300: Barker and Orr, mirth and mussc, Tuesday through Saturday: Polk

Kensington Club, 4079 Adams Avenor, Kensington, 284-2848 Philly, rock, Saturdae Cottonmouth D'Arcy's Jazz, Vipers, New Orleans Jazz, 4,30-7 p.m.,

The Lighthouse, 1578 West Lewis

Roger Bellomy, classical guitar Tuesday through Saturday.

Mandolin Wind, 308 University

Avenue, Hillcrest, 297-3017; Buttermilk Blues, blues and rhythm and blues, Thursday:King Biscuit Blues, blues and rhythm

and blues, Friday and Saturday; Some Girls, rock, Tuesday; Soul Station Express, blues and rhythm and blues, Wednesday

Oasis Club, 3184 Martin Luther King Jr. Way. Southeast Sar. 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: Sue Berman, jazz, Thursday: Holly Hoffman, jazz,

Salad Annie, contemporar

Sunday and Tuesday

Wednesday

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village. 232-7581: Jimmy LaVello, variety piano music, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077; Fro Brigham's Preservation Bane Dixicland jazz, early evening Wednesday and Thursday, the Score, vintage mck, Friday and Saturday, Rick Gazlay and His Super Barracudas, rock and blues

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

Roste O'Grady's, 3402 Adams Averue, Normal Heights, 284-7666: Eamonn Carroll, Irish 284-7666: Eamonn Cerron, and contemporary rause. Wednesday and Thursday: Sound in Fusion, contemporar, Friday and Saturday, ive Irish music. Tursday, cali club for information

San Diego Harbor Excursion Harbor Drive and Broadway, downtown, 234-4111: David Watson and the Gathering, contempora Friday and Saturday: the Aubre Pay Trio featuring vocalist Fran Loskota, tazz. Sunday brunch

Saigon Palace, 560 Fifth Avenu Saigon Palace, 560 Fifth Avenu-downtown. 232-9766: The Porno Sponges, rock, Friday. Psychotic Motel: Gore Galore, rock, Saturday.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: The Heros (from Las Vegas), Saturday; the Ducktail Revue vintage rock, Friday happy hour Sundowner Lounge: John Austin Butsch, classical and contemporar piano, Tisesday through Saturday. Sheppard's Restaurant: Phil Beeber, classical guitar, Wednesday through Saturday: Gail Dietriechs, classical harp, Tuesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive 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, Wednesder through Sunday: Donna Cote.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Danny James Band, rock, Thursday through Saturday.

call club for information. Tuba Man's, 2551 University Avenue, North Park, and Rick Gazlay and His Super Barracudas, rock and blues Friday: West Coast, rock, Saturday

live rock, Sunday and Wednesday,

Upstart Crow and Company, 835

U.S. Grant Hotel, 326 Broadway, downtown, 232-3121: Rick James and Rebin Henkel, Jazz and blue. Thursday through Saturday, Peter performs from 2-4:30 p.m., in the

One night only Thursday March 5



JOHN HAMMOND

locations & McDick's Pub

THE HBs

THE SUPER BARRACUDAS



1921 Bacon Street • Ocean Beach • 222-6822

JAZZ

Tuesday, March 10 7:00-11:30 pm

Ella Ruth Piggee



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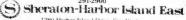


Wanderers March 16-21 from 8:30 pm

Happy Hour

Tuesday-Priday 5 pm to 7 pm Complimentary hors docurres and live music Friday Happy Hour—dance to the live music of Ducktail Revue

Free Parking No cover-No mi 291-2900



1380 Harbor Island Drive, San Diego





The **Agents** 

DUCKTAIL REVUE March 8 & 9



SIERS BROS. March 10-14

**FANTASY FASHIONS** 

Friday & Sunday 7 pm

CHAMPAGNE BUFFET BRUNCH 'til 2:30 pm

South Bay's No. 1 night spot Happy Hour Mon. Fri. 4 pm - 7 pm

479-3537

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it happens every weekday from 4,30-6,30pm. Relax to the sound of live entertainment in Humphrey's plane bar while you partake from a that changes every evening. PRIME TIME MENU

MON. CARVED ROAST BEEF SANDWICHES TUES. PEEL YOUR OWN SHRIMP WED. 50° SEAFOOD BAR THURS. TACO BAR WITH ALL THE FIXIN'S FRI. THE POTTOMLESS CHILI BOWL

Giant Margarita Raspberry Margarita (16 cz.) with a Gold Shooter \$2.00 Gold Shooter \$2.50 Prime Time at Humphrey's a great way to end the afternoon

Bruce McKeithen Tuesday through Friday 5:30-8:30 pm

Debble Weber Tuesday through Saturday 9:00 pm-1:00 ar

2241 Shefter Island Drive + 224-3577



lobby, Monday through Thursday an. Saturday, and from 2-8 p.m., Friday.

Via Veneto Restrurant, 1745 India Street, downtown, 233-6306 Friday and Saturday: Luigi Lucyano and others sing Italian pop songs at your table mpanied by Avanti, pianist after 10 p.m., songs by He Salerno accompanied by Eduardo, pianist, and Manny, guitarist; opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, pianist, Sunday, 6:30 p.m.

Westgete Hotel, 1055 Second Avenue, downtown, 234-1818. Lobby, piano bar entertainment, 4-8 p.m., Monday through Friday, 1055 4-8 p.m., Monday through Priday, Plaza Lounge: Sylvia Lorratine, show tunes and light classical plano music. Wednesday through Saturday evenings: Peggy Keller, show tunes and light classical plano music, Sunday through Tuesday evenings. Le Pontair, ebleau: candlelight dining with lazer iston music. with jezz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

Winters Bestaurant and Nighteiuh, 5880 El Cajon Boulevard, 582-1813: Live music, Wednesday, Friday, and Saturday

call club for information.

FAT CITY \*\*\*\*

ring a delicious Pathurger, a ½ lb. che French fries and salad for only \$5.95 on our covered, heated courtyard.

2137 PACIFIC HIGHWAY, DOWNTOWN BY THE RAY - 232-06

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011. George Svoboda, classical guitarist, will perform the music of Tarrega, Sor, Bach, and Ceech folk classics, 8 p.m. Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Dusty Best, contemporary. Friday and Saturday.

Chrele D Corral, 1013 Broadwa El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday, live country music. Sunday and Monday, call club for information: Clogging lessons, Monday and Tuesday.

Crown Room, North Second Street and Oskdale Avenue El Cajon. 447-0456: Lee Whitington, contemporars. Wednerday through Saturday

Doc's Landing, 1185 East Main Street, El Cajon. 442-0258: Duke

performs on the piano. Wednesday through Friday evenings, and 5-8 p.m., Saturday: Carol Crawford.

contemporary, Sunday through Ruesday evenings; Don Miller plays plano, Monday through Friday

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,

Plinn Springs tan, 15505 Highway 80, El Cajon. 443-9568: Ron Morin, country, 7-12 p.m.,

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine 445-2550: The Southern Express, with Carl Simmons and Eddie King, country,

East County

Archway Lounge, 641 Telegraph Camoo Road, Chula Vista. 421-9509: The Ordeals, rock, Friday and Saturday

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Tony Cutamins, Irish music, Wednesday through Sunday

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3669: Eddie Gold, contemporary, Tuesday through Saturday, Jerry Burchard, original and contemporary music, Priday happy hour, and Sunday and Monday evenings.

Avenue, Santee, 448-8778: Brasable, country, Wednesday through Sunday.

Bull and Beer, 690 North Second Street. El Cajon. 440-5757: Kicks, rock, Wednesday through Saturday.

Thursday, Big Sky, country, Friday and Saturday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158

Horseshoe tavers, 7003 Broadway, Lemon Grove. 469-6344: Live music, Thursday through Sunday, call club for information.

The Inn at Pine Valley, 28944 Old Highway 80, Pine Valley, 473-8727: The Belairs, vintage rock, Friday and Saturday.

Rotty's Pais, 6344 El Cajon Bouleward, College area, 288-0400. Brent Bowers, pop favorities on acoustic guitar. Thursday: Flashback, oldies rock, Friday; the Outriders, rock, Saturday; David Lee's Shoestring Operation, rock, Tuesday; Brian Whittaker, pop avorites on acoustic guitar,

Lakeland Resort, 14916 Highway 79, Julian. 765-0736; Cari Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Live Onis Springs, Old Highway 80 Boulevard, Jacumba, 766-4288: Live music, Saturday, call club for information

Magnolia Mulvaney's, 3861 Hagnolia Avenue, Santee. 448-8550: The Heroes, rock,

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Live music nightly, call club for information.

Of Mili Inz., 7941 Mission Gorge Road, Santee. 448-5558: Andy and Donna, contemporery and oldies, Friday and Saturday.

Oh Wagon Wheel, 8646 Mission Guige Rend, Santre, 449-6240; E. Z Does II. Fifthes and Sixtee rock and country rock, Thursday through Sunday and Isosling a lam session beginning at 6 pm. Sunday; country and western dance lessons are offered on Thursday also.

Tise Cutpost, 652 Grand Avenue Spring Valley: 464-9007: Laredo, country, Priday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley 469-9616: Dan and Terry, contemporary, Tuesday through Fhursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Fark Place, 1280 Fletcher Parkway, El Cajon, 448-7473: Live music, nightly, call club for information. Dr. James Downs, hypnotist, performs Monday ceening, and comedy it featured at 10 p.m. and midnight, Thursday. Rodeo Poom, 8300 Broadway, Lemon Grow: 469-5137: Ambe

Star, country, Friday and Saturday, Trumpett's, 596 Broadway El Cajon. 442-9696: Bogart, contemporary, Tuesday through saturday.

Van Winkle's, 10055 Mission Corge Road, Santee. 449-0060; Crossfire, country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247. Jan session, Thursday, musiciase welcome; Alliance, rock, Friday and Saturday.

#### South Bay

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jeiroc Noran Letin Jazz Enzemble, Latin Jazz, Friday and Saturday.

The Country Bumpkin, 1862
Palm fremus, Impecial Beach.
429-1161: White Horse, country,
Tuesday through Saturday, live
country music, Sunday and
Monday, call club for information.

The Dance Machine, 1862 Palm The Under Machine, 1962 Felm Avenue, Imperial Beach, 429-21/61. Crystal, rock, Thursday through Saturday: Evenstar, rock, Sunday and Monday: Flywerl, rock, Ruesday and Wednesday.

De Vinci's, 626 E Street,
Lhula Vista, 427-8300 Nick
Montana, contemporers, country,
oidies, and Latin music, Friday and
Saturday; Juan Robies,
contemporary, Sunday through
Thurnday; juan session.
2:30-7 p.m., Sunday.

El Tortto, 27, Blay Boulevard, Chula Vista, 256-6013: Tilo Portugal, Latin and Top 40, Tuesday through Sunday.

Hotch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Linda Sherwood and Surefire, country, Friday and Saturday. Joes's, 415 Broadway Chula Vista

420-9028: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday, City Lights, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue National City, 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Live country music, Priday and Saturday, call club for information.

The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Ulterior Motives, rock, Friday and Saturday Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8645: Los

Street, Chula yasa. 422-0040; Lupes, Mexicaa cowboy music turpes, Mexicaa cowboy music turoturio, Thursday; Colour, Latino music, Friday and Sahuday; Mosaico, salas and Cumbia music, Sunday estering, with Los Lupes, cariy evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977; Cold'r. West, oldies and country. Thursday through Sunday flive Jam session. Sunday at 8:30 p.m.); live country music, Monday through Wednesday, call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: The Agents, rock, Thursday through Saturday; the Ducktail Revue, vintage rock, Sunday and Monday; the Siera Brothers, rock, Thesday and

Zorrila's, 603 Palomar Street, Chula Vista. 425-1626: Rio, Latin music, Friday through Sunday.



Performer listings are computed by Ron Jermings. If you wish to be included, please call 265 9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll The Accessories: Spirit The Agents: Old Bonita Stone

Restaurora
Allbis Spriil
Allbance: Win Cody's
Anson and the Bockets: Belly Up-Tarrers
Backstep: the Wellbrasse
The Belair Boys: Henry's, the
Mission InniSan Marces
The Bishires the Inn at Pone
William

The Business the bin at Pinc Valley
Big Medicine: Bullirops
The Border Tones: Hologon
The Brother Young Band:
Bacciana!
The Charans: Spirit, Hotel San

The Charans: Spirit. Hotel Son Blego Circlest South Bay Golf Club Crystal: Damce Markine. Whiskey Flats The Drastics: Spirit The Ducktall Hewee: Holiday Inn/Mission Valley, Old Bonits Sone Restaurant. Sheraton Harbor Island East

Eleventh Hour: Spirit The Erge: Freside Lounge E.S.P.: Spirit Evenstar: Bullfrogs. Dance Machine

Machine Flashback: Kelly's Pub, Halcyon Rosie Flores and James Inveld: Belly Up Tuven Flywell: Dance Machine Four Eyes: José Murchy's, Bacchanal

France: Whiskey Flats, Mony Mony's Rick Garlay and His Super Barracudas: Riba Man's/University Avenue, McDick's Pub, Patrick's II

Gore Galore: Scigon Pale The H.B.s. McDick's Pub

Mulvaney's Holding Power: Novaki Inc. The Hurricanes: Ralph and

riversary covers: Nonego met Didde's and Didde's Didde

Mark Visa Emercianosis Corter Mininghi Espera. Red Coord Into Ordenia Archingh Langue The Ostriders. Redly Fab. The Ostriders. Redly Fab. The Ostriders. Redly Fab. The Pasks Into Mininghi Espera. The Pasks Into Mininghi Espera. The Pasks Into Mininghi Espera. Redly Into Parks Stranger (Naugh Into Parks). Red Into Mininghi Espera. Red Miningh Stranger (Naugh Into Parks). Red Miningh Stranger (Naugh Into Parks). Red Miningh Stranger (Naugh Into Parks). Red Miningh Stranger (Naugh Into Mininghi Espera. Mininghi Mininghi Espera. Mininghi M

The Siers Brothers: Old Roulta Store Restaurant, José
Murphy's

18:21: Spirit

The Snowball Effect: Halcyon
The Spud Brothers: Hotel del

Coronado The Standard: Spirit Strangers: Pelikan Pub Strider: Time Machine/Chez

Orleans
Thunderbolt the Woodercolt: Thunderboft the Woodercoft:
Mary's by the Pier
The Travelin' Salesmen: Poway
Mine Company
Ulterior Motives: the Lantern
The Uncalled 4: Spirit
The Vandles: McDick's Pub, Peter

D's
The Wanderers: Monk's West Const: Diha

Was Const. Itea Man's University Avenue Who Cares featuring Kerla Morles: Bunburu's

Contemporary / Top 40

Judy Ames: Tio Leo'sMira Mesa, Henry's Dean Atkinsou: Merican Village Bandy Boscher: Merican Village Dusty Bant: Tio Lav'sMissas. Corpe, Antonio's Hacienda Blag of America: Mulsaney ZiComando Blad Dete: Camelot Im Neuro Bodards: Store Door

Henry Bogard: Stage Door Bogart: Thimpett's Brent Bowers: Kelly's Pub

The B Street Band: the "Invader" Jevry Burchard: Boondocks Restaurant California Transfer: Anthony's Harborside

California Transfers Asthony's Humborsia Baser Carr Hay Chia Rager Carr Hay Chia Chashbana with Judy Ames: To Cashbana with Judy Ames: To Cashbana with Judy Ames: To Chain Beaction Edited Scange Joes Chees the Wellbouse City Lights Jongs Down Carr Carrier To Chain Carrier To Carrier To Carrier To Carrier To Carrier Device Londing Daret Daniels and Flashback: Lighthouse Landing Daret Daniels All Historical Carrier Delenia Radician Hotel Development Months Development Months Development Months To Carrier Development Months To Carrier David Carrier David Medican Role David American Months David Medican Role David Medican Role Lighthouse

Lighthouse
East Coast: Calé La Maze
The Elements: Vacation Village
Hotel, Islands Lounge
Ed Ellis and Tapestry: Sandtrap

Lounge First Effort: Tio Lea's Mission

Pirst Effort: The LeckMission Gorge Fortune: Reuben E. Lee's Floyd Gaines: Submon House Cary and Company: Gilbey's Cockial Lonnge Wayne Give: Dock's Cockialis Eddle Gold: Escore Lounge. Boondooks Restaureni

Boondocks Restaurant Mark Cuerrero: Monterey Bey Canners







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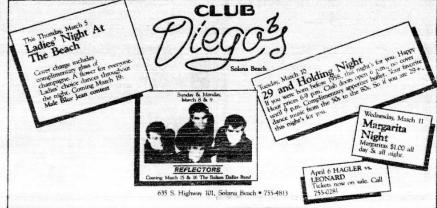
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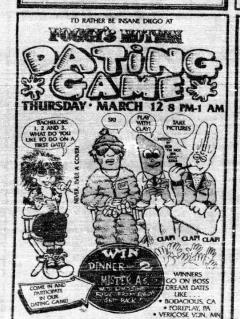
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and elegant dinner music, Gabriel's Grille and the Abbey Pastgarani Jimpy Le Vello: pianisi,

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Hole MacLeods interior and social signings. Cold Del Big Major, La Valencia Flat Big Major, La or the piero, Hotel del Corronade Micle Montanas contemporary, country, doller, and Latin music, De Vinct's Mosalfees state and cumbla music, Vensto Realauront
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An American Tall - "In America An American Tall — "in American Tall — "in American Tall for freeth Volucement selects while it for freeth Volucement selects while growing up in Russia in 1866." These in 1866. "These in 1866." The elibibition of the selection really only one of four executive producers here. Director Don Bluth, on the other hand, formerly of the Disney Issain, is a limit entimetry, as warness the storm of see (otiché

ough it may be), with as ter 6, 3/7 and 8

El Amor Brujo — The third of Spanish director Certos Seura a collaborations with denoisr Anionio Gades (after BLOOD WEDDING and

(Gutd, from 3/6)

Angel Neart — Thritist with Mickey Rouries Robert De Niro, and Lisa Bonet, discluded by Man Perker (Fashion Valley, Oceanaide 8: UA Chemna 5: UA Electrocide 8: UA Chemna 7: University Young Contre, Wegand Plaza 6: from 3(5)

The Septoum Wisson: — billed as 's romantic thriller in the Institution in in master of mutperset' (but show who, don't you't), theirs one of the few such tradition-followers that gets up from its knees and ctands eye to ye and/or goes tole to low with The Master Part of the reason for that is

Bayond Thorapy — Further Innolesting an areasy langity rol. Robert Attract agen uses his source malerie. If not exactly his impration, from a theater proce, in this case Christicher Durangle context along a match may be through its Personals of Mee text.

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Betty Bible — Noung jons, French love crary love. Well, one of fram's criticy at least, the crie who thross through cut he widow; "You right widow," and a neighbor were Zen noun; a neighbor creative, and who said for house sele or in moving out, and who saids a pazzana calcion with a fork, and who pazzana calcion with a fork, and who

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## CURRENT MOVIES

pretty next to disjoin the move from its ancestor and in-the addo trade it as a second of the second set by Internity and not just right, our accumingly and discouragingly high), the independence of the secural sometime brings is into moto direct completion and comparison, gives it less freedom to deviate to some remote corrier of the subject. A truer nertical decrease of the subject. At the sequel — a haptimate and logical and free-standing sequel — would be under more obligation to stake 2d a new zing, and could do so without any reflections being cast on its courage. Not so here. And as comparison rather than complement, THE COLDN OF MONEY pain-more of a green enound the galls.

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O'Nell had been still alive at the time. Was Harper, Sam Shepard. 1996. "(Sports Arena 6)

\*Gloria Arena (a)

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## CURRENT MOVIES

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sequence a blank background, plain one-oracled lettering, and no music. This is an uninforthionably botter intrody than Allerta earlier economics of Bergman, but it is loo pathol to be sun. With Careldine Page. Maurean Stupfon, C.C. Magnale, Pinit and Jordan, and Diane Keston. 1972. n (Kgn. 2011).

Listhal Waspain — Action film with Mel Giftenn and Deony Glovas disolated by Richard Donnes. (Avro Drive In: Crimens 21. Grossmont Mast. Plaza Bonsa: Rancho Barnardo S. Bart Marcos Crissmas: Sarche Village S. South Bay Crissmas: Sarche Village S. South Bay Crissmas: On Al Listone Plaza 7. University Towne Cartini. From 349)

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Biorgas Blamert's Coming Harns — Ten cornelly starring Jon Cryst and Lynn Redigzes, directed by Atan Smithee. (Carnino Cinema 4, Fazinon Valley, Paza Bonila, Sarase Village 6 1/A Facondido B. UA Glasshouse 6. University Towine Centre, Wiegend Plaza)

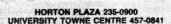


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### CURRENT MOVIES

The Morning After — Not much good as a whodunit, there are too few characters (i.e., sus-pacts) in it for that, it is much more a "beharacter" and "relationship" thing, concerning a high-shung and hard-drinking Hollywood has been (or never was: a high-alung and hard-dinking Hallywood has been (or neviewae: "They was grooming me," she she was grooming me," she and a cessality facels and formerly hard-dinking Raisenfeld cop. The relationship is in Treally at this interesting detries, apart from a very interesting better, apart from a very interesting better, apart from a very interesting better, apart from a very interesting better. But the individual characters are well pixed by tame formula and self shrigges. If frost of wide payman of MAMM VICEs with color to prove that he too, can be she color to prove that he too, can be ish color to prove that he too, can be hip or hep or whatever the hell that is. "With Raul Julia 1986.

\* (CA Chuia Vista 6)

using an important biographical tidbi about him. ("the besterd son of a ulary air important begylarbod stade that are all the control of the control of

Outragional Forthine — Female buddy controlly, with rather establishing characters of the sessibility has classified characters of two would be groundworks to sessibility has classified characters of two would be grounded to the control of the co

bonding of the two women seems memy fections of the Carons of Seemshood But before of stem as enderhood But before of stem as enderhood But before of stem as enderhood But before of stem as the configural Long more traditional, and may each size harms dong assential voices and impressivations in the Peder Coyder and Georgic Carlin, written by Lossie Discon, directed by Carlindon Caronia, and Caronia Car

Over the Tep — Instantaneously boring character chemistry trucker sylvester Stalene wante to become path with the snotly son he has never known, staffing on graduation day at middary trammar achost "Sir you work you've the sone of the sone should be sone of the sone staffing" and so on There's also the boy's neaptained mother (why does are auddern't trus her as that the sone should be sone the sone should be sone the sone should be sone that the sone should be sone should cocke fire audderfol frags her as hashard to have country of the Doyle maken the hashard to have country of the Doyle maken to the Cocket and the Cocket and

Pale Rider — Ciri Fashood has been able to pick up the Western Country to the Western Country to the Western Hardward Country to the Western Country to the Western Country to the Western Lord Country to the Western Country Country to the Western Country to the Western Country Country to the Western Country Country to the Western Country Co

But it would be well to remember that a Western commonseur of the day. Robert Western, bund in StANE is Robert Western, bund in StANE is Robert Western, bund in StANE is represented by the section of the sessible for its own good. He was probably legate, too stirgood the essentials for its own good. He was probably legate, too stirgood the was probably legate the service but his right probably legate the service of the ser (Aero Drive In, South Bay Drive In, from 3/6)

Peggy Sue Got Married — And then she had two children, and she turned forty, and her husband cheated on her, and now, if the present tence, she attends her flwortly-Five-tear Class Reunon, passes out under the weight of the Prom Queen crown, and wakss up in the middle of Blood Drive, 1960, with

commercial, and, considering it comps from Francis (forget the Ford) Coppole, mode-stelly embarrassing, it avoids none of the usual control to it logic in the path of any time-travel tate (the heroine tets out a whiting of that this harchine lets out a whiting of halden's one har hallow is purchase of an Egoal, as if this week a new hallow is a series of the second of the would reduced by a a long standing and bosteen learnly poes, and an-eles of the second of the second of the hallow is a second of the hallow is a second of the hallow is a second of the depiction. With Kall-leen Furner Receipt Cape Sarry Mitter and Kein 1 (U.A. Escondido 8: Voque).

\* (UA Excording 6: \*Vegue)

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moves, of a type that abounds about all other were, even when the port (as here) has to do with the utuos and waste of it all, that PLATOON makes to depose mick. The choos tabli is vivolay realized, if even insolventny enthancial a citie by.

Stones inexperence as a citiestor

edmired in Alen Parker's direction of the — Stones— script for MIDNIGHT EXPH-ISS With Charlie Sheen, Don Berenger, and Willem Dato. 1996.

"AChremas, Hancha Bernerdo 6, Sweetwater 6: LIA Eccondido 6: UA Glasshouse 8: UA Horton Plaza 7: University Towne Cartre; Wiegand Plaza 6;

Woody Bergmen mode of HANNAH AND HER SISTERS (after the Woody Fellor mode of THE PURPLE BUSINE Fellor mode of THE PLIPTIE FIGURE FOR THE PROPERTY OF CARRO, and a cerul, with a nitibilar violution designer and an Italian violution designer and an Italian commission produced in the Planta — to help him commission of Carlo Or Planta — to help him controloring the Great White Way, for example, is a manufacture Way, for example, is a manufacture Music Fall in pute fully appreciated, while Macy a distriction and the full produced and way addression and the full produced and the pute full meeting by an AIAT CCHD point for this one, a remnission of are just feelingly so AMARICCHD would be the nematic Falsis neithernoon would be the nematic Falsis neithernoon to be considered in the fermiosist gines years in deuty the fermiosist gines years in deuty foodways, sepandic or amorticated or conveticing only absoluted and the considered in the desertif appear on access). The deserting years of the amortical properties of the action case of the feel of the action case of the feel of the action case of the product in the action case of the months of the action case of the months of the action case of the months of the action case of the product referencements at Cay The whole as the passage of the product referencements at Cay The whole as the passage of the passage of

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sou Some Kind of Wonderful -

had a bilanced meal here it think in-missing one of the important load groups 1, to say nothing of the stuck-up not hists, would do beside to be someone elias entirely. At its best the movie is quite tolerably sweat the "loosing practice" between the sensitive artistic milist here and the unappreciated binition. At worst it is molkisses, the efficiency with to the

a resolvious portrait of his Dream Date. With Eric Stoltz, Mary Stuart Masterson, Lea Thompson, and

Masterson, Lea Thompson, and Craig Studies. 1887.

"(Carousel Cinema 6; Grossmoni, Loma: Oceanside 8; Rencho Bernardo 6; Santee Drive In: Sweetwater 6; UA Horton Plaza 7; University Towne Centre)

Standust Memoriee — As almost all critics have said, and have trouble transing of anything olse to say, this is Woody Allen's 8 1/2 (actually his 9 e-Whordy Allert's 6 172 (schally his 9 unless you want to give him his unless you want to give him his unless you want to give him his and make it his 9 1/2; it is it is same style explect to this same subject not order to make he same points, only not as many end not as well. Allers unless fellin, courts on your pror. Innoveledge of him and his sons, and unless fellin, courts on your pror. Innoveledge of him and his sons, and with Allers Children Barrage.
Classrote Rampsing and Jessica Harrage. 1904.

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Three Amigos — Sort of an understated MAGNIFICENT SEVEN. understated MASNIFICE NT SEVEN, only not nearly three sevenths as good a thoute foor even with three sevenths as good an Elmar Bernstein score). These heroes are actually just severified as good on General berurstein Hollywood allowing, and 1916, who have been invited to a beengred Mexican wings to what they have been invited to a beengred Mexican wings to what they when the test allows and to separations Good emough, but when the test allows can't be when the test allows and to conformation with the previously to conformation with the previously to an experiment of the and previously the previously

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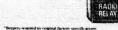
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Rates of the game

1. Prizes for solving the
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accompanied by your name, address, and choice of prize (include shirt size S, M, L, XL).

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Whe only get five prizes each week to give away, so if winners, well have a soloney, 6. All unswers must be exterted in the space allowed on the puzzle page. And please, no please calls or the prize of the rander are the prize of the rander are the rander are the prize of the rander are the rander

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## OFF THE CUFF Have you ever had a cooking disaster?



Ron Carter I don't cook way much, but one time I was going to bake my wife a cake. She likes chocolate, so this was a chocolate cake with chocolate chocolate cake with chocolate ichig. I was in real rush. She was due home from work and I swinted to surprise her. I chought I was doing everything I was upposed to be doing. It was a box cake. You add two eggs, milk, sail — suff like that. When I pulled it out of the own and tired to thip with the worm and tired to thip in the cake was too hot, hoping that it would kind of hold it begether, and that didn't turn begether, and that didn't turn begether, and that didn't turn the cake was too hot, hoping that it would kind of hold it begether, and that didn't turn together, and that didn't turn out too well either. I was going to throw the cake away, but my wife came home and but my whe came home are insisted on having a piece. When we cut into it, it just crumpted into little pieces. She ate it anyway and said it was good. It didn't taste that good to me.



Hillcrest How 'bout a near miss? I had just moved out of the house into my own place. My mother had always done everything, and I had never done anything that had to do with cocking. I had to call her to ask how to boil an egg — honosity. Well, it was the first time I had ever cooked for a guy in my new place, and it was our first date. His name was Howard. I wanted to make a good impression, and cooking for him was a big deal. I made a whole chicken. It took me forever. Just when there was a knock at the door, I was taking it out of the oven, and it just fell all over the floor. I picked it up and brushed it off and put it on a plate, and he never knew the difference. We both survived. I ended up living with Howard for a year and a half, and he did all the



Pamela N.
Massage Therapist
Kensington
I had just moved from
California to Colorado. It was

my first Thanksgiving there. I wanted to have a dinner for family and friends. I bought a twenty-two-pound turkey the night before, put it in the freezer, and in the morning I celled my sizer Shelly to ask her how to cook it. She said, "You have to thaw it out first." "You have so thew it out first." I figured To just cook it a little longer and it would be cleby, it was so frozen to suff it, so I made the suffing in a separate pan. I put the turkey in the even for four and a separate and I took it out when the and I took it out when the and I took it out when the could eat the ment on the could eat the ment on the countied, but aryoning below was raw. On top of that, I had put too much sage in the put too much sage in the dressing, and it burned my mouth. It was the worst dinner I ever had. Everyone else was polite and said, "Oh, this is really good."



Rick Marx Slues Harpist Normal Heights This particular incident This particular incident happened when I had been doing a lot of gournet cooking. I thought I was pretty hot stuff. Someone else was cooking dinner, bet my dessert was going to be the big birthday surp-use—a Linzer torte. It has layers of chocolate cake with layers of chocolate and emberer, fulling I had and raspberry filling. I had never made it before, but I didn't think it would be that difficult. In fact, while I was difficult. In fact, while I was making it, everything second olay, I baked it and frosted it and it looked perfect. We put candles on it, sang "Happy Birthday," and went to cut it, it was as hard as a rock. To this day, I have no idea what happened, Instead of eating a torne. It was like cheving a Force. It was like cheving a Forcelly good but it is a little beavy, don't you think," I said, "That's the way it's supposed to be."



By Lin Jakary

Pat St. Clair Photo Lab Technician Spring Valley It was after work one day. I

came home trying to think about what to out together for dinner. My liusband was already home. I used a little leftover this and a little leitover that and made a spur of the recoment casserols. I guess it was mostly meat and noodles and cheese. I was taking it out of the oven and taking it out or the oven and bringing it to the table. My husband was sitting at the table waiting to eat. It did a perfect flop out of my hands and onto the floor up-ide down without breaking the down without oreaking the dish. We didn't even have a dog to clean it up. I just threw it out. It was kind of funny, but I thought, "Gees, maybe we weren't supposed to eat this." We ended up having reannt-butter-andically peanut-butter-and-jelly sandwiches and soup.

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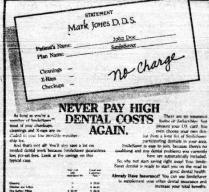
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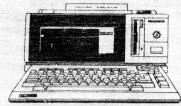
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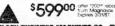


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E. Ride the "Winged Horse" to the randow. At one end find our memories of old; at the other, my "heart of gold." Watting, J.

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LOGE SMCP-IES and the appearance of cellulite on your rape and thighs. Guarenzies, Summer is com-

MARTY, the shell'l dispatcher, Hope you're breeping happy and well. Truly, Jim of Ocean Beach, P.S. You have pretty eyes, lost AIDA. If things were different and I were free, I would be yours completely and ferever. You will be its ray heart always, RLN.

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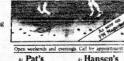
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RUTON BITS, queen size, good condition, \$65 or bed offer, 225-185.

372.

GARAGE DOOR OPENER, Clerke track drive, 1/27-o, remote control, brain of new Gave up on installation, now you try, 155. Next, 498-279, 237-252.

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PADEC, etc RCA phono combinition, refinished, managany catines, approximately 1940, locks neve approximately 3 high, plags sets, 172-464-2050, RANGE, Central Effects, self-cleaning over, times and clock, 481-0751.

REPRIGERATOR, Decroum set, direser, chert, couch (\$1). Anny cos, travel trailer (26'), mastings unit, oak trailer mirror, luggage rack, antique wain tta-xt, large accordion. 270-0745. according. 270-0565.
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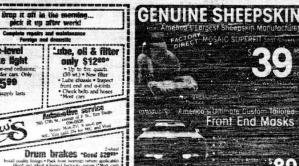
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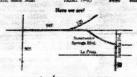
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and spifty dessert. Limit offers shads, surps, sandwiches, and hot entrees. Pleesant, fixed-price Sunday Druncis. Late Junns. Tuesday through Saturday, Drinner, Estday and Satur-days. Sunday brunch. Limits, low Onner and brunch, moderate.

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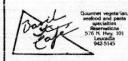
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When you buy one combination dinner, get one of equal or lesser value free. Good at lunch time too!



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FEEL THE WARMTH OF Sugasa FAJITAS FIESTA SOUP OF SALAD BAR WITH COUPON Lunch or dinner \* Full party \* UNLIMITED USE through March 11, 1987 Priday & Saturday must be seated before 6:00 pm or after 8:30 pm \* No talcount order The Ultimate LOBSTER FAJITAS Delicious full lobster tail sliced and pan sauteed with bell pepper, onions and spices served prints but with a saute tail to the prints and but com tortillas. Mexican rice, beans, pico de gallo salsa and hot com tortilla SUCCULENT! DON'T MISS IT! SHRIMP CHICKEN BEEF Large shrimp, strips of beef or chicken churks pan sauteed with beli pepper, onions and spices, served piping bot with A FEAST IN FLAVOR Fresh sole, salmon, seabass or halibut grilled, poached or sauteed with choice of vegetables, baked potato or rice and beans. \$7.95 Sugasa wed



- Fried shrimp

  \* Egg roll

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  For 3 people add Beef chow meln
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Mandarin PLAZA RESTAURANT 3760 Spotts Arena Sivia.
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244 4222 Open daily 11:00 am:10:00 pm
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Dinner

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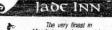
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Located near Horton Plaza 926 Broadway Circle (formerly 2nd Ave.) 234-3442

Fabulous 8-Course Dinner 2 for \$8.95 ser served every day and includes:

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Featuring Scotood Gumbo. Plan Belovieved Fish & Prime Rib,
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Hours Mon-Thurs 6:00-100.0 in & Sat. 6:00-10:30
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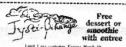
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Cast off your cares this Sunday abound the Hilbon Quaers. Board at 11 am for two hours of good times. A bountful boffet brunch of breakfast and lunch items is on board . hot, dilead meast, to-order omelettes, a lawris array of desserts, delightisi champagne and the sportcackar scorery of Hission Bax. Reservations are recommended and at \$18.55, (children under 12 50% cff), this has to be the best make value on the waterfront. Cell today, otherwise you might just miss the boat ... 276-4010, ext. 7560.

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Sunday Carnitas Special
Buy 1, get the secor 1 feel
Offer good with this ad - 2 Sundays only,
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Fresh, delicious Mexican tood.

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Enjoy superb European food made with an American flair. Feast on homemade pasta, succulent weal, beef and fresh seafood. succulent year, beef and fresh seatood.

Our supes are made from scrarch and are a specialty. We're located between Balboa Park and Downtown, at 2411 Fourth Avenue, just 50 feet south of Laurel. Complement your evening out and come dine with us!

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Hot sandwiches - Euclfung soups & salads
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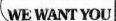
CHATEAUBRIAND-STYLE STEAK & CHAMPAGNE DINNER SPECIAL

\$14.95 FOR TWO Steak for two includes baked potato or home-made potato chips, salad, garlic toast and a chilled spat of Champoyne. <:00-6:30 pm daily.

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To celebrate your special occasion with our diamer extrawagame. We are rolling back our prices again and offering our Baholous steak & lobber diamer for just \$9.95. A tender choice related and botter tall. Diamer includes song to the prices and prices with the prices of the prices

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daily omelets, frèsh ish, seafood salads, end broiled chicken. Lunches and dinners are served with a load of supero sourdesigh bread. A light esenu is available after dinner hours. Open daily, corteinuous service. Low to low-moderate. CCB MOB MISS. 2271 First Avenue. 239-6176.

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BEST DEAL IN TOWN!

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Chicken Tenyeki δ Squid
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Scall Nearth Villa Road, San Diege 278-5332 Unmer 5 pm 9 pm Mon Thurs, 5 pm 10 pm Pri

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16" works \$15.45

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Only 12:00 1:00 pm 5 6:00-8:00 pm\* \*Free parking evenings

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BECOMMENT Service Months and Let Ralmas.

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Admitted in No. 4, Time life, 1794-644-179. Lorends has hed a melconic has from a stocehook close to the coveract ho is single quarters in the new curse, and he good meson. Not drifty aloes the menu caffer the complex region of this and section, the you have all choice of more than a dozen planner of riffel success and the others are executing the riffel success. The new plant is the contract to the contract to the complex region of the size of the contract to the contract

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R your way by selection of ingredients and easonings, normal condes Siecel best, checken, turkey, or lamb served with rice, egg roll. fried women and soop.

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Mandarin & Szechuan Cuisine Elegant and relaxing atmosphere. Friendly, fast service.

EARLY BIRD SPECIAL COMBINATION PLATE

\$4.95 per person

SUNDAY-THURSDAY 4:30 to 6:00 PM

Choice of Chinese chicken salad or soup, esig 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 March 19, 1987



Sunday Night Champagne Dinner

5:00 to 8:00 pm Dinner includes champages soup, appetiaer and 2 entre-for only \$5.50 per person Daily Luncheon Specials \$3.75

PEKING PALACE II

Mission Valley Shopping Center een Saks & Bullodes in the new wing reground parking available - Section E18 298-2181

