



GETTING RICH THE MARY KAY WAY

MEN. READ NO FURTHER. THIS STORY CONTAINS THINGS YOU DON'T UNDER

stand, things you probably don't care about anyway. The heaviness of face
acream has never been a big concern of yours, for example. Coating one's
face with welfurst shells seems like a strange thing to do. Spending half an hour
at a commetic counter is incomprehensible and, if you happen to be on the waiting
end, intolerable. You have never experienced the thrill of using a virgin tube of
lipstick, nor do you expect to.

Inen again, you may be curious. You've noticed behavioral changes in women
when they gather sogether. Whither they were getting ready for a might cut, flussing
over each other's outfits as much as their own. You wife or griffriend was part
of the crescende, and she way flushed with, an excitenting you've never observed
before. You've gotten pretty good as faking interest in her clothing purchases, but
it's hard to show enthusiasm over a blouse, even if it was cripe de Chine silk on
sale. What is the definition of preoccupation? you ask yourself. These traits are
perpiexing, but at the same time, endearing. Read on.

BY PRAE CANLEN

## GRAND OPENING SPECTACULAR! Pacific Eyes & T's comes to La Jolla Village Square



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Pacific Eyes & T's Chiman Chim

Use A Decoder, Go To Jail

Paul Krueger's "Tm a Scramblin' Guy" article ("City Lights," March 5) has done an injustice to the home satellite TV enthussast by choosing to ignore the legal ramifications of using a "black-market box." He has essentially encouraged the use of illegal equipment.
The Cable Communications

The Cable Communications Act, passed by Congress in 1984, states that manufacturers, distributors, importers, and retailars of produces designed to receive encrypted signals without authorization are violating the law and that upon conviction can carry a fine of as much as \$50,000 and up to two years in the act, for individual users of an illegal decoder are a \$1000 fine and a starmonth juil sentence.

descrambler could end up paying \$400 for the VideoCipher decoder and \$400 to \$500 to have the box filegally altered. Once the descrambler is rendered useless by General instrument's electronic connermeasures, it will cost the consumer nearly will cost the consumer nearly \$200 to have the box restored to legal working status. The consumer would have spent \$400 for the decoder and \$20,00 per month to receive two movie channels (\$150 per month), four superstation channels (\$1500 per month), and CNN and Headline News (\$2,00 per month). Krueger gowe the impression

Krueger gave the impression that there would always be a way to steal programming signals security capability will defeat the with the legal system, will put the strates out of business.

pirates out of business. We don't want the consumer to fall prey to the half-truths that have permeated this industry. It is our hope that you will print this in time for any misled consumers in time for any misled consumers to participate in our annualty program, which ends March 15. We will repair an absence Wilso-Cipsber IT consumer for a \$2000 handling charge, plus regurn shipping. No questions asked and no prosecution of the users if they elect to participate in

Cheri Hari General Instrument Corporation San Diego

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor. Box 80803, San Diego, 92138. Please include your name, address, and telephon

An Otter Man's View

I am amazed by people like Randy Miller and "a local high-ranking official of the state department of fish and gartie... who asked to remain unnamed" ("City Lights," March 5) for their use of a vast array of half-truths and iffogic to upport their simplistic, sell rying view of the California sea

tter Blaming the otter for th to line of the abalone Eshery in Morro Bay is like blaming the niter who made the last out for butter who made the last out for causing his team to lose. The end of commercial fishery is not the same as the excinction of the abalone in that area. If Randy Miller is correct when he says that "San Nicholas Island is the heat heating of intelligit in." last hastion of shellfish in Southern California," then I

wonder what happened to all the shellfish that used to inhabit the other channel islands, at well as the Southern California coastal areas where otters haven't been seen in over a hundred years? To say that the otters "will trash it [San Nicholas Island], I'ke they San Nicholas Island], like they did up north, reflects Mr. Miller, a ignorance of the ocean he planders from the surface, and for a high-ranking. The and genne official to commend that it is "completely insane to destroy an island just to yut sea otters out timent" as total. destroy un island just to put see tutes out time? is stosi; yet groupstimble. As a person who has been divige in Southern and contra! California for over filteen years, let me say that have never found any evidence of the "trashing" or 'deatractive' that so concern Mr. Miller and the unamnet fish and game official, contra! California consists more contra! California consists more contra! California consists more contral California consists more

central Call fornia contain more variety and numbers of animals, though fewer abalone and urchi-than their Southern California

netting that would follow th translocation of otters to San Nicholas Island, they would certainly fall short of the satright, statewide ban that should be imposed on these nonsolective killing devices, which are only slightly less harmful than poisse and dynamics as a mesus of fishing.

fishing.

It's clearly time that commercial fishermen and the California Department of Fish and Game bruke out the nirror to see just who's been overrishing and mismanging the recoveres o coastal waters and stopped using the sea otter as a scapegou Dave Stidden

Who Knows? WHO KNOWS!

I an writing to James W-lton, an interested reader who commented on your 'Doer in the Crosshairs' 'story ("Letters," March 5). He asks, 'For what reason did the Reader encourage hinti "4th minosy and public exposured" and wenders was rationate door the Reader artisbute to retain such a story.

to printing such a story. Mr. Walton's well-written opinion Mr. Walton's well-written outnot parallels my own. 1, too, felt disgust at whatever persons ity type it takes to snuff out life for fun and perverse excitement However, the fact that Camp Pendieton stages controlled hunting on its federal property was news per se, to me and probably others. The story evoke published criticism from you and unappreciated anger from myself. Why don't we and others who fee Why don't we and others who feel the same way take another Vap and write a letter to someone who may be able to change the situation? There is no reason why hunting on feelers leash but continue. If deer are some kind of probably a hundred widutation can be considered to the continue of the continue o

exist in peace.

Don't condemn the Reader for telling us the facts of life and about the dark side of San Deego County and its bureaucrats. Few that we're enlightened, we can do something to change it. Who knows, we might make a difference Adriune Vildisera San Diego

Bragging Rites

I am beginning to think that the Reader isn't the enlightened roper I once thought it to be, tastea: I have seen articles that would have seen articles that would appeal to the uneducated and barbaric. One such article is the February 26 front-page story, A Deer in the Crinshairs, by Aram Kurzejeski, The only thing he

There's a Face for Us! The Mary Kay ladies are out to Latters City Lights Shooter's Fantasy, the noise report, trashed art at

the Community Concourse, a median mess at Otsy Mesa, Coronado's MacMullen House may fall, and a little bridge

Straight from the Hip To see the sea, and ship of colishness, By Matthew Ailce...... The Inside Story Police Commander Kenneth Fortier's real-estate partner. By Paul Krueger...

Just Say Know Five short days' worth of sex education

Theater Jonathan Saville reviews Vaclay Havel's Largo Desolato .... More Theater left Smith on Shaw's Misalliance, and

Sports A modest baseball proposal, pitched Restaurants Sea Fare and Arthur's Steak House make

E! ... aor Widmer's menu for the week .... Movies Duncan Shepherd attempts to count the number of steps be has fallen behind

Quarter Notes Porgy and Bess at the Civic Theatre.

Highlights of Upcoming Events Female impersonator Charles Fierce at Symptomy Hall, an exhibit in support of endangered species, post Dane Wakoku reads from her work at SISSU, and a half-time exhibition to benefit a local wheelshalt owcer team.

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P.S. Mueller A walking tour. By Pete Mueller. Picture Story A county fair exhibit. By the San Diego Historical Society ...

The Reader Puzzle Match play. By Don Rubin .. Off the Cutt What had would you like to resurrect?



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PHAT SHIP WON'T FLOAT BY BRAF CANTEY

locals call the watery junkyard at the foot of the Grape Street pier. Six sunken vessels — most of them tethered to a submerged sixty-five-foot boat — sit and rust in a one-man Bermuda

AND S.LTHE

Mexican waffin laws take place

month-old Out Mesa border crossing, where hundreds of motorists regularly drive the

wrong way on a one-way road, undetected and unpunished. Not only has this added to the usual

frustration and anger of these

waiting in long lines to cross into the United States, but it ha

arised concern about the possibility of vehicular tragedy at the border. Spurred by the pleasures and

products that are now to be had out-rate in Mexico because of

making the weekend trek south.

of the peso, an increasing

number of Americans an

Triangle. That one man is Shooter. His real name is Dominic Salenti, but few people at the wharf know it. They all at the whart known, they are call him Shooter, or the guy who ities in the white Cediliac parked on the dock, or the guy who sank all those boats trying to raise the *Betty Lon*. The port district knows him as the guy who will cost it an estimated

\$50,000 to clean up the mess.

But first, some history of hos
Shooter and his hig boat cost

Imperial Beach almost \$9000. In January of 1985, the Berry Lou - a former sportfishing boat carrying Shooter, his wife and three kids, and six other adults — ran aground just north of the Imperial Beach municipal pier. They had been floating down the coast for three days after the engine quit. Shooter couldn't fix it and said he didn't have the money to tow the boat elsewhere. The Imperial Beach City Council was faced with a choice: watch the drifting steel-hulled boat crash into the municipal pier, or pay to have it towed. The mayor called an emergency meeting, and the council declared the B-tty Lou is public missance. There was tail, of setting is addiff at sac, but the linal declasion was to spend whatever was necessar? to tow Shooter's entourage to the San Diego Embarcadero. After the boat was anchored

near the Grape Street pier, Shooter painted it and claims to have bought it from the owner in Long Beach. He renamed it Shooter's Fantasy and set up housekeeping with his amily Last October, at 2:60 in the morning, wharf residents hear an explosion aboard Shooter's police discovered the winken boat the next morning, they sen divers down to check for bodies. None were found

Shooter began his efforts at raising the eighty-ton craft



REAKING UP IS HARD TO UNDO

RY PAUL KRUZGER

It the sn't take a master's degree in art history to grasp the pointed message of artist blicher. Schoor? Pence Bord Line Boundary. Good fences make bud international neighbors, and wire-mesh curtains like the one separa the U.S. and Mexico are arbitrary barriers that foster fistrust and miscommunication Schner's SAID sculons Schnorr's 2009 sculpture—on display until last week outside San Diego's downtown Community Concourse as part of the "Streetsets" public art project organized by Sushi Gallery—invited reflections on the consequences of national and secure borders. But one viewer apparently suffered an acsthetic overreaction. On February 24 he destroyed Schnor's sculpture, tearing down the six foot pieces of mesh and barbed wire, hurling the chairs, and ripping out the audio speakers that provided a soundtrack for the arrwork.

across the concourse called police, who handcuffed and detained the flailing vandal Schoorr wants to press vandalism charges against the

man, and he's interested in learning if the destruction was prompted by a television news segment aired the night before the sculpture was destroyed. Schnorr this week is continuin his efform to find details of the arrest and the identity of the vantual. He learned Tuesday that police took the suspect to the County Mental Health facility in Hillerest.

This isn't the first time that

Schnorr's work has been trashed. Detractors splashed his colorful Chicano Park murals with paint in 1979, and he says the clear varnish he later applied to protect the murals from further disintegration made the artwork clap and peer Vandalism is always a surprise but never a shock," reflects Schnorr, an art professor at Southwestern Collage and founding member of the Borde Art Workshop. When it happens, Schnorr says he finds solace by reading Mark Twain's "inevitability of such ignorant

He refers to the yandstism as a "baptism" of his works, and then he searches for a creative way to receir the damage transformed the vandats' paint splashes into serpents and other colorful creatures. When he



the point that they can handle adequately the growing flood of cars making the return trip Experienced border-crossers and U.S. Customs Service employees say that the back-ups at both the San Vsidro and Otay

However, federal belt-tightening on this side of the border has not allowed the number of Mesa gaies are now the worst they've ever been. However, much of the borderline frenzy at Otay Mesa is due to the way the access roed to the gate was constructed. At Otay, unlike San Ysidro, it is almost impossible to tell how badly the traffic is backed up before traffic is backed up before entering the roadway, which stretches a mile and a quarter before reaching the gate. A seven-foot-wide median. bordered by curbs divides the

the much sparser traffic entering Mexico. The absence of U-turn breaks in this median prevents drivers from turning around easily and abandoning

On Saturday and Sunday afternoon and evenings prime crossing times -numerous motorists who unwittingly enter this trap seek escape by backing up out of the access road or by turning around on the road and driving (the wrong way) out. Some maneuver their vehicles over the



### CITYLIGHTS

#### MET'S PLAY BRIDGE

BY NOR M. PHAIL

'It is unique in the Stare of "It is unique in the State of California," anya Oceansi-le special projects director Dana Whitson. Located in eastern Oceanside in what is known locally as th: Valley, "it" is the only municipally financed and operated toll oridge in California, and it's one of only up and before it san Disco. two toll bridges in San Diego County. Constructed in 1983 and opened in January of 1984, the Murray Ros" Bridge carrie traffic along the northernmost and of College Boulevard acre the usually tranquil San Luis Rey River, connecting rapidly developing eastern Oceanside the the rest of the city. A fifty-cent northbound travelers, who usually are headed from Vista, Palibrook, or Escondido toward Camp Pendleton. Prior to construction of the

oridge, large segments of the San Luis Rey River Valley often were cut off from the rest of the city when heavy rains from winter storms sent the river on sometimes fatal rampages out o its banks, washing out the temporary crossings once used

BAD NEWS?

Lindbergh Field, took

eighteen months, consultants hired by the port have conducted meetings with

community groups and noise batement activists in an open

BY NEAL MATTHEWS

sion last December of the possession last December of the long awaited noise abatement study that had been mandated by the Federal Aviation. For the last

they told the city to come up with a more permanent solution. Initial attempts to find such crossings washed out, leaving area residents isolated from direct access to city the money to construct a bridge that would withstand the winter rains proved elssive. A November 1980 bond issue washout, federal officials refused to continue paying disaster money to rebuild the easily destroyed crossings, and though livored by most voters failed to win the two-thirds

astronomical amounts of mitigation measures - if it

been put under wraps, and I've been put under wraps, and I've been of 5 to muzzle myself," constrent Dick Rawlings, one of the consultants who wrote the 1

ted reveaue at the East Lule Stay Afric

to traverse the river. Between 1978 and 1980, at least three

police, fire, and parame services. After the 1980

all aspects of Lindbergh Field's

severe noise problems. But once the port received the draft of the report, officials refused to share it with the individuals most

interested in and affected by the noise. "The entire report has

But last week the Reader requested a copy of the report under the California Public eds Act, which prohibit public agencies from withholding such docume The study, made available by port staffers, shows that the port

majority required for approval. The city needed to find another money - as much as an estimated \$197 million for noise implemented all the study's recommendations. The report also establishes unequivocally that the home owners most affected by sirport some decay

financial compensation, something the port district is already fighting in lawsuits filed by Lonar Portal residents. Earlier this year, the State of California's representative on the port's technical advisory committee, a body that was set up to advise the board of port up to advise the board of port commissioners on the noise issue, was denied a copy of the report. "Yes, I asked them for it and they said no," says Richard Dyer, an airport environment specialist with the state department of transportation in Sacramento. The Marine Corps has a member on the

Under the leadership of former City Councilwoman and former Deputy Mayor Melba Bishop, who lives in the affected area and who built her political career as an advocate of Valley residents, the city created a nonprofit bridge corporation authorized to sell bonds to raise money and build the bridge. In turn, the city the bridge. In turn, the city agreed to lease the bridge from the bridge corporation using money earned by the collection of tolls. Critics howled, calling the move a repudiation of voter wishes and predicting that the tolls collected would never cover the costs of construction and debt service.

Since it opened in 1984, the bridge has never generated sufficient toll revenues to pay the bonded indebtedness requiring the city to dip inso buring the last fiscal year, says city finance director Carl Husby Jr., the city used \$175,000 in developer, fees toward the \$500,000 yearly debt on the bridge. "Consistently, not revenues after operating costs



way of financing the bridge, a difficult task in an era when

municipal governments across the state were slashing budgets in the aftermath of Proposition

CRASH?

One of Coronado's One of Coronado's architectural landmarks, the MacMullen House, has for years steadily ueteriorated before the eyes of every restorist entering or exiting the island via the Coronado toll bridge. Tagged by history buffs as the "Gateway to Coronado, but the monthly the monthly the coronado, but the coronado is the "Gateway to Coronado, but the coronado is the coronado in the coronado in the coronado is the coronado in the coronado in the coronado. the crumbling mansion sits on the tricornered lot at Glonetta Boulevard and Fourth Street, the community's roost traveler spot. But the former home of ne of San Diego's sournainstic prefathers may not provide cheduled to be demolished within the next week.

The wrecking hall will smash to a close an exasperating effort on the part of the Coronado Historical Association to save

was built in 1914 for house was built in 1914 for James MacMullen, other and manager of the San Diego Union and Evening Tribune from 1899 to 1933. MacMullen had been a friend of John

D. Spreckeis, the sugar magnat who built the Hotel del Coronado and who owned the Union. The hometown paper grew from a frontier rig with advertising on the front page. into a respectable small-town into a respectable small own rag under MacNullen's stewardship. (MacNullen, along with his son Jerry, is also credited with bringing the Star of India to San Diego for permanent display as a maritin segm ) The editor lived in the imposing five-bedroom, four-bath house until he died in 1933. The house is a cornice

#### STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: From Kieby's Café in Del Mar, sitting out-side, exactly how far can a human see, without technological help, looking due west at the horizon over the ocean? Keith Kurlander Somewhere in San Diego

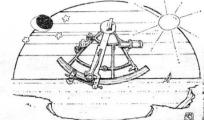
What a pleasure. Matthew Alice is a born cafe lounger. But you must have had a better seat than I did. From my perch at Kirby's, in the shade of the sidewalk um Kirby's, in the shade of the sidewalk um-brella and looking due west, I could see absait ten feet to the Budapest Restaurant advertisting sign on the curb. If we move the sign, a few carellyptus trees, and a Mercedes or two, we would have a clear shot out over the ocean. Assuming there are no offshore clouds or fog, and assum-tesses the control of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of ing you're about six feet tall, you can see

Here's how it's calculated. Just take the square root of the distance (in feet) from sea level to your eye level. This number will be the distance (in land miles) to the visible hierzon. According to topographic maps of Del Mar, Kirby's is one hundred teet above sea level. Adding in the distance that your eyes are above ground level (curb that your cycs are move ground rever (coro-height, plus chair height, plus the distance from your backside to your eyes), we have 105 feet. The square root of 105 is slightly more than 10.25.

If you're sitting around Kirby's waiting for your ship to come in, you'll be able to spot it farther away than that. Since the hulf and superstructure of a ship rise a coniderable distance above the water line, they will be visible sooner as they come ov the curve of the earth. Let's say you'll be able to locate a duck swimming in from Hong Kong about 10.25 miles away.

Dear Matthew Alice:

On a trip to Ensenada sometime ago, my family and I noticed a small white steam-ship in the harbor looking neglected and abandoned. We learned it was the S.S. Catalina the "Great White Steamer"



of the 1930s that carried nearly everyone who visited that  $\pi_i$  on Los Appeles. Can you tell us when she was taken out of service, how she wound up in Ensemain, and
if there are presently any plans to restore
in the back to Catalina?

The voyage of the Catalina has been a long, strange trip, indeed. Although the derelict ship you saw in Mexico is on the United States Register of Historic Monuments, it is unlikely ever to be back in American waters, let alone Avalon har-bor. It may finally have found a home in

North Park

The million-dollar Catalina, launched in The million-dollar Catalina, launched in 924, was built in California for resort owner and chewing-gum czar Philip Wrigley. From its glory days in the Twenties and Thirties, the ship began its slow decline in the early Forties when full-

time and seasonal operation after World War B. the Catelina is suffering from neglect. The crew declares the vessel un negrees. The crew declares the vesses the vesses the safe and refuses to sail it. The ship sits in San Pedro for two years until the dispute is settled. 1975: The owners are sued for \$32,000 in unpaid docking fees, the first of several such claims. The Catalina makes its final passenger run to Avalon and is left at its berth in San Pedro. 1976: The Catalina is added to the federal Register of Historic Monuments as one of the last

remaining U.S.-lag steam-powered ships. 1977: Beverly Hills busine-sman Hymic Singer buys the 300-foot, 1700-ton vessel for \$50,000, plunning to turn it into a restaurant, museum, and tourist attraction. resturant, museum, and tourist attraction. He finds no California port willing to accommodate it. 1978: After more docking fee disputes with Los Angeles harbor authorities. Singer tows the vessel to a mooring three miles off the coast of Santa Monica where, unguarded, it is vandulized and stripped of everything from brass fittings to engine parts.

tings to engine parts.
1979: The Coast Guard declares the

back to Long Beach. Meanwhile, Singer considers purchase offers from South Americans who want to turn the vessel into a gambling casino and an Arab sheik who a gambling casino and an Arab shelk who wants to ferry pussengers down the Nile. Both deals fall through, Orange County businessman Gene Webber obtains a twenty-year lease on the Catalina and pur sues Singer's plan to turn the ship into a tourist attraction.

1984: Twice in six weeks, the deteriorating Catalina breaks free from its

deteriorating Catalina breaks free from its mooring and is set adrift in Lorg Beach Harbor. 1985: The Coast Guard tries to force the sale of the ship to recover towing and docking fees. Late one Sunday right, Webber tows the ship from Long Beach to an anchorage at Easenada. He claims he can never return the Catalina to the United Street becomes of the consoline districts with States because of the ongoing disputes with federal authorities. 1987: According to reports in a Mexican newspaper and recent eyewitness accounts, the Catalina is being eyewitness accounts, the Caialina is being repaired and will be transformed into a floating shopping mall in the harbor at Finenada.

Apparently, the Caialina's staivs as a national historical monument affords in on legal protection. According to the California

nia Office of Historic Preservation is nia Office of Historic Fuservation in Sacramento, which originally placed the ship on the federal register, the owner of such a monument is required to maintain it according to specific guidelines, in return for which the owner receives certain tax benefits. Failure to comply results only in removal of the monument from the register and less of the bonefit. The fustoric preser-and less of the bonefit. The fustoric preserand ross of the bonetit. The rustoffic preservation office was unaware of the Caudina's deterioration or of its having been towed to Mexico. Either situation, they say, would disqualify the ship from national monument status.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 86803, San Diego, California 92138.





# THE INSIDE STORY

LAST WEEK THE CITY ATTORNEY'S OFFICE cleared San Diego Police Commander Kenneth Fortier of any conflict of interest involving his part-ownership in the three downtown land parcels located near the new police headquarters. The attorney noted that while Fortier had urged the city council to relocate the headquarters to Fourteenth Street and Broadway, he didn't make his personal property investments until months after be council's tublic vote. But the attorney's opinion did recommend that police chief Bill Kolender rewrite his department's conflict-ofinterest code to require that Fortier, who oversees the sit location and construction of new police facilities, disclose

his personal land holdings Such a revision would prompt Fortier to make public his interest in an East San Diego anartment building he owns with a local architect supervised in part by Commander Foruer Fortier and architect John

McKeown say their four-year old partnership in the seven-

no conflicts and in a brief interview last week, Fortier noted that the city attorney had previously ruled that there is no impropriety in the Fortier/McKeown deal. But a review of that September 1983 legal opinion shows that the attorney felt there was a "close uestion" on whether the Fortier/McKeown partnership would be "inconsistent incompatible, or in conflict" with Portier's police department responsibilities. And the city attorney's office advised Fortier's boss, Chief Kolender, that such business relationships can have the "appearance of impropriet and should be "condoned" only after receiving the "closest attent" on at the top levels of police departmen management."

Kolender couldn't recall this

engineering department all note that Fortier was not involved in the 1979 hiring of week the details of his 1983 decision, which allowed the Krommenhock-McKeown Fortier to continue his & Associates architectural investment partnership with McKeown. A spokesman for firm as designers of four new police substations. But Fortier and McKeown both the chief says Kolender made acknowledge meeting shortly the decision "jointly with then-city manager Ray Blair, and it was mainly Blair's thereafter, when they began working together on th substation project, which decision." Blair, now a business consultant, wasn't Fortier has supervised in his available for comment on the role as head of the department's Special Projects and Planning Division. Krommenhoek-McKeown's Fortier, architect McKeown,

centracy vilo 000 kPD lunior had been extended three times by 1983, when McKeown says Fortier first broached the idea that the two men jointly develop real estate in their spare time. (The firm still has the design contract and has been raid more than \$600,000 for its design work to date.) Memos written by Fortier to his police department superiors in 1983 note that he maintailed signature control over a separate police department reserve fund that was used to pay

Krommenhoek M. Kenyo several thousand dollars for additional, miscellaneous expenses not covered by the city contract, such as artists city contract, such as artists renderings and suggestions about furniture placement in the new substation buildings. Fortier is also responsible for critiquing the architects' work and on "everal occasions signed the city paperwork that led to contract extensions for Commenced Medical Contract Krommenhoek-McKenyn On August 23, 1983, Chief



Fortier's real-estate partnership with McKeowi could constitute a conflict of interest. Kolender a so sent the attorney copies of memos Fortier wrote on August 18 and 19, 1983 in which he explained his work relationship with McKeown. County property records show that on August 10, 1983 — two week: before Kolender requested the attorney's on - Fortier and his wife and McKeown and his wife purchased an \$80,000 land parcel on Cherokee Avenue in parcel on Cherokee Avenue East San Diego. They later used a \$292,066 loan from Great American Sav

building on the parcel. City construction records show that John McKeown prepared the architectural drawings for the condo project and listed his address as 1515 Mort na Boulevard, the business offices of Krommenhoek-McKeown.

The city attorney's opinion issued in response to Kolender's memo stated that because Fortier had no financial interest in McKeown's firm, wasn't involved in selecting the involved in selecting the arciaitest, and didn't directly supervise the architect's work, his partnership with McKeewn isn't a conflict of interest as defined in several sections of the state government code or the San Diego city charter.

notes, however, that several other conflict guidelines, including the police department's own 1977 onflict-of-interest code. include more encounassin definitions and deal with the "appearances of impropriety."
The attorney urged Kolender and other top police officials to give the "closert attention" to the question of "whether ousines" activity," such as the

hould be allowed by the department.

Portier declined to comment dealings with McKeown, but the architect says his private investment with Fortier is "al

Fortier/McKeown partnership

on the up-and-up." McKeown says neither he nor Fortier ever tried to hide their investment from officials in either the police department the city engineering department, which directly supervises hi firm's work on the police substation project. "Everyone knows about it," he

McKeown acknowledged that Fortier, as the police department representative on the substation project, currently offers periodic reviews and critiques of architectural plans submitted by Krommenhoek-McKeown But he denies that their private business relationship affects

anybody's been difficult on our work, it's the police department," McKeown said. "If we stub our toe, [Fortier] ubs our face in it.

Fortier's recently submitted conflict-of-interest statement. in keeping with the current disclosure guidelines, doesn't list either his downtown properties or his partnership in the East San Diego apartment project. The February 2 document, on file at the city clerk's office, does note that he received a clock and an office plant, each valued at fifty dollars, as gifts from Starboard Development Company, builders of the downtown police



# If referring to women as "girls" is ever okay, this is the place.

originally from Houston and has a

slight Texas lilt to her voice. She's lived in La Jolla for the last twenty years and also sells real estate. On her Mary Kay

asso sets real estate. On her many Auj time, Dee wears a periwinkle blue suit made by the company. "That way Mary Kay knows her management team is well groomed, even if they have bad taste," she explains.

Dec has been with the company for five years and has twenty-five recruits

in her unit. Each time one of her recruits sells something, Dee is paid a commission by the Mary Kay company.

The women with the most recruits (a.k.a. "beauty consultants") generally

make the most money. In return directors act as mentors to their consultants,

tors act as mentors to their consultants, constantly instructing, encouraging, cajoling, and nudging their people in the art of selling Mary Kay. They do this by kiephone, seminars, and weekly meetings. Mary Kay ladies are big on philosophies like "You Can Hawe It All," "The Sky's the Limit," "Dream the Investible Puran" and so on "Well-

the Impossible Dream," and so on. "We don't allow negative talk," says Dee, explaining how directors discuss problems

with consultants only in a whisper.

## MARY KAY

ARY KAY SALES MEETING, THE meeting room of the Pluza on the free meeting room of the Pluza on the free meeting room of the Pluza on the free meeting what they argive must talking about commissions. This is a company where each worker's salary is the opposite of a secret: It's broadcast meeting and the products of the

herself. And the woman who feels good about herself will sell more products.

The saleswomen in Dee Ground's unit meet every Monday night, sarne time, same place. They were brought into the business by Dee, a "director" in the Mary Kay company. Dee is

the official Mary Kay song, sung to the tune of "I've got that joy, joy, joy joy down in my heart." Instead she distributes rubber bands to the consultants and urges the voments to wear them around their wrists for the next work. Every day they should stretch the rubber bands to remind themselves how dar they can go. There's no reason why they can't all sell \$1000 worth of products in one week, as Dee's daughter has done. Then there's the Mary Kay alexwoman in Texas who supposedly has three secretaries helping her. "That girls incredible" says size. "She seits \$12.000 wholesafe a month. And she puts her panty lione on the same way the rest of us de."

Dec runs her training sessions with another Pacific Beach-based director, Stuzy Tiegen. (There are no sales territories, however, Mary Kay ladice so sales and recruit across the country.) Suz / became a director two years asset land recruit across the country. Suz / became a director two years and the property of the plus suite contracts inciderly with her long, creamy blond hair, her pink lipstick, and her pink checks. She has a flawless round face and resembles a very pretty hely who is wearing make-up. Suzz comes from a Mary Kay family, her mother, who lives in Minneapolis, has driven pink Cadillacs for the less fifteen years.

Sury reminds the consultants that every woman loves cosmetics. "As little girls, we played with our mother's make-up," sie soys. "It's something that comes natural to us." Another natural iemale skill is their sales ability, according to Suzy. She runs through the chronology of a wonian's life in sales, starting with her parents: first is's a new toy, then a dress, then stuying overnight at a griffirent's house, followed by permission for the first date, which of course leads to the second big customer in a woman's life: her husband. He must be persuaded to buy new furniure, to go on vacation, and so on.

Like all Mary Kay directors, Dee and

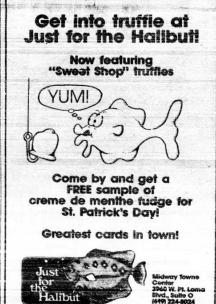
Like all Mary Kig directors, Dee and Suzy began as a beauty consultants. They bought the Mary K.y "showcase" casterie kit and the surface of the surface and total strangers to have "beauty shows" in their hornes. At a typical beauty shows," is might hering of women (usually show, a small gathering of women (usually show, a small gathering of women (usually show, a small gathering to be a small show the state of the st

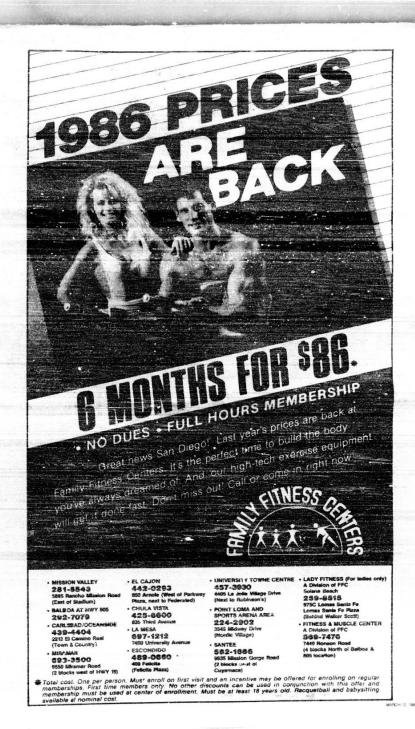
Leading the women through the facial routine is fairly simple, and teaching them new ways to apply make up is easy, if the saleswoman acts authoritatively. But persuading someone to spend forty-six dollars on the "Basic Skin Care" kit (of \$164.50 for "The Complete Collection") takes

Suzy demonstrates an effective facial on a woman brought by one of the new recruits. The woman, a co-worker of the recruit, seems surprised that she is the model, that the other six women in the room all work for Mary Kay, that Dee won't stop trying to recruit her as a consultant. She plays along nervously and insists on keeping her sales clerk job at the Broadway in Fashion Valley. On the model's face, Suzy demonstrates the importance of "masking"

On the model's face, Suzy demonstrates the importance of "masking" (coating the face with a gritty crear, and then washing it off) to remove a layer of dead skin cells. "Ever notice how men look younger than women when they get older?" she asks. Everyone looks at each other. No, they









## MARY KAY

(continued from page 10)
hadn't, but now that she mentions it....
"It's because they shave every day,
which removes those dead skin cells."

Suzy explains.

Men are lucky in other ways, too. They aren't doomed to a face of regret and retribution. Says Dee, "From birth to thirty, you have the skin you're given. From thirty to sixty, you have the skin you create. After sixty you have the skin you deserve."

you descree."

Possibly the MEN WHO MAY STILL

Reading this alony, as woman's makeup collection could be compared to a tool box; wereything in it has a purpose, yet the items can be played with. There is always something else to buy, something you don't already have. A man with a cheap set of wrenches can rationalize buying a better set; a woman with five shades of blush, all of them pink, can easily purchase a new color called primress.

Combine this predilection with one of Mary Kay's best marketing strategies—female camaraderie—and you will understand how the company sold \$277.5 million worth of products in 1984 (the last year the company released sales figures). Mary Kay ladies

give their customers something women can never get from men: constructive criticism of their faces. In a world striving for androgyny, Mary Kay ladies have retained the capriciousness of the Fifties housewife; nothing is too vain, or too inane, for attention. If referring to women as "girls" is ever okny, this is the place.

Mary Kay Ash, founder of the company and chairman of the board, is the corporate mother to her girls. Employees speak of her in hallowed tones, remarking how young she looks for her age, how nice she reportedly is. ghtful it was for her personally to sign the letter of commendation she sent them. Directors like Dee say they wouldn't hesitate to ask Mary Kay for a personal favor. Dee is about to call her, in fact, and request that a friend of hers be allowed to rejoin the company. When a consultant or a director quies, Mary Kay buys back the unsold stock at ninety percent of its cost. But it's company policy that the woman can never sell Mary Kay merchandise again. Dee thinks an exception should be made for her friend, who quit because she didn't get along with he director. So Dee is going to appeal to Mary Kay herself and ensure that the founder will return her phone call

In 1985 Mary Kay and her son, company president Richard Rogers, completed a leveraged buyout that returned the company to family ownership and control. In the year before the buyout, sales decreased by fourteen percent. Mary Kay's face held up, but her stock stared falling. While the company spokeswoman, headquartered in Dallas, cannot give our current information: on the company's fiscal health, she is willing to go bock to the beginning and retell the Mary Kay

Born seventy-odd years ago, Mary Kay does not reveal her ago. Her standard reply to the question is. "A woman who will tell you her age will tell you anything." Raised a Baptist in a small Texas town, Mary Kay married the local hunk and was deserted by him eight years later. She found herself with three youngsters to raise and a living to make. In 1938 she began selling Stanley Home Products at small gather-ings of womenfolk. During a product party in a small house in Dallas, she noticed that the women there had especially begutiful skin. Curious, she asked their secret and learned they were all using a skin lotion supplied by the hostess, who mived it up in the kitchen. The awful-smelling formula had been developed by the woman's father, a leather tanner, after he noticed that his hands were much younger looking than

Mary Kay took some home and began using it. Ten years later, she bought the rights to the formula and, with \$5000 in savings, put her company together. She opened a small store in Dellas in 1963 and hired nine of her friends as saleswomen. From the beginning, Mary Kay had definite dises about how she wanted her company run: it was going to be a place where a working mother could put her family before her job.

Mary Kay recruiting brochures frequently mention the job's flexible hours — no one is going to fire you because yeu stayed home with a sick child. Mary Kay women are in business for themselves, the literature boasts. They decide whether a cortain product should be discounted or what kind of gift would entice a hostess to invite her git/friends over. (Often it's a set of make-up brushes or discounts on Mary Kay products. Dee Ground has, on occasion, given units key rines.

casion, given mark key rings.) The Mary Kay company has 150,000 independent beauty consultants nationable (no figures are available for San Diego County). All of them have a shot at being crowned in Dallas on Pageant Night, a cross between the Miss Universe contest and Queen for a Day. High achievers come from across the country to receive furs, diamonds, and other lavish gifts in a glitzy, spotlighed cerymony. Mary Kay presides over it all, putting tiaras on the heads of those who make it into the "Queen's Court." Many of them cry. Part of the weekend festivities is an afternoon tea in Mary Kay's optimental patterns of the country of the coun

her otes and the property of t

celling it. Today is Wanda Ennis's turn to demonstrate a well-run beauty show. She is one of eight directors who rent the offices and pool their time and train the consultants. The recruits have provided two models from their ranks of friends and relations. Wanda seats them at a folding table, facing the Mary Kay Indies.

them at a fortung table, steing utkey ladies.

Key ladies.

Key ladies.

Wanda says as the two ladies clean their faces with Gentle Cleansing Cream. If these with Gentle Cleansing Cream. If these cells are not removed with a mask, they can settle back into the pores and create "that cloudy look," she explains. As the models put the Revitalizing Mask on half their faces to the other halves later know what tney've missed), Julie Okonski comes in late and sits next to Julie Zeddies.

who is taking notes.

Julie O. just recruited Julie Z.; she peers at the new girl's neat squares of

handwriting. "I'm so proud of you," she says, rubbing the middle of Julie Z.'s back and hugging her around the shoulders. Wanda moves ahead with the

"glamour" phase of the demonstration. Glamour is the catchword Mary Kay women use for make-up. They offer the usual embellishments for the eyes, cheeks, and mouth. According to the Cosmetics, Tolketries & Fragrance Association, a trade association in Washington DC, more than sixty percent of American women werr eye make-up, sixty-five percent wear flush, and fifty-two percent wear foundation, a facial lotton designed to match a woman's skin color. Mary Kay selfs twenty-one shades of sye shades of blush, and thirteen shades of foundation.

Determining the optimum shade for each woman is a skill that takes some time and practice to develop, Wanda says. "You should go through that showcase and put every color on your face." she tells the consultants, who laugh at the thought. While the consultants are experimenting, she suggests they recommend a neutral color for their customers. "If you sell them all Natural Beige, they'il live,' she says. Beauty consultants should never touch a model's face, Wanda says. Let them do it themselves, but make sure you give them guidance. "If you turn them loose on their own, you'll have problems," she warns.

lens," she warns.

While Wanda is talking, one of the models goes too far with the eye-fashedow bruish and put an isosceles triangle above her lid. Some erasurf-ork must be done with a Q-Tip. The model nears her head back when Wanda holds out the mascare wand. "She doesn't use mascare," explains the woman's friend, who sits in the front row of chairs. So Wanda gives her the option of simply dragging the wand across her eyelashes for a light touch of mascara. The model decides to go all the way and laboriously combs her lashes with color.

When both models have been glamoured up. Wands says, "They your clips out, ladies. You have arrived." Everybody claps, "Don't they look perty? And natural?" asks Wanda. The women do look striking, or at least a tod different from when they started. People remark on bow well the pink and blue colors on one model's face match those in her blouse. The model looks at herself in the mirror and does not seem so sure of the improvement. You're just not used to it." Wanda tells

Julie Z. the neophyte, wonders aloud why Wanda did not outline the models high with a lispiskic pencil. Julie O., the veteran, answers that you should see something for the second visit to a customer. "You have to tease them a bit. Tantalize them; the superior that the control of the second visit to a customer. "You have to tease them a bit. Tantalize them; the superior will be superior to be said to be superior to go the superi

After the session, the tadies engage in their second-favorite Mary Kay pastime: telling the stories of how they joined the company. The tales usually start with a girlfriend who brought



them to a beauty show, where they never expected to buy any Mary Kay stuff, let alone sell it. But they were impressed with the products and liked the Mary Kay women they met and decided to become one of them.

One woman who had bad acre as a teen-ager say that Mary Kay has the only product that effectively covered her scars. She now works behind a cosmetic counter in a drug store and sells Mary Kay in her spare time. Another woman needed money but had no job skills. She joined the force six months ago. "Everybody is so positive and uplifting;" she says, Her husband can't understand why she's so chipper when she comes home from doing a show. Not that she doesn't get depressed just calls up a Mary Kay crey for a pet palk. A third woman, who recently separated from her husband, says. "As women we tend to want to become montionally involved. In the business world, you have to control that. But not in Mary Kay."

Julie O adds her testimonial. She had her starter kit for only one day when her director talked her into going to Dallas for a national Mary Kay convention. "I didn't need a plane to the back in says." I was in ears. I was so changed." Soon she hopes to quit her job as a purchasting elerk for the ecunty and go into Mary Kay full-time. "When a woman is ready to get into this business, she just knows," says.

into this business, she just knows, Sullie O. "Everything leads her there."

ALLY AGITER/DRIVES A PIRK.
Cadillate through El Cajon.
fifteen She has lived there for the last estimate, there are throe pink. Cadillates sliding down the streets of San Diego County at this writing. (Make that four. Trisha Swift of Poway got one in December). Neither Sally nor the com-

pany's headquarters can supply an exact count of pink Cadillaes or pink Buick Regals awarded in the county. Salty owns her Cadiliae because she is a national sales director — a woman who has spawned many 'spenrations' of directors. San Diego County has two national sales directors (the other is Gayle Carmichael of La Jolla); the company has a total of fifty-eight in the U.S. and claims that they average \$100,000 a year in incornes.

Sally has been in the business for seventeen years, and you can be the sint doing facilate wery weekend. She spends her time overseeing her of spring directors, which means her recruits brought in more recruits, resulting in more sales, incorpe, and prizes for Sally But don't say the word ("yryarmid" amound Mary Kay ladies, because it makes them shudder. Since all commissions come from the company (and not a slice of the recruits) profits, the saleswomen look upon the marketing plan as an extremely wide ladder that can be climbed by everybody at once. The directors simply give their recruits a yank now and then. "Everybody by promotion means wour promotion." exalains Sally.

While Sally takes care of the forty ladies who came in under her, her husband, a retired air force officer, now manages the finances. The question begs to be asked: Are there Mary Kay "We've had a few," says Sally. "They don't really last that long." Man Kay does boast, however, of having a large number of minority women in its management ranks, where employees supposedly make at least \$50,000 a year. At those altitudes, Mary Kay becomes a way of life for its women who attend multiple conferences in Dallas and elsewhere "My best friends are in Mary Kay, says Saliv.

teoranued on page

## "Eighty percent of our house dust is dead skin cells — that's awful!"

## MARY KAY

CLIF OS BEAUTY SHOW IN A Spring Valley home. Julie O. wears white pumps, Julie Z. wears red. They arrive late and have to scurry to get things ready. By 7:30 p.m., the six female guests — Julie C. wears white pumps, Julie Z. wears red. They arrive late and have to curry to get things ready. By 7:30 p.m., the six female guests — Julie red with the mirrors in front of them, serious st an appellate panel, Julie O. explains the mirror in front of them, serious st an appellate panel, Julie O. explains the mask routine authoritatively ("Twice a week, we retexture"), Julie Z., a receptionist at a heading and air-conditioning firm. has not started selling Mary Kay v. She is observing sonight in grearation for her first show and helps Julie Z. by distributing hot, wet pink washcloths. How do their faces feel? Julie Z. the distributing hot, wet pink washcloths. How do their faces feel? asks Julie O., after they've removed the green mud? "Clean," they answer. At every Mary Kay party, there is one

At every Mary Kay party, there is one obstreperous woman who loudly announces that she doesn't like to wear a lot of make-up. At this party, a girl rejects the idea of applying her liquid foundation, Julie Z. assures her it won't

's awfull'

have a heavy appearance, and the girl points across the table and says it doesn't look very light on her girlfriends' faces. But they haven't blended it into their sikn well enough, Julie Z. says, gently. Julie O. blames it on the bright floorescent light above the

of the bright moments in gain across use gains, Highlighter cream is placed, in dabs, on aim, places on each face. Before Julie can stop her, one of the girls connects the dots by smearing her finger between them. Instead of strategically positioned abon, also can have a roving shine. Which would be obay for an evening look, Julie O. says. bouncing back from her distress.

After they are made up, the glist retire to the living room to look through the Mary Kay products catalogue and order form. Three glist depart for the Fellown to break a twenty. Two others disappear into the bathroom and make hard-tyer noises. They cut with a curling iron. A girl who just bought blush from Julie O. wonders if it will join her collection of unused cosmetics. The father of the hostess arrives home from a Masons' meeting. A co-worker of his bas been uritine him to attend, and

has been urging him to attend, and tonight seemed like a good night. The hostess and her mother start dishing out apple pie i ad coffee and hot apple cider. Consultants ask hostesses to serve refreshments after the facials to they are not disrupted. Alcoholic beverages are prohibited by the Mary Kag guidelines. Dee Grund attributes this rule to the founder's Baptist background, although she thinks it's a wise practice. Liquor loosens women's tongues, she says, and they become too talkative. "It becomes more of a social, and you lose control."

Julie O gives the hostess her present, abottle of Many Kay cologne. But there is another reason why she held the beauty show, the hostess says. "I just love having partles," she admits. Also, be says, "I want a husband. I figure if I look beautiful, maybe I'll get aman." She Lughs impishly as her girlfriends explain that she's only kidding, she's always acting silly, and the last thing she needs right now is a husband.

It wasn't an especially good night for Julie O., who didn't sel very much. July gloss here, an eye-shadow there, the purchases suded up to fifty dollars. Julie O. nets half that amount for three hours of work. She leeves the house carrying her May. Kay showcase and a portunanteau of regrets and insecurities: the factaist didn't go as smoothly as favey could have, she wastle values in the self-she was allowed the self-she was allowed to book another beauty show with a girl who said she was interested in the products but didn't have the money right move. The girl promised to invite some of her friends.

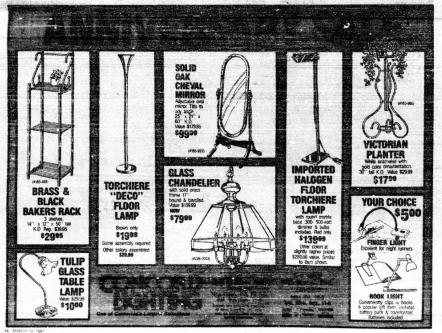
Condes in Pacific Reach. Dee and Abrey have both made chilishough Sury suggests that euc yone est Deo's chili because it is probably the better of the two. Dee does not refute this. She touts her chill as a cure for anything, including the flu that seems to have kept most of the consultants home.

While waiting for more people to arrive, the directors cat their chill and exchange beauty tidolts. "Eighty percent of our house dust is dead skin cells," someone says. "That's an awful average." Everyone agrees. Dee and Suzy tell tales from the Mary Kay ternches. They've set next to their showcase for a half-hour, waiting for someone to arrive. They've heard all the hotesse sexuess for canceling beauty shows. They've been stood up by six women at once. But Joe also comerciates the shows where four girls came, two of them teen-agers, and she said \$400 worth of produces. "Twe done \$600 beauty shows. They housing," she says. Dee accepts Visa and MassorCharge and allowe customers to postdate checks to

their next payday.

Dee marvelo over the variety of Mary
Kay saleswomen. Some of them,
especially he new recruits, are a little
ragged around the edges, she admiss.
Mary Kay consultants are expected to
wear a dress or akint to their beauty
shows; this insures that they' represent Mary Kay. "A woman, no matter
what size she is, looks better in a skirt,"
she explains.

Dee sementally likes the story of Pam Buffington, a director in Visis who bought her Mary Kay inawcase with her welfare check; last year also made 579,000 in commissions, according to Dee, who regrets not having done better herself. "I should have had the Cadillies long ago," she says. But Jamary, Dee was awarded a 1987 red Oldsmobile Firetzer, which she get on the form of the part (The company picks up the cost of insurance and registration.) For Dee to get the Cadillac, she often reminds bet usit, they have to self 575,000 worth of produces in six





### "It took years to pin her down for a facial, and when I did, I heard her catch her breath!"

## Mary Kay

ficial Mary Kay philosophy to her recruits — "God first, family second, carrer third" — she admits that "If you went to make a lot of money, you have As an incentive to her consultants,

Dee buys them gifts for good sales performances; one of the most coveted awards is the mink checkbook cover. Jane Lynn, one of Dee's top sellers, has one; she pulls it from her purse at any reference to the words "checkbook" or mink." Dee first saw Jane in La Valencia hotel, where Dee was have clothes in the dining room. Dee recalls rouns in the anning room. Dee recauses asying, "She's perfect for Mary Kay. I'm gonna get her." Dee introduced berself, and the rest is Mary Kay lore. ane had worked at Saks Fifth Avenue in Beverly Hills, where she introduced the line of Chanel cosmetics. She had recently relocated to La Jolla and paid \$1500 for a career evaluation:

A former Hollywood model and actress, Jane still looks as though her last name could be Mansfield. Her hair is silvery white, but it's the shade you see on Prospect Street, not Grandmether's. Her jewelry is also silver; her i racelets, pendants, and earrings must weigh in at ten pounds. Jane and Dee wear big on their fingers and exude finely honed elegance, a polished superiority that only comes with years of looking their best

While every Mary Kay lady has her own style of selling, the successful ones share one trait; they're relentless. Mary Kay ladies are unusually candid about their sales techniques, especially with new recruits. They don't consider themselves competitors because there are hoardes of women out there who have never had a Mary kay facial. "And we haven't even touched the men yet," says Dee, referring to the new line of male skin-care products called

Mary Kay women must learn how to approach total strangers and get invited into their homes, which runs against

people's natural xenophobia. Dee's method is to make eye contact with a woman in a supermarket and smile at her. Then she'll engage the woman in what she refers to as "warm chatter." Dee might compliment the woman's neckiace and say something like "Hmmm that would look good with a suit I have." One thing she always says is "Have you ever tried any Mary Kay products?" She'll offer the woman a free facial, asking, "Is there any reason we can't get together so you can try our products?" It's a trick question, because f the women say no, it can be turned

into a yes, especially when Dee has the Any reason that woman gives to slide out from a facial will run smack into one of Dee's well-practiced foils. Too busy? It will only take a few minutes and she'll work around any schedule Remodeling your house? You can come to hers. Unable to drive or arrange a ride? She'll come get you. Dee is very agile at throwing the ball back into the opponent's court. A won an will run out excuses or just get too tired to con timue sparring. If she isn't able to pin you down to a time and place, Dee will at least get your phone number and try

Jane has a story of a friend she had been trying to hook for four years. The lady called recently to chat and menlady called recently to chat and men-tioned in passing that she just had a facelift. Jane saw her opportunity and booked a facial before the woman knew what happened. Recalls Jane, "I pinned her down. I got her. I heard her catch

It's possible to say an effective "no' to a good Mary Kay saleswoman, but you have to match her assertiveness: the only way is a flat refusal, a look-herstraight-in-the-tye response. Women who avoid confrontations, who try to be polite and conciliatory, might as well get out their checkbooks when they see one coming. And hope that it's not a Mary Kay director on the loose, because these women aren't selling single tubes of lipstick.

Dee aims high when she closes a

sale. She offers entire collections that she puts together and names herself: her favorite is the "I Deserve It All" package, which she sells for \$225. When the facials are over, the make-up is applied, and the women are gazing at their new, improved faces, she asks, "Ladies, don't you deserve it all?" Suzy's packages are called "The Basic Woman," The Complete Woman," and by asking, "Okay, ladies. Which one are you?" Jane's calls her collections "Plain Jane," "Basic Barbara" and "Glamorous Gloria." Her closing doesn't need to be strong, not after she shows her three prunes, each in its own baby food jar; one floats in water, one bobs in cil, and one languishes in nothing at all. Jane's self-styled visual aid dramatizes what happens to a woman's face when she uses the wrong products, the right products, or no

TULIE Z'S FIRST BEAUTY SHOW Her cousin's house in Chula Vista, Julie Z, thought she was playing it safe tonight. All five women at the party have known her, and each other, for years. They are either relatives, neighbors, or classmates from high school. She thought they'd be an

"This is supposed to be a fifteen-minute process?" they ask, an hour into the facial. Julie Z. has contended with a dozen interruptions, half of them from the five young children who came with their mothers. Instead of watching television in the living room, the children have been jur down on the new couch, driving the

hostess into a screaming fit. The mothers take turns threatening the kids

with a group spanking.

The women, whose ages range between twenty-five and twenty-six, are still recovering from Tuesday night, when one of them had a birthday celebration at the Dance Machine in Imperial Beach. "Nine hundred guys to one hundred women" is how they describe it. Not that they were carousing, as all of them are married

or practically married.

Julie sets he women up with their
Mary Kay kiss and gets them through
the cleaner, mask, and refresher
stages. She elaborates on the carnounaging abilities or the Mary Kay concealer cream. "Is this a zit hider. or what?" asks one woman. Julie Z. looks embarrassed, which makes them laugh harder. The hostess uses all the concealer in her tray and asks for more. Is she trying to conceal her whole face ends ask? They agree that it might be a good idea. One woman balks at putting highlighter on her nose because it is crooked. Julie explains that the highlighter doesn't necessarily ac centuate, but the woman is skeptical Her friends tell her she's the only one who notices her nose. Finally som one says, "Shut up and put it on." She does but complains about her nose for the rest of the night.

A fight crupts in the living room.

Two children run to their respective moms, sobbing over the indignities they've just suffered at each other's hands. They are sent back to the TV. as the women are anxious to apply the blush. Where is it? they ask. They blush. Where is all they ask. They sepculate on why Julie Z. hasn't put it in theirstrays. "She forgot." "She wants to keep her kit new." "She doesn't have any." Actually, Julie is waiting for the hostess to finish applying her Day Radiance foundation. All eyes turn to

the hostess, who is busy discussing something with her little girl.

"Do you want to know how I'm gog to break that whistle?" she is saying. "How?" asks the daughter.

"Never mind," says the hostess, turn-ing back to her face. The woman with the crooked nose doesn't like the blue eye shadow she's wearing. "I look like I've been punched

she says. "Then you look normal," says one of

"I could just see if Michael hit her." the hostess says, rolling her eyes.
"She'd beet him to a pulp," speculates the first woman.

'He'd have divorce papers the next day," says the wife, shifting her baby to the other knee. But she soon leaves because her husband is supposed to call from Hawaii, where he is stationed with the navy. Her friends tell her she looks beautiful and isn't it too bad he can't see her over the phone.

After her departure, the other women sit for a few minutes, discussing the Dance Machine again, realizing that they're all dolled up and have nowhere to go except home. One woman laments that her boyfriend won't even notice the difference because he's colorblind. "He was born without comes in his eyes," she explains. "One in twenty-five million, and I got him " Her friends respember the time she frosted her hair pink and he didn't know it until she told him.

Julie is able to sell seventy-five dollars' worth of products to her friends and relatives, and two of them promise to hold shows for her. Before the cosmetics are packed up for the night the hostess pulls her two-year-old gir onto her lap and parts pink lipstick on the baby's mouth. "Don't you look beautiful!" she exclaims. Everybody laughs as the baby looks into the m

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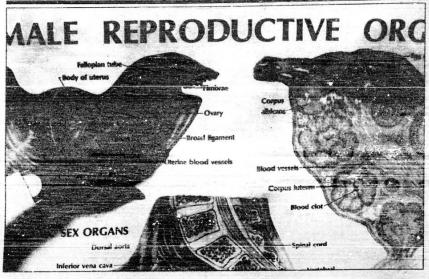
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# JUST SAY KNOW

San Diego Sex Education Teachers Tell It Straight to Young Students

BY JEANNETTE DEWYZE

he other day, I watched a sex teacher from the San Diego city school district get up before a group of tenth graders in Linds Vista. One of tenth graders in Linds Vista. One of the farst things she did was to read to them some written questions posed by other San Diego students. Sixth graders asked, among other things, ""Phen is a bra nor a training brad" "Does the girl's lytme always tear?" "Brain would I the iff warned to grow a bigger penii?" Operies from tenth graders included, "Is oral sex immoral?" "Why are boys to aggressive?" and "How come people thank sex is dirty — parents, mostly?" I though to myself that I'd have a tough time answering some of them, as, I suspect, would most adults. To me that nakes all the more impressive ecity school sex teachers' stated mission: to answer any question any student asks about sex.

student asks about sex.

The person who is most accusioned to explaining that mission is Nancy Siemers, coordinator of the district's "Social Concerns" program. ("I still think it should be called Sex and Drugs," he says.) Siemers oversees the cadre of cighteen teachers who in San Diego city schools act as a kind of collective Dr. Ruth. These mea and women teach no regular academic classes but split their time between counseling individual students and marching into classrooms to conduct the specialized, five-day programs classrooms to conduct the specialized, five-day programs devoted either to sex or drugs. They aren't the first school employees to talk to San Diego schoolchildren about the facts of life; that process begins when a teacher or a school nume gives every class of sixth-grade students five days of instruction covering basic anatomy, child abuse, sexual diseases, and a

few other topics. Seventh-grade students get no sex solucation (instead they receive five periods of information about drugs). Only in the eighth grade do students receive their fixel dose of concentrated as education in five consecutive fifty-namus essions under the tutelage of the specialized teachers. For about half the students, this will be last formal sex education they'll ever receive. Only about fifty ever receive. Only about fifty percent of the high school subcesselect to tuke so-called health and driver education courses in the zenth grade, these classes bring in

Although a detailed course office exists for both e eighthand tenti-grade classes, Siemers talks most aminated whost through a classes, the classes that instead are shaped to questions from students (usually unburinted in vieiling, and anotymously). The San Diego city scorymously. The San Diego city scorymously. The San Diego city scorymously commitment to unoversing every expectation program one offer the most unconstrained in the country in many other districts, teachers are expressly probabled from discussing certain subject ereas, such as contraception. Siemers state: that the canador is immensely—sputar with the students. "The kids are so deligoed to find someone who will really give them some answers," the same

some answers, she says, and some answers, she says, and she says, and Steiners agreed that one of the best ways to understand it is to experience some of the classest themselves. So it was that I found sayelf seaded in Ernestine Smith's tenth-grade class at the Mark Twein Junior-Senior High School on Linda Vista Road, Both Smith and the school principal had warmed me school principal had warmed on

somewhat atypical. Twain is a school exclusively devocat to remages who have been regular schools throughout the city because of academic problems, behaviour and a school of the school

the superior technique out acceptance of the right photo that, nothing:

Smith was no stade two
consecutive classes for this five-day stirt at Twain, and the first morning of leases showed me how dramatically only group can vary from the next. The 8:50 a.m. class comissed of ten makes and only two formules, and ell of them sat quietly during Smith's introductory monologue, which susched upon everything from AIDs to abstinct to basic ansatury. No one setzed a single question. But the group of two dozen ten-agent that trooped into the room the next period were restless, even roudy, and when Smith launched into her introduction, one last of five long-introduction, one last of five language language

ammi saunched isso ner introduction, one knot of five longhaired young men kept up a persistent clovers of whispers and satickers. If Smith was disnarbed by this, however, she ddin't show the control of the control

One aspect of Smith's presentation tends to be fairly difficult to ignore. Early on, she tells her students that in taking about sexual activities and functions, she'll be using the scientific words that describe them as well as the words people use in ordinary conversation. "I want us to here a common language." she explains. "For example, I know that in your own famility, you probably don't say, [loftlity] 'I have to go "urinate." has I's someday you go to the doctor and he tells you to urinate in a cup, I don't want you to go, 'Holff' and have you go to the doctor and he tells you to urinate in a cup, I don't want you to go, 'Holff' and have you go, 'Holf' and have you go, 'Holff' and have you go and the chical terms: cjaculate, erection, lymen, masturbarh, condons, and more, it's attention grabbing, not so much solving as growding a fascirating demonstration of how calmty and centrally it is possible for a musture adult women to use expressions such as "jerking off" or "busting off" or "busting"

the cherry."

In the second class that morning, Smith's opening lecture also ranged far and wide. She told the group that although it may seem as if everyone their age is sexually active, statistics show that only half



of America's high school students are not virgina. She asked rhetorically how one tells someone that one doesn't want to have sex with them, without completely

rejecting the person.
"Life," one of the males interjected, to laught. This agarked discussion that somehow ded to the taght of morally and prompted Smith to offer starchily that. "bringing a beby into the world that "bringing a beby into the world that "bringing a beby into the world that wor don't want and can't take care of its immoral." A little later, she launched into a review of anaesmy, which led to the subject of manaerhations. Smith assured the students that it is physically and psychologically harmless. "It's your body," it's your right to such it."

body; it's your right to touch it."

ancy Sietners says one of the attractions of the city sex educators' work is that students are so receptive to and interested in the subject matter. But

counseling at San Diego State. Only then did she join the team of sex teachers, and she says she felt at case in the job from the first day.

Smith soft sure why she felt socomfortable plunging into a task that so many adults handle nervously. Her own personal exposure to school sex-education certainly wasn't exemplary: she remembers only one day of such instruction during which a film on mensituation was screezed. "I remember the home economies teacher glowering that if anyone laughod, they'd really be in trouble, 'Smith recalls. That alone made Smith so nervous that she burst out giggling. "I don't remember, but I think they made me leave the room." Sears later, when she had two daughters, Smith says she vowed that they walld not have to experience similar selence. "So when my finet daughter got the



arty Carnevale

repetitiveness of the job. "If you're in Brejleits, you don't see comman again until near year. But in sex education, you see everything again neut week. And neat week. And neat week. And heat week. And sext week. And sext week is showman," and despite her relaxed demeanor, Ernessine Smith is this. After the first day's classes at Twain. Smith confided that the thinks of herelf as a born teecher, "in that I love it, and I'm kind of a ham, too." But she came to teaching relatively late in life. A registered nurse, she worked for shout four years as a school nurse before earning a master's degree in

period, I really celebrated the occasion. I balted a cake to mark the start of their womanbood. Actually, I kind of went overhoard because when the cate of the because when the cate of the boots it. When I finally found out, I was so harr, and the safe with the latter of the cate o

memory.
Smith claims that in her eight years of teaching, she's never really been stumped by any question — though she certainly doesn't answer every one directly. "Sometimes they'll ask, for instance, 'How old

In that kind of case. I'll try to look beyond the question to see what they really want to know. So I might say, 'I think you're trying to use my experience to make a choice for yourself." Smith says the students never balk when she sidesteps such a personal question to instead address the broader questions at issue. Occasionally, the teen-age boys will pose a question specifically intended to embarrass but Smith sounds tolerant of these cases. "At first, it's very hard for them to hear a woman talking about sexuality, especially in from of a whole class, 'cause they think of it as something to giggle or make jokes about." With such groups, she says, she often waits to solicit questions actively until a few days ave gone by and some of the initial sement has faded.

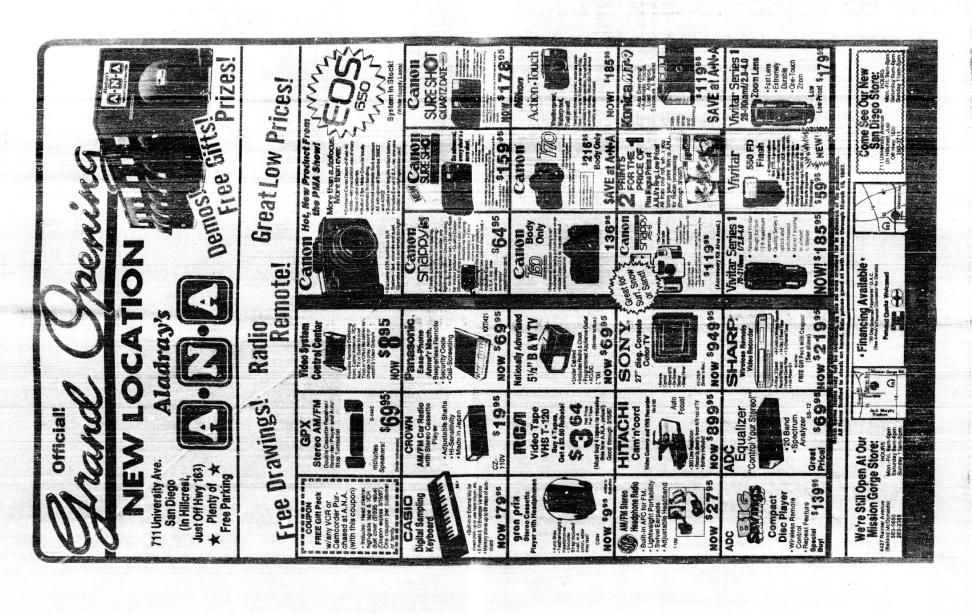
The took this more structured approach with the Twain classes. On the and day, the topic was birth control, and the teacher came armed with a film and a box full of sample birth-control devices. Although both the film and Smith different methods of preventing contraception, both made it clear that all are not equal. With regard to what used to be called "the rhythm method," for example, the film states unequivocally that "fertility awareness usually is not a good choice for young people nstead the pill and the condom sounded like the top choices. one teen-age boy in one of the classes asked Smith if it isn't true that the pill has side effects, Smith acknowledged that this can occur but pointed out these have diminished as research has improved oral contraceptives over the years. "The pill is now six times seem than having a baby," she said. "It's four times safer than having an abortion."

The third day brought. Smith to the topic of AIDS, particularly menscring to some of these students. "Practically everyone knows someone who is using a needle to inject drugs," she said. No one in the class contradicted her. "AIDS is the sceniest disease in the whole history of man," she told them. "Everyone who gets it is going to

I was impressed by how frightened the kids looked; no one snickered that morning. Instead they had questions. "If you party with a drug user and you take a sip off his beer, can you get AIDS?" made no asked a young man who secret of his own drug involvement sions of relief greeted Expressions of relief greeted Smith's negative answer, but groans of repulsion issued from the group when Smith quoted a local sex therapist's warning that "Every you're having sex with everyone they've had sex with in the last five may not even feel that you sleep of partners. You may only have sex ith two or three people a year."

With so much to cover on the topic of AIDS, Smith ended up continuing the discussion into her fourth day of classes. Using her shopworn anatomical charts, she pointed out graphically yet

icontinued on page 22



disease has been transmitted namely, through anal intercourse. "Using a rubber or a condom always, always, always cuts down on your chances of getting it. It's not one hundred percent, but nothing is," she lectured, continuing, "Now, I know that people don't like using a rubber. Men say having sex with a rubber is like taking a shower with a raincoat on

"It is a raincoat," one male student called out.
Nonetheless, Smith urged, "It's

important to use it during any kind of sex: anal sex, vaginal sex, or oral sex."
"What's vaginal sex?" snother hefty young man inquired.

sincerely.
"That's when the penis is inserted

into the vagina," Smith "Ch," he mumbled. Smith is right: these young people demonstrate a curious pixture of sophistication and

ignorance. A while later, while discussing the effect of gonorrhea en, Smith referred to the on women, Smith referred to the fact that "the woman pees from a different tract" than the one used explained this explicitly on the first day of class, but one of the young women who was absent that day now exclaimed, "I didn't know

This particular young woman was hardly a sheltered, sweet sixteen-year-old. On this day, she was later, when a student seated in the back of the room loudly expressed his revulsion to Smith's description of female yeast infections, the young woman turned around and said senathing that drew self-conscious giggles from the students sitting closest to them. When Smith sitting closest to them. When Smith asked what they were talking about the girl was unflustered. "He's saying that these things are gross,

but I was just teiling him that I like my period. I like the blood. It's just a normal thing." She shrugged, calmiy, at the groans her comment elicited from several classmates.

Smith, though, obviously approved of this expression of selfacceptance, and she suggested that such an attitude might even help a such an attitude might even help a woman avoid having serious menstrual cramps. "And after all," the teacher added, "you're going to

so, several students shouted out together. "So how come it's socially

We don't really have time to get into that discussion," Smith replied smoothly, "but the point is, imagine how much harm is done to unborn alcoholics." That's why she wanted to show a film on fetal alcohol syndrome, she explained, flipping

"One girl told me she needed a 'devotion.' She meant abortion.' She didn't even know the word. but that was her solution."

be having periods until you're in

your forties or fifties."
"I thought you have periods es long as you're sexually active," said one of the young men.

Smith barely had time to mention menopause when another boy who hadn't yet said anything blurted out, "Where does the blood come from?" Again, Smith answered as if it were the first time she'd ever heard the question, but when the group filed out, she looked at me and shook her head in disbellef. The last day of the classes confrouted her with a dausting

amount of information to try to cram in. She waded through a discussion of social service discussion of social service agencies throughout the county, offered a brief but impassioned discourse on rage, and got crught up in a short discussion of various drugs. I had a chance to sox how neatly Smith can sidestep pitfalts when, discussing alcohol, she mentioned that "alcohol does much more damage to your body than heroin does." As if scripted to do

After the classes, Smith fold me that she sometimes asks the regular teacher to give her an extra day or two. "I can't teach see education in five days!" she complained in good-humored frustration. This time, however, her schedule wouldn't allow any more time with the Twein students. And Smith also was concerned about the Smith also was concerned about the skewed impression I might be getting from these particular tech-agers, so she urged me to see an eighth-grade class that was already

in progress.

It was being taught at the Kroc
Middle School in Clairement Mesa
by a ten-year veteran of the sex by a ten-year veteran of the ex-education program named Marty Carnevale. She's an interesting contrast to Smith, who had confessed to me that she changes what the says virtually every time she seaches a cines. Carnevale's conservations are much more are escens a case. Caracteristic presentations are much more standardized, she says. "My jokes are all the sare jokes." Standing a front of the dozen or so thirden-year-olds, Carnevals seemed less

radiantly easygoing than Smith, somehow grittler and more down to earth. Yet she commanded attention equally well.

She began her career in the early

Sixtles as an English teacher at the Bishop's School in La Jolla, but then she took time off to have two children. When they reached school age, Carnevale returned to the sroom, but as a student rather than a teacher, like Smith, obtaining a master's degree in counseling. a master's degree in counseling. She tinen was attracted by the high reputation of the San Diego district's counseling program and adds, "I think I was probably a natural born sex educator. Always interested." Laughing, she says. taught every one in my high school class how to use tampons." Ironically, Carnevale's father for ronically, Carnevales harder for years was the head of the John Birch Society in San Diego and was violently opposed to any form of public sax education. Muses Carnevale, "There may have been some reaction there on my part

For the eighth gracers' week of sex education, the school district segregates boys and girls (to allow for freer discussion). So while Carnevale addressed a Gozen or so girls, one of her male colleagues was teaching the boys in a separate room. By the fourth session, Carnovale had reached the topic of birth control, which she introduced by stating that the decision of whether to have sex is a very personal, very private thing that the girls would have to make based on their own values. Still, she informed them, "Most eighth graders are choosing not to be sexually involved." Just because she was discussing pregnancy and birth control, she said, "I don't automatically assume everyone

sexually involved."

Compared to the worldly teenagers at Twain, the girls seated infront of Carnevale scenned younger
and more innocest. Neatly dressed,
they listened intendy, raising their
hands to sak or answer questions.
When Carnevale asked shat is "the
only one-handerd-percent." sexually involved." guaranteed way not to get pregnant," they knew the answer she wanted. "Say no." "That's right," said the teacher. "No sex; no baby." Carnevale made

control - short of abstinence even clearer than Smith had done with the tenth graders. "For a younger women, the choice really comes down to the pill, the rubbe and the spermicidal chemicals." Other methods are "just like playing Russian roulette," she dvised the girls. Carnevale had asking about "safe" times of the months to have sex with no contraception, and she told the group, "Girls who try to figure that out can't remember the times right. They spend a lot of time worrying, and they get pregnant sooner or

Those who do get pregnant have some hard choices to fnake, Carnevale continued: they can have an abortion, put the baby up for adoption, or keep the baby, in which case they must decide whether or not to marry the father.
"Do you all know what abortion s?" she asked, then told them, "2" pregnancy. People have very strong feelings about abortion. Right now people are arguing back and forth about whether it's right or wrong. When Carnevale asked for opinions from the class members, she got an interesting enswer from one girl who had confided to the class on the previous day that her mother had conceived her at thirteen and had been urged to have an abortion This girl thought abortion should be legal, at least for rape victims. Another girl disagreed, stating that people should use other forms of birth control instead of having unwanted pregnancies. Carnevale heartily concurred with the value of avoiding teen-age pregnancy. "If you get pregnant young, you're kind of signing up to be poor, and

of signing up to be poor, and poverty is no fun," she said strongly.

few Juys after that class, I asked Carnesvale if sex instruction isd changed very much over the decade for which she has taught it. She replied that allowed insurementality about that almost imperceptibly she's become much more conservative in her attitude toward premarital sex. "I'm now saying it's much better to wait; taking that stance much more strongly than I used to ... and I think that's an accurate reflection the world and the dangers in it."

That change has not come at the direction of her bosses, she asserted, but grow out of her experience with young teen-agers having early sex. Carnevale says she's not really comfortable when asked about the morality of various things. "It's a real mine field." But the teen-agers do ask, flat out, things like, "Is it immoral for kids our age to have sex?" When those questions come, Carnevale says, "I

which she feels a need to try to act as a model for some tolerance is in the area of aportion. "I'm certain") not pro-abortion," she says of her nel attitudes "I think I am pro-choice. I don't think I want to make it illegal, although I'm not sure; sometimes I look back and dunk about the good old days." But she says the great majority of the teen-agers she teached vay abortion is murder. "That's not to say they

"I don't want to avoid auestions of morality because that's dishonest, and it doesn't help them."

don't want to avoid them entirely and make it neutral, because that's uishonest, number ore. And it doesn't help them, number two. So doesn't heip them, number two. So lustally say, "If you're asking for my opinion, my opinion is that it is probably not a good idea for someone your age to be involved sexually, and here's why I think so." "She then proceeds to sell them that of the girls she's talked to who one howing reconstitist as: "many of are having premarital sex, "many of them are not really very happy about it. I hear lots of regrets. That's honest. And I feel it's

That's honest. And I feel it's important to be honest."

Carnevale also says she's careful to point out that questions about right and wrong are "value questions," and she tries to discuss explicitly what waites are. But ultimately, there's no such thing as value-free sex education, she value-ree sex concaron, sice betieves. "In my classes, what they get are Marty Carnevale's values, which are things like honesty, openases, facing issues, being responsible, being tolerant."

haven't had abortions themselves but they're still pretty anti-abortion So I do a lot of devil's advocate stuff. I'll ask things like, 'Why do you think it's legal?' and 'Can you see any situations in which it would be okay?" I like to point out that I've known some people who've had abortions, and they're not murderers. They were doing the ber thing they could do at the time." Carnevale says she also likes to advise those youngsters who believe most strongly that abortion is murder that it's particularly important for them to avoid getting into any situation where they would feet tempted to violate their beliefs "cause then they're really in

In her Logan Heights office, Siemers says she never interrogates prospective sex teachers about their own particular values, never asks them questions such as whether they believe premarital sex is immoral or abortion is murder. Siemers instead is interested in thing she thinks is much more important than any particular value or piece of knowledge the would-be sex teacher might have. "The most important thing is common sense," wite sava. "For example, when answering the kids' que would be very casy to give flip answers, but flippant answers do not make it in sex education. The usually end up being in poor taste. Also, I think when you're talking to youngsters, you have to raise bur sexuality to the highest plane of dignity you can if you plan on teaching it in a thoughtful and sensitive and loving way, instead of just [as] a bunch of plumbing. And how you determine whether or not you can say this or that is based a lot on common sense." Siemers thinks that's something people are either born with or not. 'I think some people just don't have the make-up to start thinking about something before they blurt it out.

And a blurter is not a good person to have in a sex ed class."

But how do you gauge commo that you assume they con't know the answers to, and you see how they handle them." Slemers offers this example, "Let's say a student said to you, 'I think I'm pregnant, but I don't want you to tell my mother.' There are two very definite sets of rules, just in that one sentence," she asserts. Even if a prospective teacher hasn't been told what those are, "hopefully something glimmers in their head that is going to make them react in a common-sense fashion." Siemers says that first of all, the phrase " don't want you to tell my mother important for our people to understand that the closest friends these folks [the students] have are their parents. There are exceptions, but more times than not, the parents are going to be around a lot more than we are and are going to be a better reflection of the family's values than we ever would. So the want me to tell your mother, but your mother is in the best position. no matter what your predicament, to assist you. What you may really be saying is you're afraid of the reaction you're going to get from your mother. And with that I can held

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# Sex Ed

pregnant.' The standard response we would get from the person we don't hire is something like, 'Gee, I'd put her in a car and take her right down and set her up for an abortion. She's much too young to have a baby at thirteen.' Well, they've told me a whole bunch of things. They're making an assumption along with the kid that she's pregnant. Whereas the first question should have been. 'Why do you think you're pregnant? Have you had a pregnancy test?' Also, I know this person thinks abortion is the answer and sees it as a form of birth control, which I will not buy Who are we to make that decision? We don't even know if the kid knows anything about abortion -what it is. One kid said to me once, 'I need a devotion.' And she meant abortion. She didn't even know what the word was, but that was her

Siemers says, "I look at it this way: if I had a fifteen-year-old daughter, I wouldn't want any teacher messing up my kid with a bunch of information that I think is off the wall, or radical, or

irresponsible."
She doesn't rely solely on the common sense of her sex teachers to insure that proper information is disseminated. In fact, the school district has evolved a complex bureaucratic process intended to improve the chances of that happening. That process was initiated some fifty years ago when

## "A lot of girls are still very passive in relationships. They don't know they can simply say, 'No way."

concerns teachers review it and the firs, sex education was offered in a city school (one of the first reject the duplicate or inappropriate material. They then pass on their such programs in the United States, the district boasts). It began at the Logan School, where the school favorites to the committee, which reviews those materials and votes on whether or not the district nurse at the time, Viola Lampe, observed that some of the girls who should acquire them for the teachers' use. "They really are a were ignorant about menstruation were becoming disturbed and even great pulse of the community, panicked by the onset of their Stemers says.

I attended three recent meetings periods. She developed a series of basic lessons that soon were of the group and was slightly disappointed when, instead of elcomed at other schools in the impassioned debate, I found the ione of the committee meetings to

district. Now eighty-three years old, ampe says no one in the community at the time opposed this sex education, something she attributes to the wide community discussion that was held. Today that tradition of community input has evolved into something called the Social Concerns Program Advisory Committee, a standing group of about twenty-five volunteers who meet monthly. Probably a dozen teaching materials (films, charts, pamphlets, and so forth) are sent to the district each month, and

controversies, such as they are, don't revolve around the question of whether there should be sex education, but simply how fast do we want to more? What subjects should be covered?"

New teachers who join the

program are acquainted with all the teaching materials the district has approved. But despite the elaborate process that goes into reviewing all this material, the teachers aren't required to use any of it. They're supposed to cover certain topics: birth control, incest, sexually transmitted diseases, and others. But Siemers says the district has consciously decided to leave teachers free to develop their own style for how they teach those topics. She says, "If we wanted total control over the education, we'd make five films that were exactly the length of the period and just take the kids in and sit them down. But who wants a completely She offers an example of one of

the drawbacks to offering such a canned approach. "I have walked into classes of tweive a lifteen young ladies, eighth gracic, maybe one or two of them know something about periods and tampons. Meybe, And from that point on, e. ything was pure myth. While in other classes, maybe half of them were already sexually active." Human teachers can adjust to those very different populations in a way that no ackaged program could, she

rnestine Smith was about to begin teaching another five-day session, this time to eighth-grade girls at Pacific Beach

Street. The fourteen girls who streamed into the room, like those in Clairemont Mesa, reflected the quirky touch of puberty. A few looked mature enough to blend right into a college campus, while one or two, flat-chested and babyfaced, seemed younger than thirteen. Smith says she always likes to devote at least one day to discussing techniques for refusing sex with one's boyfriend, so she

dedicated a session to this. Much of this discussion always boils down to teaching simple assertiveness, "which you'd think wouldn't be accessary in this day and ago," she says. But she finds that "a lot of girls are still very The boy makes all the decisions And with a couple that is having sex, if he doesn't want to use a condom, she'll simply accept that. It's tike she doesn't know that she can say, 'No way.' Or I've had girls in senior high whose boyfriends hit them, and when I counseled them, I heard that they accept that as a natural thing. It's like there's this passivity in terms of their own rights or their own feelings."

She thinks this account substantialiy for the high rate of teen-age pregnancy. It's not that the girls are unaware that they're vulnerable to getting pregnant or that birth control methods can prevent contraception. But Smitn says the girls think "if they're prepared ahead of time, then the guy's going to think they're 'easy.' And maybe the guys do. So instead it (sexual intercourse) just happens naturally and spontaneously. Because in our society, men push

66 III # III 48

7. + E. P. . . . .

for sex, and women are supposed to say no. Then they're supposed to be kind of gently overpowered. And that means they're not a shut or a That's what kids go by, even today.

After an introductory class, a question-and-answer period, and the session on refusing sex. Smith is left with only two fifty-minute classes in which to finish teaching the girls about birth control, pregnancy, childbirth, abortion, sexually transmitted diseases (including AiDS), rape. molestation, incest, homosexuality and other "different behavior expressions" (as the course outline calls transsexuality and transvestism). It's absurd, and Siemers says the pressure .o add more topics to the list keeps growing. "There are people who believe we should be teaching bulimia, anorexia, compulsive overeating. There are people who think we should be teaching suicide." She says what has increasingly troubled the acivisory committee members is how the list and negative aspects of sexuality. Siemers's answer is to increase the amount of instruction by at least double -- but that of course would require a great deal of money to pay for the additional teachers

In the absence of that, Smith tries to sounds philosophical. "We live in such a sexually oriented world that really what I'm doing is just trying to put it in a little bit of perspective. You're trying to pack a whole lifetime into five days. It winds up really just being a drop in

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be one of affable consensus as the

trauma of rape (the committee members thought the film was great

but aimed at a college, rather than high school, audience). Although

lively discussion sometimes does occur, according to Siemers, she

says violent disagreement is unlikely because a requirement for

sitting on the committee is that

members believe in the basic

concept of sex education. "So

group reviewed such things as a

video depicting the emotional

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## Within Man



JONATHAN SAVILLE

Vaclav Havel's Largo Desolato currently in an interesting production at Los Angeles' Taper, Too Theatre, belongs to what has the past ome a familiar genre in the past decades: narratives or plays about govern-

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in Eastern Europe. The genre has ancestors that antedate Communist hegemony in those countries, however — the stories of Franz Kafka, above all *The Trial*, in which a man is accused of a nameless crime by while in paranoid uncertainty and anxiety, and is finally executed by a pair of anonymous government agents. The historical realities suggested in this 1984 play by the dissident Czech writer Havel are much more specific: modern Czechoslovakia, the Communist secret police. Havel's own repeated im-prisonments for taking part in liberal movement... But it was Kafka who established the most effective literary treatment of such experiences, and whatever the roots of Largo Desolato in the plnywright's own time and life, his central figure, the fictional existential philosopher Leopold Nettles, necessarily bears a great resemblance to Kafka's feckless "K."

The atmosphere of anxiety, the sense of being imprisoned in a room, a house, a city (it is once again, apparently, Kafka's Prague), the conotional deterioration of the central figure as he fearfully awaits the out-come of his "case" - these Kafkaesque elements, while they constitute the perelements, while they constitute the per-sasive backg, ound of Haw's Play, do not form his principal subject. What he is con-cerned with, rather, is the particular pressures a dissident title himself must undeepo, not notly from the government but also from his friends, associates, sup-porters, and lowers. The chird psychological themse of the play are disided in in the time property of the Human Self. Friendmentology of the Human Self. Friendmentology of the Human Self. Friendmentology of the Human Self. and Norhingness Nortles's essential being s persistently claimed and colonized by thers, who use emotional and moral blackmail to force him to act according to ordinary workers proclaim him their leader. His liberal friends wish him to play the hero and to take the consequences his dissident activity (including priso without compromising or recanting. Hi mistresses (of whom he is shown as have mistresses (at whom he is shown as nav-ing a super-bundant supply) insist that they can release his suppressed passion. But the one thing Nettles is not to be allowed to have is the freedom to shape his essential being; whether he himself chooses the identifies of bander ham on lease is not of identities of leader, hero, or lover is not o concern to his associates, so long as he does what they want him to do. It is only

he who can experience from the inside the conflicts, self-doubts, and terrors of his moral and political responsibility, but this living experience is denigrated by his friends as a psychological syndrome or a moral delinquency or some other activity of a manipulable object. Even love is treated by Nettles's women as an emotional physiological problem rather than as a total revolution and commitment of the self—a treatment that suggest an ironic meaning in the title Love and Nothingness (are the two terms understood

as alternatives or equivalents?).

Nettles rebels against these fundamental attacks on his selfnood by breaking down. Largo Desolato (the title is from an anxiety ridden movement in Alban Berg's Lyri-Autor portion in Actions 1981; 2-3 Marin portions in the mediation, allowing in a control of the property of property of the p Suite) portrays this breakdown, showing the the play. Actor Robin Gammell succeeds in rendering Nettles's pathos, but it is virtu-ally impossible to sustain an audience's in-terest in a character whose will is so impaired that he is incapable of action decision, or even a clear desire. Presumably, Nettles's breakdown is the breakdown of a once strong, during, forthright, intellectually and morally authoritative person, but nothing in Gam-mell's performance (the fault is doubtless due in large part to the script) gives the slightest witness to this former power and tles ever took political risks, or even that he authored those erudite HeideggerianSurtrian tomes; and it is impossible to understand what all those women see in

center of the play and of the Taper, Too pro duction, much of the dramatic weight is shifted to the other character, but they are even less capable of sustaining the burden. All sorts of problems are 1 lived here.

The mode of Havel's play is uncertain. It combines a realistic psychology cal portrait with various surrealistic devices (suggesting that the entire action, in some gesting that the entire action, in some sense, takes place in Nettles's mind), as well as some curious theatricalist elements that evoke the theater of the absurd (such as the repetition of entire appendes, word for word). Its location is at once modern Czechoslovakia and the nameless bureaucratic city of Kerka's novels. Its characters are in part social types, in part illegorical representations of various political, moral, and personal attitudes, in pert embodiments of Nettlea's own conflict-ing impulses, and in pert stylized figures

calling attention to the theatricality of the play. Director Richard Jordan and his ac-tors have scattered these possibilities about, so that the production is continually shifting its levels of reality and its theatrical styles. John Apicella and Douglas Roberts, as two slow-minded but enthusiastic papermill workers demanding leadership from the broken-down Nettles, offer assertively large-scale comic characterizations with a strong middle-European flavor. In contrast the same two actors, as police agents, assiduously underplay, scarcely suggesting (except in the strikingly effective business of Roberts's victously snapping Yo-Yo) the menacing state power Nettles so fears. In both cases, the characterizations are con-sistent, detailed, and stylistically unified, but these parer-mill workers and police agents come from radically different theatrical worlds. The actresses playing the women in Notiles's life — Margot Rose (past mistress), Lauric Walters (present mistress), and Virginia Madsen (future mistress) — use the techniques of standard

television realism and carry with them an unnastakably Southern California perfume. But Dakin Matthews, as one of Nettles's friends ueploring the philosopher's loss of will power and direction, gives a brilliantly stylized, grandiosely emphatic, almost operatic delivery of this character's lengthy rhetorical tirade. And the two thugs who appear briefly to carry off one of Nettles's esses are costumed as mummies out

of a horror movie or a nightmare.

Ambiguities of theatrical mode (realism? surrealism? expressionism? absurdism? allegory? satire?) require a firm control by the playwright if they are not to seem merely confused. Pinter has such control: so does lonesco; sometimes one finds it in Albee; but it is by no means clear whether Vaclay Havel, in this play, deployed suffi-cient artistic and intellectual power to con-duct several different kinds of theater at once — and the Los Angeles production of Largo Desolate does nothing, at least on the surface, to combat the suspicion of authorial muddle. Yet at the same time.

each of the elements, each of the styles, each of the types of characterization or staging is realized with powerful vividness, as though for the moment that kind of actas though for the moment that kind of act-ing or that mode of stage reality were the totality of the play. For all its internal dislocations, the production has ca-mistakable presence, both in the theater and in the memory. Can it be that director Jor dan has intentionally intensified these stylistic incongruities in order to make the entire theatrical experience a reflection of the disintegration taking place in the central character's consciousness? In that case, what seem like defects may in fact be intentional and reasoned aesthetic choices, choices called forth by the very nature of the material. Even a critic's inability t decide between these two quite different evaluations of the production may ulti-mately result from Leopold Nettles's uncertainty about which of the many ident being thrust upon him constitutes his real self. These are uncertainties that Kafka himself might have reliabed.









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JEFF SMITH

Archibald Henderson, biographer of George Bernard Shaw, once bemoaned that "Shaw's love of acting an. skill in writing for it pleases actors; but except when he is personally in command of the produc tion, his plays suffer badly from the underacting of which the cup-and-saucer

school have been trained to make a viruse; and several of heirs are impossible without first-rate histrionic skil; and force." One of these is Shaw-Mudillance, a "Velchuse play in one siding," that refuses to sit still and that requires an exaggerated skyl of acting foreign to today's sensibilities. In a ripping Mudillance of the still still and the skyl of acting foreign to today's sensibilities. In a ripping Mandell, Weist Coater, however, nine members of the Theatre Professional Train-

ing Program's graduating class are proving, to a person, that their future alma mater is much more than merely a "cup-and-

saucer" school.

If his preface to the play is any indica tion. Shaw meant Misalliance to explore the relations between parents and children and the wall "ten feet thick and ten mile high" that separates them. Shaw is deliberately - and predictably - out-landish. He asserts, for example, that children should never know their parents (in a thousand years, he has a character claim, such knowledge will be nonexistent) and also that the old should make room for the young by having "the good sense to die." Rising above all this hokum are nine sharply drawn, reasonably eccentric characters whose interactions and lively dialogue convert the play from a potentially tedious tirade to an indoor pastoral consedy Instead of the Forest of Arden Shaw's Instead of the Porest of Artical, Snaws characters frolic about in an English country greenhouse in 1909. There they exhibit the foibles and follies that neither the young nor the old can claim as theirs alone.

One of the great theatrical taboos of our

time is for an actor to be caught "acting." Books on the subject — one of which is entitled *No Acting, Please!* — attempt to banish forever the flamboyant gestures and ornately mannered styles of previous generations. These are too mechanical and generations. These are too mechanical and too external, it is claimed, mere surface to ckery. Nowadays the player should never be seen playing the role. And yet certain pieces of dramate literature, as Henderson rightly complained about Misalliane, can thrive only when they are obviously "acted." And the UCSD production has done just that. Expertly directed by guest artist Robert Robinson, the cast has honored Shaw's play with a delightfully presentational style of acting. Much of the fun of this always lively production, in fact, happens between the lines as — with a relish for their tasks that verges on the subversive — the third-year graduate

actress Veronica Henson-Phillips has done some of her best work), all the other The show tips its theatrical hand early on. As soon as one has been able to take in the many fine details of Victoria characters are morally askew. This include the aged Lord Summerhays (Torn Santos) and the youthful Joey Percival (Eugene wich's terrific set - the glassed-in Nesmith), under whose outward displays of dignity turk libidinous urges. Trust Shaw to be most serious when his writing is most garden pavilion of the Tarleton family, lit too brightly at times by Randa Rai Slack's lighting designs — actor Peter Carlton Brown enters, book in hand. He plays Johnny Tarleton, the slow-witted son of underwear magnate Mr. John Tarleton, and humorous. Thus when Mr. Gunner arrives on the scene, the comedy heats up — and so does the playwright. A radical thinker whose notions came from reading at the as Johany starts to read his "weekend free library founded by John Tarleton, Mr. Gunner (played by Shishir Kurup) unleashes a funny but pointed critique of the two families at the Tarleton estate. They novel," his lips — suddenly, unexpectedly, comically — begin to move, very slowly. From this point on, whenever the script calls for a gesture or some business (and just as often, when it doesn't), the cast delivers it freely. Brad Cottrill's Bentley are selfish, he says, and hypocritical and corrupt. Stripped of their political rhetoric, and of the play's comic textures, Mr. Gun-Summerhays a neurotic brat ("overbred ner's venement observations are actually like one of those little dogs"), is never far from a spontaneous and hilarious temper tantrum. And when Hypatia Tarleton, a young woman (played by Julie Briskman) whose modern ideas horrified Shaw's mother with their "callous audacity," is asked to fume, out one comes, in triplicate.

quite true. There is good and basi news about UCSD's sprightly production of Misallicoce. The good news is the snow itself. The bad is that it will conclude its run this Saturday. It is truly an actor's show and is therefore a fitting curain call for the graduating students of the M.F.A. program at UCSD. They have all grown remarkably. UCSD. They have all grown remarkably in the last three years and are going out in style. Would that the same can be said for another recent production at UCSD. But it was bad news, "cup-and-saucer" all the way, and the good news is that it is gone

For today's pop quiz - and please

remember that your answer must be in the form of a question — choose the single form of a question — choose the single work of literature the following lines describe best-

So shall you hear Of carnal, bloody, and unnatural acts, Of accidental judgements, casual sinighters, Of deaths put on by cunning and forc'd cause

The answer is (choose one): A) Rambo: Third Blood, Part Three? B) A Day in the Life of the Marquis de Sade, by Dick Butkus (as told to Edgar Allan Poe)? C) A Vational Enquirer exposé for enquiring minds only?

Nope, it's what Horatio vows to do with

Shakespeare's Hamlet. Okay, it was a trick question. Just before those flights of argels sing him to his rest, the mortally wounded Hamlet asks his trusted friend. Horatio to "tell my story." Then the prince dies, For tinbras arrives, and Horatio (who, excent tinforas arrives, and Horatio (who, except for his fierce loyalty, is an unremarkable man) wave to honor his firend? wish He recites the above lines and proclaims. "All this I can truly deliver." Now Horatio's deliver my be true, but the story he pro-juez to tell—ney, "a wen able to tell, when he had to tell, and the story he prosince he's seen, at most, a fourth of it will come nowhere near the Handet the theater audience has just witnessed. Part of the tragedy of the play is that only Hamlet could have told this tale in all its metaphysical richness.

Ever since Tom Stoppard wrote

Rosenkrantz and Caildenstern Are Dead -

Shakespeare's Hamlet seen through the eyes of two dilettante courtiers been inevitable that someone would try to recast the play from Horatio's point of view And sure enough, the first production of the tragedy San Diego has had in ten years did just that two weeks ago. Staged at UCSD's Warren Theatre and directed by Ralph Janes, the evening began with the final scene and Horatio's promise. What followed was Shakespeare's play, from the top, but with Horatio watching every scene like a cub reporter. He saw much that the real Horatio never saw (including a serious case of survival acting by a majority of the case, Craig Green's Horatio included, for whom the cadences of the Hard's blank verse proved too great a challenge). Horatio was not merely an observer, though. He would also intrude into Hamlet's soliloquies. About a third of the way through each, Horatio would leap in, do eight hars or so, and then leave the met to

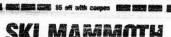
the dilatory Dane. In this garbled version, it was Horatio who came up with the idea of having a play within the play.

The production did have some interesting features: in particular, C.H. McFarland's costumes (varying emanations of the Fort Knox look); and David Leyton's sound design, a low, rumbling, metallic storm continually reminding us of the rotten state of things in Denmark. But what was really out of joint, all evening long, was the direcout of joint, all evening long, was the direc-tor's conception of the play as "Horatio's Story." Informed sources agree that this character was no Hamlet. The two were

schoolmates, but while Horatio was probahly doing B work in Freshman Composi-tion. Hamlet was knocking them dead in advanced graduate seminars. In the play, like a Greek chorus, Horatio serves as foil to Hamlet's extreme intelligence and sensitivity. Horatio, in other words, is us. In Janes's version, however, the two characters Janes's version, however, the two characters melded together and utilimately became a confused blur. Along with severely diluting the pla.'s trugic dimension, this conception also made it difficult to evaluate Giovanni Fellicioni's extremely understated performance as Hamlet. Was this the prince or merely Horatio's pedestrian perceptions of

This production mistook novelty for originality. And the notion that Horatio is telling the story broke down completely on several occasions. The most prominent of these was so blatant as to be embarrassing. When the king and Lacrtes plotted to kill Hamlet during the duel with a poison-tipped sword, in this version (but not in the original), Horsto overheard every word. Now surely if he actually did hear this scheme, the first thing Horatio would do, you'd think, is go tell Hamlet. The least he could do is warn his royal friend, either upon hearing the plot or just before the duci itself, right? Wrong again, term paper breath. At UCSD, Horatio did neither. He just sat there, indifferent to what he was hearing. Which raises the final question for today's pop quiz: Just what the sam hill kind of a friend is that?

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This is not to say that the show is little more than a shtick factory. Quite the centrary.

All the elaborate moves, gestures, and touches are completely in keeping not with waking life outside the theater, accessarily, but rather with each other. The director and

his cast have achieved a consistency of style his cast have achieved a consistency of style that is most impressive. This style enables Shaw's larger-than-life characters to behave credibly, at least in the context of the play. Mr. John Tarleton, a walking humanities program ("Boy of life. Road fbsen") and Lina Szczepanowska, the Dulish acrobat who literally creatives the

Polish acrobat who literally crashes the party at the end of the play's long first act, are Shavian superheroes. As played by Randy Braunberger and Maria Porter,

though, both characters are believebly Titanic (Porter, in particular, ic masvelous). But while the elevated style permits these colossis to stride among us, at the same time it also allows Shaw's themes to remain in

Except for Mrs. Tarleton (a role in which

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## SPORTS

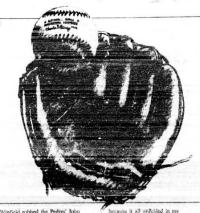
**Imagine Tony** Gwynn knocking a Roger Clemens fastball into the middle of August. It wouldn't take a miracie. just a merger.

#### BY JOHN D'AGOSTINO

On that balmy night last summer at San Diego Stadium, I was the only fan who saw the New York Yankees taking their positions around the diamond. I wasn't alone exactly, but most of the other 9000 dichards in attendance were too anesthetized by a between-innings full in another listless Padres performance to notice George Steinbrenner's mules fan out across the field.

the field.

The spectators remained oblivious when moments later Steve Garvey parked a Ron Guidry fastball in the left-field stands to put the Padres one run up on the Yanks. They were deaft to the b. os that shook the facility when expertise confielder. Dave



Winfield robbed the Padres' John Kruk of an extra-base hit with a sprawling catch. They sat impassively when Tony Gwynn threw to the plate when long Gwynn Lirew to the plate to nail New York speedster Rickey Henderson, who had tried to score from second on a sharp liner to right. And when San Diego retilef ace Goose Gossage closed the door on his former tearmenter, inith-inning rally by striking out batting champ Don Martinella mith new on an Inno out Mattingly with two on and two out, there was hardly a murmur from the local seatwarmers, whose collective ennui drowned out the phantom rour

of forty-thousand invisible ticketholders.

In their defense, the reason why no one else witnessed this scenario is

simultaneously would provide a solution to baseball's alleged money roplems, a motivational incentive for its players, and an entertaining elixir for its beleaguered ticketbuyers. All for its beleaguered ticketouyers. All that and perhaps much more could be accomplished by a merger that would see National and American league teams playing each other during the regular season.

By my observations, the notion of a baseball merger not unlike that which

in the mid-Sixties brought together the rival National and American football leagues has been mentioned only rarely by sports writers, and then as re than a speculative footpote At least publicly, it's been bandied about even less by baseball administrators, coaches, and players, administrators, coacnes, and piayers, who by comparison would appear to be more disposed to discuss unreported income. This strikes me as being rather odd, since in concept interleague play would seem better suited and more beneficial to baseball than to almost any other professional sport. Perhaps the best way to illustrate the potential trickle-down rewards of a merger would be to hypothesize its effects on a typical Padres season.
As it stands, the National League

that when a central decision as in a Pitisburgh or Atlanta comes to town, attendance at San Diego Stadium drops like a Valenzuela screwball. Imagine, then, a merger of the two leagues that would allow the Padres to

acres of vacant seats that gave the stadium the forlorn air of a condemned drive-in theater, and I wondered what — short of showgirls and dancing bears — could sustain both the players' and the fans' enthusiasm through the dog days of a lost season. And it occurred to me, as it had on many previous occasions, that one theoretically simple albeit logistically complex move

imagination. For an avid baseball fan,

there is no stronger inducement to creative reverie than a boring contest

featuring two teams going nowhere, and seemingly in no hurry to get there. From my seat behind the visitors' dugout, I looked around at

Padres piev their five western-division rivals eigheen times each season, and the six teams of the NL east twelve times each, for a total of one-hundred and sixty-two games. That means that in a typical season the Padres will in a typical season the Fitters will play as many as ninety games against reams languishing in the lower half of the divisional standings, with half of those games played here at house. Most Padres leas don't have to be told that when a celiar-dweller such as

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pad their schedule with games against American League teams. For example, instead of playing thirty-six games against the fourth-, fifth-, and sixth-place finishers in the eastern division place finishers in the eastern division, ict's say that the Padres would play the Yankees, the Boston Red. Sox, the California Angels, the Baltimore Orioles, the Kansas City Royals, and the Toronto Blue Jays in home-andhome sories totaling six games each. The results of these contests would count in the Padres' overall won-lost record, with their league and intradivisional records remaining tie-breaking factors in determining a

possible spot in the playoffs.

There's just no way that a three-game series against any of those AL clubs wouldn't average better than thirty-thousand fans per game at thirty-thousand fans per game at san Diego Stadium, as opposed to the poker party that shows up when hajiass Monitacel or Philadchyhla siddes into town. The rare opportunity to watch such stars as Mettingly, Winfield. Eddie Murray, Roger Chemins, George Brett, Wally Joyner, Deanls "Ol' Cor" Boyd, and others would create long lines at the stadium ticket windows. Aside from the added excitement of a large throng, the attendance bonanza would put lots of

2.4 to the owners' chronic complaints are almost always empty. The player, would have the chance to gauge their nalents against teams and it-sitviduals that they otherwise see only in meaninglets opring tribing games.
And since such major-league toams are concentrated in the same geographic areas of the country, it would make economic sense for tear playing league rivals to stick around for a series against a nearby team

from the other leagues a nearby team from the other league, it's perfect. Of course, I picked as examples six of the best teams in the AL, teams whose high profiles over the years aimost assure their drawing power. But if the merger were set up like that of the NFL, wherein competition is equalized by giving mugher schedules to the teams placing high in the previous season's standings, potentially the Padres' AL foes would offer no the Padres' AL ioss would offer no ma, enticoment than the losers in their own league. After finishing in fourth place in their division last year, the Padres might have to settle for the ilkess of the Seattle Mariners, the Milmaulee Brewers, or the Minnasona Twins. At least one Padres' official, senior vice president of business operations Elfon Schiller, thinks that such matchaps would not be good drawing cards. "Sure, if you bring in guye like Mattingly and Cleinoten, vou're going to get people in the attack," and Schiller in a recent telephone interview. "But in the neutro of a merger, basesball socially sensit to take advantage of the natural relativies. So, for example, the [Chicaga] Cube would want to play the [Chicaga] Cube would want to play the [Analetin-based] Angeles; the [New York] Mets would want to play the [Analetin-based] Angeles; the [New York] Mets would want to play the Yankee, and so on. But the Padres don't really have any natural rivals in the other leasure. any natural rivals in the other league, and I just don't think there'd be much local interest in seeing teams like the Mariners or [the Cleveland] Indians."

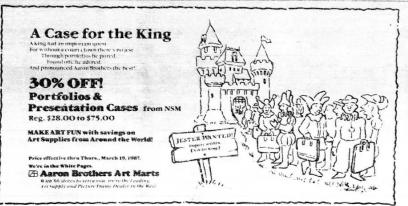
While that might be a matter of opinion — initially, at least, one would think there'd be great interest would think thered be great interest among Patres fans in seeing the Dick Williams-managed Mariners or 1984 World Suries champs the Detroit Tigers in Mission Valley — it can't be denied that the stronger AL teams would be bigger attractions. But representatives of both league offices point a computer of the stronger and the property of the patres of paint a somewhat different picture of the official reldctance to merge. A spokesperson for the American League office in New York, who asked that his name not be used in this article

leagues wouldn't want to cooperate is because they cherish their traditional

because and the control of the contr World Series by acepting the seasonal competition intralengue. If teams from the two leaguest played each other all year long, the Series and for that matter the All-Star Game would lose (their) special meaning. "Without prompting, the equally auti-busion-shy L. representative echoed those sentiments and became curt when I successful that introlesses the in the suggested that interleague play in the NFL hadn't diluted the significance or excitement of the Super Bowl. "That's football." he snifted. "We're

If the attitudes of the officials that I It the anthuose of the ortheats that talked with are a reliable index, then it appears that regular-season interleague play will indefinitely remain a fantasy and that the outcome of a face-off, say, between the Padres' hot-hitting Gwynn and the Red Sox' Teshellite. Changes will held be the Company of the control of the fireballing Clemens will be the stuff fireballing Clemens will be the stuff of board games and saloon conjecture. Unless, of course, the Padres make it to the World Series. Which, given the unlikelihood of their signing Tim Raines, remains the greatest fantacy of





## Fleet of Fork



is very grand, but actually it's just the unimaginative mirror image of so many

Our friends were already seated when we

arrived, slightly frazzled from the long and

nerve-wracking journey. However, most of the other diners appeared relaxed and calm

the other diners appeared related and caim. They lived in or near Rancho Bernardo, and to them Sea Fare was just another neighborhood restaurant, abeit elegant and chie. It is perhaps superfluous to comment on how much San Diego has docenvalized. I can remember when there was nothing in this particular area of Rancho Bernardo but that a mountilisated lend and the Inn as

but flat, uncultivated land and the Inn at Rancho Bei... do was the solitary beacon

well as good food, and Sea Fare, which can

possibility of adventure elsewhere, i seem

possibility of adventure elsewhere: is seem to roll along the freeways night after night, searching for interesting places to dine, but most people will settle for what's close at hand, I say this so that you can decide for yourself whether you'll want to drive to Rancho Bernardo if you don't live in that vicinity. My escort and I did spend more time in our one than at the restaurant but

time in our car than at the restaurant, bu

the dinner was highly satisfactory.

According to our waiter, the chef at Sen
Fare used to be at Mille Fleurs. His sauces

are exquisite, his presentation stunning, and his command of nouvelle cuisine can't be faulted. Menus change nightly, and the fish

items vary with whatever is available on a

daily basis. Moreover, the menu is scaln

down so that it's manageable for both the chef and the diner. One soug and three ap-petizers were offered the night we were

seafood house a run for its money give any seafood house a run for its money.

The advent of all of these fine restaurants in the suburts helps explain why so many restaurants tend to languish in downtown. San Diego. People are not compelled to gravitate downtown, and the comfort of clining in one's neighborhood offsets the resublility of adventure describers. I seem

#### ELEANOR WIDNER

The Restaurant: Sea Fare
The Location: 15721 Bernardo Heights
Parkway, Bernardo Heights Shopping
Center (651-2026)
Type of Food: Fish and seafood

Price Range: Entrées plus salad, \$14.75 to

Si6.00

Hours: Clased Monday, Lunch, Tuesday through Friday, 11:00 a.m. to 2:30 p.m., dinner, Tuesday through Sunday, 5:30 p.m. to approximately

The Restaurant: Arthur's Steak House The Location: 5227 First Street, Encinitas

Type of Food: Primarily steaks; some

ryc on rood: Primarily steaks; some chicken and fish Price Range; \$6.95 to \$13.95 Hours: Open daily. Lunch, II:00 a.m. to 2:00 p.m., dinner, 5:00 p.m. to 9:30 p.m.

Though we left my house no later than 5:07 p.m. on a Friday evening, we did not arrive at Sea Pare restaurant in Rancho Bernardo until 6:00 p.m. The drive was hairy. We were virtually becalmed during the long and tedious period that we tra-worsed Minamar Road; the bottleneck at the entrance of I-15 seemed as bad as any in Los Angeles traific, and when we finally Los Angeles traine, and when we finally achieved the broad four-lane highway, we were constantly beset by drivers jockeying for position. My escort kept glancing at his watch, hoping that we would make our

weekends, when Sea Fare is par ticularly crowded, seating is rigidly achered to, and having been given a choice of either 6:00 or 8:00 p.m., we selected the earlier hour. Still, we had to turn off the Carmel Mountain Road exit, proceed to Bernardo Heights Parkway, and turn right

there: cream of spinach soop, smoked salmon, fresh sea scallops, slices of marinated beef. These ranged in price from \$2.00 for the soup to \$4.25 for the fresh scallops in orange sauce. All dinners are accompanied by salad. fresh vegetables, rice or scalloped potatoes,

bread and butter. The lowest price, for sea bass, was \$14.75, and the highest was \$16.00 for duck - one fowl dish and one meat appeared on the menu, which offered a choice of five entrées of fish or seafood. Since there were four in our party, we sampled every fish and seafood dish, ex-

cept for the sea bass. Our salads were fresh and interesting, with only a small amount of dressing placed on top of the excellen curly lettuce, and bread was wonderfull; hot, I had the filet of petrale sole, stuffed with crab ment and covered with a crawfish sauce (\$15.75). The sole proved delicate and ight, and the crab meat was real crab. light, and the crab meat was real crab. However, the crab meat that we obtain in San Diego is invariably fresh-frozen, shipped in over ice, rarber than frozen solid. My entrée was well achieved, covered lightly with a wondrous crawfish sauce. The scalloped potatoes were tender and the asparagus, carrot slices, and cauliflower buds proved beautiful to behold. My escort had scampi sautéed with sun-dried tomatoes and placed over a delightful sauce. In addition to the vegetables, this entrée arrived with lovely fresh pasta. While beautiful and kind to the eyes, as well as to the palate, the scamp It wasn't copious, and my escort helped me out by finishing my sole and crab combination

Combination.

The most unusual fish that evening proved to be huachinango, which comes from New Zealand and was charbroiled to from New Zealand and was charbroiled to perfection. Unlike the somewhat skimpy scample entrée, the portion of huschinango was of good size and tamblizing in taste (\$15.00). Our other friend had Norwegian salmon in a Beaujolais beurre blane sauce, whose color was manue due to the wine. This dish to wast done to perfective to perfective the parts of the perfective properties. This dish, too, was done to perfection

(\$15.00).
The cooking at Sea Fare is exquisite, and The cooking at Sea Fare is exquisite, and we all loved our meast, but I would not dire there again over the weekend. Our friends had to leave shortly before 7:00 pm., and my escort and I shought we might linger a few minutes and till. However, our check was brought to us writing great speed, and when I asked for more bread, two small slices were brought so to with great speed, and to do w.a.b. stingliness, but with the fact that our table was needed and we were being reshed.

The dining room is tiny. As you enter, wou see a counter dominated by a large vase with flowers, which hides the small service area that leads to an equally small kitchen. Benquettes run along one wall and tables on the other, but the entryway is more of an idea than e real space. Shortly after 7:00 p.m., so many people poured into this restaurant that we couldn't linger. The wanter and those who waited to be seated signaled by their body language that it was time to get out. My escort wanted a second cup of coffee, and it was poured for him, but he had to gulp it down in a hurry. None of us had dessert (supplied by the French under considerably more pressure if we had tried to accommodate these with the crowds howling at our backs.

Again: the food is wonderful, the small room elegant, but for a relaxed evening at Sea Fare, try Tuesday or Wednesday nights, and arrive when the doors open at 5:30 p.m. When I phoned Sea Fare for some information on Saturday night, the din was even greater than the night before, and I was glad I was home where I could

listen to the silences.

At the other end of the spectrum is Arthur's Steak House on the site of Rinehart and Company on First Street in Encinitus. I felt a pang when I entered because Larry Rinchart wasn't there in his white chef's outfit. However, the new owners are try-ing hard to please, the portions could feed a giant, the prices for what you get are reasonable, and you can sit there the night long and not be rushed. The entry room is for ronsmokers, but since no one else was in the main dining room, we chose to sit there. Arthur's overed a special that consisted of broiled shrimp and filet mignon salad, baked potato, onion rings zucchini, breiled tomatoes, and a free bot-tle of white or red wine, all for \$23.00 for two people. You can hardly beat that value and the food was good, fresh, and so copious that neither my friend nor I could finish more than half our portions.

I should say that the revived interest in once-frowned-upon preparation of beef has found new eminence. In our own midst, the shift to beef can be found in the tried-and-true Bully's, at Rainwater's downtown. Vic's in La Jolla, and at the renamed dining room at the Sheraton West, no longer Chambrette's, but Spenser's, which will feature steaks. Arthur's is a good, low-priced family restaurant where you can have steak of good quality at relatively low prices. An eight-ounce filet mirnon costs \$9.95 and comes with a mignon costs 59.95 and comes with a salad, an excellent oaked potato, onion rings, and two fresh vegetables. The top price for Arthur's steaks is \$13.95 for a New York cut. All steaks are prepared on mesquite, and chicken (\$&95, ar ~1ll se-fish (\$12.95), is available. The food is researed by the avenue of the prepared to prepared by the woman owner, and her generosity is admirable. For your baked posato, you may even have good cheese saace, as well as butter.

Arthur's is not fancy; it's wholesome,

old-fashioued, and generous of spirit. On the night we were there, however, the salad was bland because it consisted of only head lettuce, and the food tended to cool off in a hurry. But the filet migrous were fine, the Idaho baked potato outstanding, the vegetables not overly cooked. And the mousse pie with a poured chocolate crust was devilish in its seduction and is not to be missed (\$2.00). The special with wine ended March I, but there will be new specials each month, and if you have a hearry appetite and like home-tyle, straightforward cooking at reasonable prices, you won't be disappointed a:

## Taking Stock



#### DUNCAN SHEPHERD

It is hard to remember now when the It is naro to remember now when the symptoms first began to appear, but of course the hardness of remembering is itself one of the symptoms. Suffice it to say that the indicated malady was obviously well advanced when I was reminded of it just recently, either when I was perusing the new Academy Award nominees all the way down to the Costume category or else when I was passing over a perenthelical reference in the reviews of Beyond Therapy to the previous credits of ponytailed Cris Campion — I atready no longer remember which. The point is, the mention in one place or the other of Roman Polanski's Pirmes, his long-awaited yo-ho-ho opus prompted in me the initial thought of how impatient I was becoming finally to get to see that movie. The very next thought it prompted in me - that as a matter of fact aiready had seen it after all, some time in favor of filling out an application in the by subsequent straggling recollections of the movie in such vivid adjectives as inconsequential unroteworthy, unnoticeable, unmemorable — yes, that surely must be

This wort of in-one-mound-out-the-other

experience has gotten to be just short of a habit with me, and coupled with the in-creasingly frequent one of being unable to name the directors of things like The Hitcher and St. Elmo's Fire without the consultation of notes (or of a movie buff under the age of twenty-two), to say nothing of the invariable five-second time lag whenever attempting to match up "Jason" and "Freddy" with their respective horror series, it suggests strongly that the cinematic memory bank must have been filled to capacity somewhere around the year 1977. And all this, fumped together, has mobilized me at last to take my courage in my hands, put my pride in my pocket, and undertake to sift through the loose change around the periphery of the bank, as well as to inventory the attitudes and assumptions tocked triside, for further evidence of the ways advancing age and ourselving sentity have already begun to crumple into one another like head-on locomotives. Once underway, it was hard to know where to stop. The case-file so

An inability to tell Lori Singer and

Daryl Hunnah apart.

2. A tendency to continue to think of Martin Sheen as one of our promising young leading men in spite of the fact that he now has two grown sons whom other people think of as among our premising young leading men

The chronic cyclical depression over

with the lengthier cyclical decression over Gie thought of how many more Che Chase movies there are yet apt to be.

4. An unrelaxed vigilance against the ever-present threat of escalation in the use of the term "flick" as a synonym for movie A tardiness in adjusting to the standards of measurement whereby a movie whose box-office revenues surpass the \$18 million of *The Dirty Dozen* can never-theless be regarded in the trade as a dismal

6. The feeling in one's bones that \$2.50 is not too much to spend for a movie ticket, but that three dollars, in many cases, is

pushing it.
7. The unbudging prejudice that although commas in movie titles are perfectly all right (no matter how difficult they can mes make it in printed lists to tell where one title leaves off and another begins: Hello, Dolly, Hello, Frisco, Hello, Hello, Sucker), colons and dashes really ought to be left to the deeper densities of prose syntax, but in any case ought to be the responsibility of the film people and should never be allowed, through the dodges of typography and layout and what not, to devolve on the individual journalist Pink Floyd — The Wall? Pink Floyd: The Wall? Pink Floyd, the Wall! Pink Floyd the

what once was felt to be the cold and arid .egion of Italian Westerns (and notwithstanding the disproportionate allotment of commas in their titles: The Good, the Bad, and the Ugly, Duck. You Sucker, Adios, Sabata, A Reason to Live, a Reason to Die

A Minute to Pray, a Second to Die).

9. The confident prediction, based on his early small roles, that Sylvester Stallone is destined for bigger and better things.

10. Ditto Mickey Rourke.

11. Ditto Tom Cruise.

12. A persistent fogginess, only thickened by countless specific examples from in-dividual critics and copywriters, on what

constitutes a "feel-good movie. 13. The erection of a mental milestone or tombstone, to commemorate the abolish-ment in 1967 of separate Oscar categories for black-and-white cinematography, blackand-white art direction, and black-andor better, as an amputation of one whole limb and a resumption of the march as a

one-legged hop

16. The rough calculation that the inven-tion of the Stedi-Cam has be now devalued the tracking shot, the dolly, and the hand-

15. The vague idea, general impression or merest hunch, that the loosened stan had their most significant (and lamentable impact in the tighlened quotas on French German, Italian, Swedish, British, and

Japanese imports.

16. The recurrent reaction to the "PG 13" rating with renewed wenderment at whatever happened to the "M." (And then the follow-up thought of what immical connotations an "M-I3" rating would have carried on if it were a union course to the remembrance that wome such reasoning was involved in getting rid of the old "M" rating in the first place: "mature" being deemed a more exclusive and elitist and offputting classification than any of the three

17. The scoffing certainty that Raquel Welch will never be able to f of Pamela Tiffin.

18. The undocumentable notion that nude scenes were more interesting before they began suspiciously to resemble adver-tisements for cosmetic surgery. And not

very appetizing advertisements at that.

19. The conviction, in a distant tributary of that same vein, that Charles Bronson looked better when his face had more creases in it.

20. A belated swareness that the "blax-

ploitation" films of Jim Brown, Fred Williamson, Richard Roundtree, Thalinus Rasulala, et al., however little they ac-complished in the artistic realm, marked the unapproached apex of affirmative action employment in Hoilywood.

21. The not yet broken pattern of expect-

ing something special from any new film by Robert Altman and being surprised

auteur theory has lost a certain currence now that all the directors in Andrew Sar-ris's Pantacon (as per The American first ranneen tas per ane america. Chema, copyright 1968) are dead, and of those in The Far Side of Paradise, only Blake Edwards continues to crank our movies on a regular basis; and the outright rueful realization that when you take away the designated auteurs, there's not much left in the way of a theory.

23. The obe insite supposition that it must

be about time, any day now, for a new movie by Richard Ouine, unless memory has failed here again and he's dead, too 24. Ditto Don Siegel. 25. Ditto John Sturges.

26 The inextinguishable and inextricable hope and dread of one day getting to see Jerry Lewis's "unfinished" film about a concentration-camp Pied Piper. The Day the Clown Cried.

27. A perceptual shift in regarding the Film Pactories of the old studio system, not as repressive sweatshops, cookin-cutter assembly lines, corrupters of Fitzgerald-sized talents, etc., but as creative hotbeds with plenty of work for everyone (most white pients of work for everyone (most especially for more than three leading ladies over the age of thirty) and a woracious enough market to virtually com-pel a respectable amount of variety, risk-taking, reperimentation, etc.

28. An undurated mental association of movies with such accessories as balconies, curtains to be raised or opened at starting time, cartoons and assorted short subjects reserved seats, nardbound souvenir pro-

the aforementioned garnishes, a movie is still special enough, or costly enough, or large enough, not to be confused with the TV in one's own living room, and is thus not to be punctuated with audible com-

Eighties will take shape, find a direction produce a Movement, assume an identity inspire a journalistic label - will, in short dwindling optimism that it will do so white we still have at least a few months to eni-

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## **OUARTER NOTES**

#### PORGY AND BESS

Last week the San Diego Opera brought to the Civic Theatre the current touring-company production of Porgy and Bess. This is a restaging by the Old Globe's Jack O'Brien of his acclaimed 1976 Houston Grand Opera pro-duction, which restored the cuts usually made in Gershwin's opera giving American opera-goers their first opportunity since 1935 to experience the work in its entirety. Principal roles on this seven-month tour are double cast; I saw the Thursday ovening performance, with Donnie Ray Albert as Porgy, Carmen Balthrop as Bess, William Bradley-Johnson Crown, Priscilla Baskerville as Serena, and Kriss St. Hill as Sportin' Life. Roger Can-trell conducted the San Diego

Opera Orchestra.

Porgy and Bess is surrounded by so many extra-musical issues that it is not easy to clear one's mind of superfluities and to regard in purely musical-theatrical terms. Gershwin's tragically short career, with its triums in Tin Pan Alley styles and its brilliant experiments in "classical" forms, gives this single full-scale opera in his oeuvre a special biographicar pathos. Porgy has played an important part in the history of acting and singing by black artists on the American stage, with the careers of such im portant singers as Todd Dur can, William Warfield, and Leontyne Price intimately connected with it. The na status as the only interna-tionally successful American opera tends to muddle the judgment of audiences and critics. And there is the quetion — scarcely debatable nowadays, with such fully overatic productions as the ent one -- as to whether Porgy is really an opera. It is



certainly an opera: it is through-composed, with scarcely any more spoken dialogue than one finds in La Traviata, and its manner throughou, is that of a genre recognizable in the ordinary programs of any opera house in the world. The real ques-tion is its quality, considered not in the context of American music or black per formance or Gershwin

biography but simply as a work for the operatic stage. In its subject, its structure and its mode of presentation, Porgy and Bess belongs in the tradition of verismo opera that begins with Bizet's Carmen. Indeed, the love-triangle story of Porgy, Bess, and Crown has numerous analogies with that of Don José, Carmen, and Escamillo, and the vigorous and intensely emotional life of Carfish Row with its vivid local color. an American equivalent of the gypsy atmosphere that gives Carmen its exotic flavor. In both cases, we see an earthy subculture whose members are driven and victimized by social oppression and by their own ungovernable nassions Sultry, sexy, faithless Bess is something like an Ame Carmen; coarse, brutal Crown is a rough equivalent of Bizet's arrogant toreador; and if Don José is not crippled, as Porgy is, he sh with Gershwin's hero the overwhelming erotic passion for a more-or-less unworthy

plays he stages so insightfully, while at the same time, the groupings and movements are closely tied to the music, whose shape they echo and reinforce. A single example among many, all the more powerful and beautiful for its simplicity: Bess falling to her knees during her and Porgy's mutual declaration of love, to indicate the character's accep-tance of her man's physical infirmity and, at the same time, to mirror the equal in-

terplay of voices in what is (whatever its idiom) a tradi-tional love duet. tawdry stories of lower-class love and murder their dimen-sion of noble tragedy. Jack O'Brien evidently The distinctive and extraorditarily original idiom (Gershwin's imaginative reinter-pretation of various black Jack O'Brien evidently understands the proper loca-tion of Porgy in the history opera, for he has staged it with the same kind of color-ful melion. singing styles), combined with the interly traditional ful realism one sees in tradi-tional productions of Carmen musical structure (arias, recitatives, repeated characteristic motifs, an in-Cavalleria Rusticana, I Pagliacci, Il Tabarro, Tiefland, or Louise. Douglas Schmidt's sets, Nancy Potts' costumes, the excellent acting tegrated musical fabric similar to what one hears in Massenet), defines the musical world of Porgy. abilities of his cast, and his a tamiliar musical world and own magisterial authority in needs to be judged by familiar standards; this is cerhandling crowd scenes a melodramatic actions en tainly no groundbreaking work (like Carmen itself) that O'Brien to re-create a sense of a warm, flourishing, establishes its own unprecedented standards of variegated community, an-chored in place and time, filled with character, feeling, evaluation. The competent though by no means thrilling and life. As in an effective ance at the Civic production of those other Theatre last week made clear verismo operas, the energetic detailed naturalism is what the strengths and weaknesses of Gershwin's smoothly integrated with the larger, more stylized, and melodic gift is, of course, in recome gut is, of course, in-comparable, and the opera is filled with memorable tunes. But these tunes, although beautiful and dramatically exmore essentially musical an opera, rather then a naturalistic play. The integrapressive, almost never attain the scope of true operation arias, with their full explora-tion of a musical-dramatic ex-perience reflected in the full tion of these two theatrical modes, which is one of the great challenges of verismo operatic staging, is handled by O'Brien with the boldness exploration of the resources and subtlety of a master. In particular, he is wonderful at devising stage business that brings out the deepest and truest feelings of the inherent in the human voice "I Got Plenty o' Nuttin'" from being sung by operation voices, but they do not imcharacters and their sime.

Aida" or "Vissi d'arte" do. There are no songs or scenes in Porgy and Bess that decisively break out of the comedy and express th characters' inner lives in that totality possible only in opera; there is no "Flower Song," no "Turiddu, ascolta," no "Vision fugitive." This is of course even more evidently true of the patently musical-comedy numbers, like "It Ain't Necessarily So

I do not mean to belittle the excellence, in their kind, of the well-known songs in Porgy, which are superb in a way quite outside the powers of Mascagni or Massenet and which have been matched on-ly by Leonard Bernstein, in West Side Story and Candide But Bernstein did not embed his magnificant small crea-tions in an inflated mass of late-nineteenth-century orchestral fustian and routine

various nieties and moths that

reveals itself as a work that

thaum form or geare but that attempts to utter brilliant new ideas in a language the com-poser could not speak without

a stutter, a language already by 1935 thoroughly obsolete.

D

tias never discovered its on

dangerous for skippers who are unfamiliar with local waters. Once the port district declares recitative. Between the many - but brief - high points i a boat to be "detelict," its Porgy there are great stretches of weak Bizet (or rather weak owner is given one hundred days to remove it before the port Guiraud, who composed the boring recitatives of Carmen), not made any more inhauls the craft away. On October 14. Shooter asked the teresting because they are couched in Gullah, rather his boat; his request, relayed through his attorney, Victor Eriksen, was granted Civic Theatre was so long Shooter was given until February 2 to get the boat out of the harbor. Neither the port and seemed so long. It was district nor Shooter's attorney i ty, and the production forces did their very best to treat guite sure how he intended to aise either the beat or the this exciting, promising, inter-mittently glorious, but per-vasively flawed opera as money he would need for repairs. "As far as I know, he vas going to do it himself," says though it were an impece masterpiece. But shorn of the

But Shooter's Fantasy is just a dream at the bottom of the bay, a soggy dream abandoned by the one man who thought it could work. Shooter want nothing more to do with the boat, said a female friend of his at the Grape Street pier. (She relayed Shooter's refusal to be interviewed ) On Tuesday March 3, the port distri condemn and remove a number of sunken boats in San Diego Bay; Shooter's Fantasy and its

satellites were among them. The estimated cost of dismantling Shooter's ree, is roughly \$50,000, according to a port spokesman. The smaller boats can be carted out to sea and sunk by the district's maintenance workers, but a contractor will probably be hired to cut up the large boat

C T T Y

LIGHTS

SHIP WON'T FIGAT

to a group of tuna fisherman

months. He attached them to

to somehow float the larger

happened instead was that the

says one man, who declined to

Fishermen interviewed at the Grape Street pier complained about having to steer around

collection, which includes two

declined to give their names because of Shooter's reputed bad temper (he was arrested at

beating someone with a stick),

say the wreckage is especially

Shooter's sunken poat

give his name. "They got all

smashed up."

smaller craft sank, "He left

them tied together, and they

Shooter's Fantasy in an attempt

continued from page 4) almost immediately. According

Shooter "took over" abandoned or ignored boats around the Embarcadero over the next few

and haul its pieces to a landall. Normally the port district trie to recoup this expense from owner, if he or she can be located. This may prove difficult with Shooter, who has no known address. Victor Eriksen, who represented him before the port district, won't b much help. "I haven't seen him I don't know where to find him and I'm sure not going to look for him," says Eriksen. Shooter is no longer his client he says. "except insofar as the money he

#### BREAKING UP

(continued from page 4)
Fence Border Line Boundary, he drove to the concourse prepared to fix what he thought was just minor damage. "Then I saw hat the fence was gone, and the fence was the whole piece," he explains. In what he calls a Schnorr decided to leave the sculpture unrepaired and attac a photograph of the original, undamaged artwork to its base. alone with a typewritten message explaining that because the sculpture presented concepts dealing with borders and ideas about breaking down boundaries, the artist has elected to leave th

sculpture in its present transparent form Even Schnorr's strategy for pressing charges against the still-unknown vandal has a philosophical edge. Though he intends to prosecute the suspect to establish that artists mustn't allow the "chicken-shit destruction of a defenseless piece of artwork," whether he will sue for large monetary damages hinges in part on the defacing the see of the "I'm willing to file vandalism charges to support the notion that wha was done was not a justifiable act," he explains. "Still, my preference is not a legal case preference is not a legal case but a discussion with the suspect." Schnorr is also very

interested in learning whether the vandal's February 24 attack report that asked passersb whether the artwork was Al Fence Border Line Roundary of B) a city janitor's cart stationed by chance alongside Schnorr's sculpture. "If the vandal saw that news segment and then came down and destroyed my piece, I'll blast Channel 10 so bad," Schnorr vows.

And though he's pursuing the vandal's identity, Schnorr ha ot neglected his artistic involvement in the piece. This week he has been rebuilding the sculpture, which will be featured in a show of local artists opening Saturday at the Southwestern College art gailery.

#### THAT'S ONE WAY

curbs of the reedian to much the one-way road leading back to Tijuana. A sizable number of hose choosing this alternative about equally divided between Americans and Mexicans) bypass all that nasty traffic; they head toward the gate on the one-way road to Tijuana, and then they cut into line where the divider ends, about a hundred yards from the gate. Every weekend after 3:00 p.m., at least thirty vehicles an hour make this excursion, headlights on or emergency lights flashing, picking and weaving their way through the law-abiding traffic

coming the other way.

One young American in a late-model Ford pickup, who late-model Ford pickup, who identified himself only as Gary, said last weekend, "Hell, man, this is the best way to beat that traffic back there. I do it every time I come back from Mexico. ) paid too much for these wheels to destroy the engine waiting in line for two hours." However, the left-hand line at Otay has been the scene of a number of fender-benders and fist fights, as those who did wai in line for hours try to protect their territory from the gate crashers like Gary.

There are two buildings near the gate that house Mexican customs and immigration.
According to customs comandante Leopoldo Carrasco, the Tijuana police are never in evidence to control this traffic. "I don't think they much care what happens here," he

iys. Actually, the access road was built by the federal governmen and therefore is out of the jurisdiction of the Tijuana police. Enforcing the laws on the federal roads is the duty of the Policía Federal de Caminos a sort of federal highway patrol.

A spokesman for this agency,
Javier Ramirez Carpio, said tha there have been many accidents caused by people backing up o making illegal U-turns to escap the lanes to the U.S. He admitted that the road was poorly planned in the first place, but he stated that the government would soon cur several turn-around lares through the median.

Ramirez also acknowledged that there could someday be a serious accident a head-or collision, on the Tijuana entrance mad. The problem though, is manpower. "There are only twenty-one patrolmer to cover the 300 kilometers of federal road in and aroung Tijuana, twenty-four hours a patrol car available for four cluding the sector that has the

Otay gate. Ramirez also pointed out that a motorist apprehended for driving illegally on a feder pesos (a little less than ten dollars). There could also be an additional fine for destroying federal property (young treus and shrubs) by driving over the median.

#### LET'S PLAY BRIDGE

fcontinued from page 5)
are not adequate to pay the debt service," he says. Bishop contends — and Husby agrees — that the cost of the bridge was figured into the computation of developer fees so there is nothing improper about using some of that mone to pay off the bridge debt. Bishop accuses political arch-enemies Mayor Larry Bagley and Deputy Mayor Sam Williamson of sabotaging the bridge's success by adding to personnel costs and dragging their feet on the completion of College Boulevard as the city's third major north-south thoroughfare, which, when it opens later this month, is

expected to increase use of the bridge dramatically and could make the operation self-sufficient after all, "Bagley and Williamson do not want the Murray Road Bridge to be a success," says Bishop. "They feel it is a political albatross around my neck and is of much more value to them as a political albatross around my eck than is moving traffic

Bagley and Williamson scoff at Bishop's assertions, claiming they have worked hard to make the bridge pay its own way.

That's a typical stupid statement," says Bagley. "That's s-t-u-p-i-d. If it's an albatross around her neck, it's an albatross around mine bevoted for it every damp time Her problem is we're making succeed in spite of her and she can't stand it." Williamson is equally adament. "That's hogwash," he says, "I've i-een working constantly and steadily to make the bridge more profitable."

The current exchange of accusations is the latest in an ongoing war of words over the bridge, which is often at the vortex of recurring politica storms of varying stensity. It was occasioned by the mouncement ear-ier this onth that the federal overament is allowing the city \$550,000 in credit toward its share of matchine funds for the \$1.5 million first phase of a clesp rately needed floodcontrol project in the San Luis Rey River Valley. The flox 1control bonus to the city v is the result of improvements made by the city in order construct the toll bridge, which Bishop said is further proof that the bridge is an asset, not a white elephant.

NO NOISE icontinued from page 5) advisory committee, and h wa also denied a copy of the report The corps made the requer t by letter in early February, writter by Colonel Rufus Young, chief counset for the Marine Corps Recruit Depot (MCRD). The port declined by letter on February 12. "The answer was that a copy of the report would be available when the port finished staff work on it and presented it to the board lof port

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continued from page 35)
commissioners]," explains Col.
Young, "We think they perhaps didn't understand our recines We view the process as an ongoing participatory action with the airport and all the public agencies around the airport as parties to it. We think they have an ongoing duty to consult with us throughout the

The port's own noise advisory committee has also been unsuccessful in obtaining a copy of the report. Some members of the committee believe that the report contains assertions about the extent of the noise problem - and recommendations for mitigating - that the post district doesn't want to accept. "The port is operated in a manner

closed society," says Sid

McSwain, a private citizen and a member of the noise advisory committee who has worked for

reflect all viewpoints, all factions, lay out ways to mitigate noise impact, and then move forward. But when the airport operator is the only one with access to the draft, it unbalances the process.

Port district spokesman Dan Wilkens says the reason the por hasn't circuisted the report is that it's incomplete. "The consultant has to assess the wences of his suggestions, which he didn't do yet," Wilkens explains. "Why give out an incomplete report

Consultant Dick Rewlings says it's true that there is i't a lot of financial analysis in the report, "but they don't know what they want, and I don't either. They're asking for additional economic stuff that I

The report does indeed use clear, unflinching language to describe the seriousness of the noise problem, and it contains

some bold recommendations, including:

Change the departure route or

aircraft toward the north, to a 310-degree heading.

Require the airlines to use quieter, "Stage III" aircraft through a multiphased, step-bystep process. The report recommends that by June 30 of this year only Stage III aircraft airport in the late night and early morning hours. should be allowed to depart the

arly morning hours.
Toughen administrative control over every airline's access to the airport when the access to the airport when the noisier Stage II jets are used, requiring a special report from the air carrier when it wishes to make any schedule change for Stage II aircraft Help set up a pilot training

program to educate pilots about noise abatement procedures they can employ.

• Develop a "two-stage"

approach procedure for aircraft on final descent to the runway. using higher altitudes and

steeper glide paths before landing.

• Establish a maximum noise level for night and evening departures, and administer adherence to it by the airlines Initiate planning to purchase residential property and relocate home owners from the fortyeven acres of land just east of the runway that the report describes as "totally intolerable for residential use." Initiate a "purchase assurance" program for residents in parts of Loma

Portal. This program would insure that home owners are roranensated by the port for the decline in their property value caused by airport noise. • Initiate a soundproofing program to underwrite the cost of making it more difficult for aircraft noise to filter into residences in the noisiest

#### GATEWAY TO CRASH?

oofed jumble of architectural styles; it leans toward Italian renaissance and is decorated with arches, balconies, and balustrades. Comments historical association president Gerry MacCartee, "Virtually everyone we've talked with, within and outside our community, agrees that the MacMullen House is of substantial historical significance to our community and indeed worth saving and restoring."

Although a For Sale sign has decorated the house's unkempt lawn for more than a year, its present owner. Coronado realto Mike Napolitano, has priced the according to Coronado
Historical Association members. Napolitano, who purchased the estate from MacMullen's heirs for \$420,000



in 1985, has listed it at \$550,000. But now he plans to

say Napolitano's overpricing of the estate has blocked attempts wanted to restore the house and use it as a visitor information center and community museum so in January of 1986. MacCartee says, they offered Napolitano \$480,000 for the estate. He turned it down. After Napolitano rejected the

historical association's ofer, La Jolla physician Martin Lizerbrain submitted another proposal to Napolitano, one that was backed by the association. Lizerbram wanted to revamp the estate and turn it into a bed-and estate and turn it into a bed-and-breakfast int, private home, and garden. He says he made a formal written offer of \$525,000 to purchase the house, which Napolitano accepted, pending adoption of a bed-and-breakfast ordinance by the city council. Current Coronado law prohibits such commercial establishments in residential zones. A change in the law that would have wed bed and breakfast inns planning commission in April 1986 and appeared to have through momentum to make it through the city council. But then a handful of residents approached the council in protest. They didn't want any bed-and-break-ast inns allowed bed-and-break ast inns allo

"Il got very, very heated at city hali, really blown out of proportion," declares MacCartee, adding that she believes the pending city council election made the bedand breakfast issue a risky political medicine ball. In June, at Mayor R.H. Dorman's urging, the council tabled the ssue for later consideration. It's still tabled. "The corner there is one of blight and neglect, and it sets the stage to the entrance to the city." Lizerbram remarks. "The mansion is just begging for restoration in its present

The City of Coronado has approved Napolitano's request for demolition, even though the house is listed by the Coronado Historical Association as one of the eighty-six structures of historical and architectural significance on the island. "It makes me very sad, because it this case, the house really could have been saved and preserved if everyone would have worked together," says MacCartee.

#### LETTERS

(continued from page 3)

continued from page 31
proved by this article is that most hunters couldn't hit the broad side of a barn. even when it's charging right at them. If Mr. Kurzejeski thinks that his story is bringing adoring women to his door, he is very much misteken. An

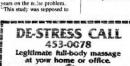
intelligent, sensitive woman is totally disgusted and turned off by such accounts of pseudomacho men. I, for one, wish that the sug had gored him, which would have made the story interesting.

I think that it was qui interesting how Mr. Kurzejeski described the intelligence, majesty, and character of the deer before he blasted him into oblivion. I thought the description of the blood-splattered rocks was a nice touch. My friends and I

have always been comforted by the fact that Cemp Pendleton has thousands of acres of preserved that the animals are once again free to live out their natural live in peace. The thought of people natural resources, as the big sign on the base states. We did not these beautiful animals and leaving them to die a slow and painful death sickens me and know, however, who these resources were preserved for and for what purpose. I was very happy to hear that Cemp Pendleton withdrew its proposed Pendieton withdrew its proposed pregnant deer kill, but I would be even more happy if it stopped the yearly hunting altogether. I hope the word "Preserve" is reinstated

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hers. There is an ancient Indian legend that says the spirit of those who wantonly kill for, 't animals shall be torn apart by the spirits of these animals after their deaths. (continued on page 38



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The reason I am writing is I am now confronted with evidence that what is printed in the Reader is not necessarily the facts. I have used the Reader as a source of information for more than a Maybe Mr. Kurzejeski will think twice before he picks up a gun again and also has the gall to brag Barbara J. Caliri decade. I now must question all of the "facts" I have read in the Reader. This seems not worth the Mister Keating's Piece

child. His wife wishes to know

does encourage is to do your or

reasoning based on the facts that you understand. As Miss Rand's

books make abundantly clear, one should never accept another's

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effort involved. I would prefer that the editor make at least u small effort to check, if not the "facts," at least the veracity of the I am writing in regard to your February 26 issue. In that issue, Karl Keating wrote about one of our discussions of parent-child relations on February 22. muthor.
Mikel Smith

relations on February 22.

No one could recall Mister
Keating speaking to anyone at the
meeting. As we read the article,
we began to wonder if he heard
anyone at the meeting. For some
reason, the only "quote" that was
not excitly the opposite of what
was said consisted of only one
word — "Yuk." The author did
manner in enables one. Karl Keating replies:
The quotations were accurate.
Ar. Smith's recellection is not.
The discussants' inability to recal
unything but 'wak' 'should not be
taken as an indictment of
Objectission— but it should not
be advertised, either. manage to paraphrase of the process, however, I somehow became the father of Yascov's

#### No Match For The Rifle

I are disgusted with you for running that cover story "A Deer in the Crosshairs." By printing that story, you By printing that story, you gorified the feeling of conquest that a hunter gets by using unfair advantage over an animal. A pair of antiers was that buck's only defense, and they were no match for the ritle.

How dare you heroicize that exception that humans,

egocentric viewpoint that hurrans, with all their dirty inventions, have the right to get their joilies by destroying other living things whose only intents are to live and carry on in kind? Jay Wills Solana Beach

#### Good Guys Drive Yellow

Regarding: February 26,
"Inside Story" by Paul Krueger.
Hey Paul, wait a moment.
Because Yellow Cab provides the
taxi-riding peblic new cars at low
rates doesn't make as unfair
competitors. The Vellow drivers
are the Good Guys!

captive customers. If an independent taxi owner chooses to buy used cars (honestly, starting a six- to eight-year-old car in the ess!) and then posts a rate twenty percent higher than

rate twenty percent higher than Yellow, should this be applianded? Yellow Cab has earned its success through fielding trained, courteous drivers in nice cars at low rates. We're proud taxi riders choose Yellow. We challenge the airport independent rati (owners to Junk

out the old cars and give San Diego visitors a first ion we can all be proud impression we can all of. Let's help the Port Commission upgrade taxi service at the airport. ald R. Swortwood Chairman Yellow Cab Company of

#### The Color of Titillation

If ever I read a story about a man who just by being himself pretty much sums up everything that's wrong with America in the 1980s, then it has to be this story about Mark Silver ("Front Rew Center," February 26), the fawning attorney and aging tecny bopper who used his money to pursue his embarrassingly worshipful and groweling

passions.

Has anyone explained to Mark Has anyone explained to Mark that 35,000 people around the world die each day from hunger? How far could the \$40,000 he spends each pear on concert tickets go toward alleviating such agony, one worders. Or what could this rich groupie he doing for the homeless who are altereacting around San Directs. staggering around San Diego's streets every day? The Reader has revealed its true colors as a reveated is true colors as a yuppie stillator once again with this pointless chronicling of a hedonistic zero. I'm sure that we can all expect much more of the Jeff Davis San Diego



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#### Cuts and clippings from around the county.

It took a week, but Poway finally got its first baby of 1987.... [Pomerado] Hospital had been getting calls from was a taker for the \$50 U.S. Savings Bond - an award offered for the first time by the City of Poway. Mayor Bruce Tarzy, an obstetrician, said a Ramona couple, who claimed their baby was conceived in Poway, asked if they could claim the prize qualify because it could not -Peñasquitos News

Chula Vista police arrested a man on suspicion of assault with a deadly weapon after a bicyclist reported that he was chased in circles around a pickup truck

Chula Vista Star News The First Earth Run took place December 5th in San Diego after an 86-day

journey through 45 countries symbolizing munchards constructing munchards are considered to the community and Outreach to the program was presented to the Community and Outreach of Community and Outreach of Community and Outreach of Community of the Community o standing ovation.

—Rainbow Review [Pictured is] Gretchen Lynch of El Cajon [sitting] on one

of three abandoned cars near her spartment complex on Madison Avenue. Area residents who say the city has refused to move the wehicle have filled it with dir, the first step in turning it into a planter box.

—Daily Californian (Phate caption)

CARDIFF — Citizens interested in taking action against low-flying aircraft that sometimes buzz the coastal arees are invited to a meeting at 7:30 p.m. ... —The Citizen

Yet another new and greatly needed interest group is now available to newcomers. A Readjustment Support Group for those who are going through the transitions involved in moving will meet on the third Monday every

-La Jolla Light

The excitement was in the air long before the 8:00 P.M. starting time. The minute I saw the track I was spellbound. I have been attending Supercrosses for a support of the starting of these samples of the starting of the s number of years and never have I seen a track as

The evening's tone was set when Jeff Weinke drove his

Yet another new and

powerful as this one. My assumption was right when it came race time.

motorcycle into a parked car and was thrown 65 feet to break the world record then landing safely on a stack of boxes. -Uptown San Diego Examiner

Alarmed American's Christian Church. Truly erudite scholars know that (1) Jesus was born Sept. 27, 2 B.C. (2) was murdered April 3, 33 A.D... (5) "Old Testament" stories of
"Adam," "Eve," "Nosh" and
the "Ark" are a gigantic
houx on Jew and Gentile
alike, ... (6) Some scholars

"Ezra" also never existed. TRUTH not "Religion" [Call] Dr. W.A. Hoover -Back Country Trader

> Working on The Scout, 1 find myself in a rather unique situation. Here I am, a civilian, surrounded by Marines doing all sorts of fen things that I can't do.

... I am always pleading with [my boss] to let me rid in a tank or rappel down a tower. My time will come, I guess ... but I want to do fun, Devi! Dog stuff NOW! ... I fired a squad

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automatic weapon recently along with a dozen or so

conducted in the kindergatten trailer at Park Dale Lane School a boy and a squonk solve

-The Citizen BOMB SHELTERS, Barns,

garages, stables, earth sheltered homes. DIY sumplicity Strong galvanized steel WONDER-BUILDINGS ("archy bunkers").

-Alpine Sun (Advertisement)

23

34

new owner of a 3-year-old Morgan gelding named Beau British Charles Brigand. She has great plans for him but has to wait a Washington. I third this asympton, to have a neithral grower trip.

—The Scoat

—Auditions for the 22-member cast of "Sanney unit the easy grow, and the sands a pretty head, she will be said to the said a pretty head, she will be said to the said to the said a pretty head, she will be said to the said to

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## Events, Theater, Music Film

#### The Reading Of Diane Wakoski

I first become acquainted with Dune Wakoukl at a poetry reading in 1971, Dessed in black fishnet attackings and a black leather minishler, ale cut divisive figure for even those indicale-thic times. She had just released The Motorcycle Berusyol Foens, whose dedication read, "... to all those men who

"... to all those men who betrayed me at one time or another, in hopes they will fall off their motorcycles and break their mecks." Labeled a "confessional" poet at the time, Wakoski's free verse was

laced with sureal sexual imagesy and drew from her unhappy childhood and unhappy childhood and wisialent feelings about men. As musical as it was tough, her poerry and her performance, combined with her attre, gave rise to the idea of poet as star and served as a harbinger of poete-sumed-punk rockers Patti Smith and Jim Carroll.

and served as a harbinger of pote-surracy-punk rockers Patri Smith and Jim Carros a Photo of Wakoki, and the ragging figure I used in middle aged woman in a silk blosue and pent's who wouldn't look our of place at the per

Born in Whitter, California, in 1937. Waskoski received her degree from Ut-C. Berkeley and has Been witer-in-residence at Michigan State University for more than the transparent of the best sold poerry she has published, some of the best known are Dancing on the Grave of a Son of a Bitch and her thirteen-part epilc. Greed, Wakoski is often named as one of the New York School poets, a designation with which she is ausomorforable She allees the second of the sec

This outgokenness created another controvery last year when the attacked the neconnervative, under-forty generation of younger poets in the pages of the American Book Rosew. The root of the agament was the rivality between free-were poets, such as Walowski and Aller Gimberg, who claim to be "in search of a need. Almeit, can always a work of a need. Almeit, can be always a work of a need. Almeit, can be a search of the search of the search of the search of Republicans, including all these callies his who haded found it for the search of the search of



#### Personal Best

Dave Lorson is an athlete who happens to have cerebral paley. But the disabling condition that Lation was born with has affected only the nuscles in his legs. The strong competitive fire in his heart burns on, untouched. A aeventeen-year-old sophomore at San Diegutto, High School, Larson — who

with the taxing part in a demonstration by the Cerebral Palsy Sports Wheelchair Soccer Fram during half time at the Sports Arena on Wesheeday firet became involved in sports in 1980 while living in the Separan, "At the time," explains, "At the time, sports activities that people who have cerebral palsy.

"There were any competed in," There were, and

## Less A World

Estrinction is finality. When a species disappears, there is no second chance, no possibility of recovery: it is gone forever. This used to occur at the mre of about one type of plant or artimal every thousand years, but lines the appearance of advanced man, the proce has been picking up. The current rate of extrinction is a thousand species (weyldwide) per year, and for the next row decades the rate may increase to several species each hour. If that species each hour, if that the processing the

tossil record indicates they have in the past.

The Arther Edge.

The earthful begins by and present causes of extinction via rext and actual specimens of species that are droutened ("likely to become endangered within the foresteenthe furthe") and extinct to the transport of the foresteenth further and extended the foresteenth further and extinction throughout a significant portion of its rauge". Local examples are displayed whenever possible—

#### That Was No Lady

An empty sing. The lighter of down A specifical appearant in the articly blandle Sherr and the state of the s

business of female imprenounts on the ability to amuse its what separates the "women" from the "grid". In this sense, Charles Pierce, with the sense, Charles Pierce, who is a specially noted to his Bette Davis imprenounts on, will bring her and other Hollwood legends to the present of the present is not present as the present is not present on the present is not present in the present is not present in the p

The art of female imperioration is one of the olders surviving traditions of the olders surviving traditions of the theater. The social mores of ancient Greece, Japan, and Elizabethan England did not permit women to appear on-range. Performing in "drag" was a necessary expedience, not an exploration of sexual ambiguity. Later, when women began to play founder offers on-stage, exon-directing shifted on the olders of the control of the con





every comedian in the history of entertainment has at least once sported a gir-fle and a pair of heels. Although the female

of heels.

Although the female impersonator has, in recent years, come to be exclusively associated with gay clubs and cabarets, Pierce is one of the few professionals to have gained maintream Hollywood and theater-circuit recognition and

rinester-circuit recognition and appreciation.

The twan Pinrice prefers to pilly — Mae Weet, Markene Diestrich, Joan Crawfood, Better Diestrich, Joan Crawfood, Better Diestrich, Joan Crawfood, Better Drough them the brings and Through them the brings and continued to the second properties of th

MARCH 12, 1987

## READER'S GUIDE TO LOCAL EVENTS

RFADER EVENTS EDITOR, P.O. Box 80803, San Diego CA

#### Outdoors

Torrey Place Bled Wells, the San Depo Natural History Movems sponsors a walk looking to, resident chaparral birds, Fridey, March 15, 9 a.m., Torrey Torrey Pines Koad, La Jolla. Space is limited. Call 232-3821 for complete information.

Opper Sweetwater River Hike,



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25% OFF MASSAGE Special \$30 Reg \$40 \$20 student massage 975 Hornblend, Suite C 581-9460 8 a.m., near the Steele Canyon Bridge, Spring Valley. For exact location, call 280-7710.

#### Spring Wildflower and Bird Hikes, the Friends of

Hilber, the Friends of Los Perasquitus Canyon Preserve host two hiles this weekend. The first, a three- to four-hour hile in search of the new blooms, takes search of the new blosms, takes place Saunday, Morch 14, 8 a.m. The following day, Sunday, March 15, 730 a.m., there will be a bird hile. Both events take place at Los Perfasquinos Canyon Preserve. Call 271-6710 or 755-8775 for exact location.

Walkabout International Walkabout International sponsors a number of walks around San Diego County throughout the week. Talus week enjoy a twenty-mile walk from Covantide to Del Mar, Saturday, March 14, 8/10 a.m. meet at the Del Mar Anthras station, Effected Street and Ocean Avenue for the ride to Oceanide, Call 231-7461 for more information.

Point Lona Birdwatching, more

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nformation and reservations call 297-1388

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National Park Service hosts two-bind watte, Saconder, March 14, 2-30 am. and 1-30 p.m., Cabrillo National Manument, Paint Loma, For reservations phone 293-5450.

Edible Wild Plants Walk. Earlie Wild Plants Walk, ranger/naturalist Torrey Lystra leads a hixe in search of edible wild plants, Satunday, March 14, 11 a.m., Wilderness Gardens Preserve, 14209 Highway 70, Pala, Cail 742-1631 for

Desert Wildflowers Box Trin Desert Wildflowers Bus Trip, the San Diego Natural History Museum is sponsoring en alleday bus trip to Anna-Borrego Desert State Park to view the blooming wildflowers, Saturday, March 14. An air-conditioned bus departs from the muse an parking lot and will make a stop it. Poway for North County pawengers. Another trip is scheduled for Saturday, March 21. Call 232-3821 for exact times and

River Walk, Scripps Institution of Oceanography bosts an

Silverwood Preserve Nature Silverwood Preserve Nature Hikes, the San Diego Auduben Society's 500 acre Silverwood sanctuary and nature education center offers guided tours every Sunday, 10 a.m. and 1:50 p.m., Silverwood Preserve, five and a half miles east of Lakeside on Wildcat Canyon Road, Free, Call 443-2998 for details.

### Dance

Japanese Dance/Performance Artists filsto and Koma return to See Diego for a sectes of performances beginning today, Thursday, March 12, and continuing through Saturday, March 14, Sabhi, 8 pm., 852 tigdish Avenue, downtown. The will present form, an evening-long mark shall bring the surface macroses in which all beiness are macroses in which all beiness are processes in which all beings are

"Coppella," the California Baller Company's production of Coppelia, choreographed by Maxine Mahon, about the mischief that occurs when a toy maker creates a beautiful, lifelike doll, opens Friday, March 13, 8 p.m., San Diego Civic Theatre, 202 C Street, downtown. Other performances are scheduled for Saturday, March 14, 2:30 p.m. and 8 p.m., and Sunday, March 15, 2:30 p.m. For ticker information, phone 560-5676.

Polka Dance, the Polka Family Band from Riverside provides the music, Saturday, March 14, 7-30 p.m., War Memorial building, 3325 Zoo Drive, Balbon Park. For ticker information, phone 582-9531 or 469-6449.

Folklorico, the Ballet Folklorico en Artika begins a monthly series of concerns highlighting the dance styles of different regions of Mexico, Eunday, March 15, 3 p.m., Centro Celtural de la Rua, Pepper Crove, Pathoa Park, Tist month's free dance concert groutlights the music and dance of Veracrus. 235-6135.

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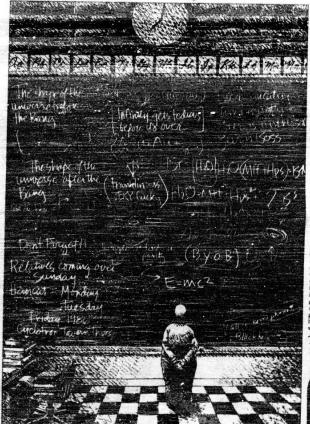
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And at about ten o'clock on any given Thursday, he and the other professors in his department would gather at the Cyclotron hard evidence to support heir findings. Usually a tournament of quarter bounce would evolve, dur ing which Albert and his triends would lose all track of time and space. Finally, by evening's end, he would further theorize that Lowenbran's mass appeal word t expanding universe, and in all the great beer dinning countries, because ... it's the best way in the

This World Calls for Löwenbräu.



#### M 4 100 MA

The Funeral, the San Diego première of this 1984 Japanese the customs and concents of modern-day Japan. The next film in the "International Style" series screens roday, Thursday, March 12, 8 p.m., Mandeville Auditornum, UCSD Call 514-4559 for more information.

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"Broken Rainbow," an Academy Award-winning film about the forced relocation of Navajos from their Armona homeland is the next presentation of the Committee for World Ceramittee for World Ceramittee for World Ceramittee for World Friday, March 13, 7 p.m., Third Lecture Hell, UCSD. Free. 534-4873.

Avant-Garde Filmmaker Bruce Conner, whose short films often

elevision news clips to create saturcal collages that convey the satisfic conges that convey the way "information is expressed, withheld, and structured by popular media," is the subject of special showing of thirteen short films, Saturday, March 14. 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, An exhibit of Gallery. See the listing under "Galleries" for details. For additional information, phone

"A Short Film Showcase," "A sport Fish smoother, including such international shorts as Le Jette, a photo creat shorts as Le Jette, a photo creat when the Afternoom, an awant-garde work by Maya Deren, N.T., NY, by Francis Thom, cour. The Love, a parody of Ingmar Bergman; and Life and Death of a Hollywood Extra, an early experimental work by Robert Florey, will be screened Monday, March 16, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 696-3927.

"Viccinia." the home state of "Virginia," the home state of eight presidents, is the subject for armchait travelers at the next Cimema 55 presentation. Wednesday, Murch 18, 1 p.m., National City Public Library, 200 East Twelth Street, National City, Free, 336-4280.

"Andrei Rubley," the first film in the Andrei Tarkovsky retrospective, is the story of a

"The Life and Times of Harvey Milk," this Academy Award-winning documentary about the

"The Nickel-Weiner Roadmap to Enlightenment"

Saturday, March 14 - 7:00 pm - \$10.00

Music

"The Gypsy Baron," the Pacific Chamber Opera performs Johann Strauss's operetta in an updated English version originally commissioned by the New York City Opera, beginning today, Thursday, March 12, and Thursday, March 12, and continuing through Sunday, March 15, Lyceum Stage, Horton Plana, down with This production, directed by Oar Hildebrand, features Zoltan

Hildebrand, teatures Zottan Rossnyai conducting the US:11 International Orchestra. Show times are 8 p.m., except Sunday when the matines performance

Call 574-7800 for details

Call 374-7800 for details.

Homgarian Plannist Andons Schift performs one of J.S. Bach's Englash Suries, Brahma's Fantasien, Opt. 116, and Schuleren Parka monn. D. 980, today, Thorsday, March 12, 8 p.m., Shersood Auditorium, La Jolla Moneum of Contemporary Art. 760 Prospect Street, La Jolla. For ticket availability, phone 459-3724.

The UCSD Chamber Ensemble, directed by Janos Negyesy and featuring flutist John-Sebastian Winston, performs selections by Beethoven, Mozart, Roussel, Beethoven, Mozart, Rousset, Boismatter, Fasch, and others, today, Thursday, M., L. 12, 8 p.m., room B-210, Mandeville Certer, UCSD. Free, 534-3229.

The Arizona Chamber Choir performs works by Schein, Schütz, Bach, Mendelssohn,

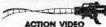
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## TO LOCAL EVENTS

Debussy, Alan Berg, and Samuel Barber, Friday, March 13, 7:30 p.m., Solana Beach Presbyterian Church, 120 Stevens Avenue, Solana Beach, For further information, call 453-1364 or 292-5355.

Folk Singers Sam Hinton and Kristina Olsen perform Friday, March 13, Words and Music, 3806 Fourth Avenue, Hillcrest, On Saturday, Murch 14, Johnny Walter, who halls from Verledure, England, performs traditional British songs, Both performances begin at 8 p.m. Call 288-4011 for toket information.

The UCSD Wind customer performs works by Leonar Bernstein, Aaron Coplan Howard Ho The UCSD Wind Ensemble Charles Ives, Howard Hanson, and Robert Erickson, Friday, March 13, 8 p.m., Mandeville Auditorium, UCSD, 534-5429.

Twentieth-Century Composers Concert, the La Jolla Civic-University Orchestra and Chorus, directed by Thomas Nee,

performs works by four twentacth-centrus compsets, Saturday, March 14, 8 p.m., aird Sunday, March 14, 8 p.m., aird Sunday, March 15, 19 m. Mandeevija Auditorium, UCSD. The program visuada Erik Satric's bollet Kore, will be provided to the Com-traction of Hern Michael, M. Tolket Soron, of Hern Michael, M. Tolket Soron, Hern Michael, M. Tolket Soron, Soro-tomposet Silvester Revocation's Hora de Janio, and Ottorine Respight's Foreignt of Rome, For reservations call 534-4637.

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Baroque Concert, the Silvergate Concert Series presents the Early Music Ensemble (Mary Rawcliffe, soprano; Lynn Schubert, Pauto traverso; and Kathleen McIntosh, harpsichord) and special guests

McGaighey, a viola da gambist from New York, performing selections by Hendel, Telemann, selections by Heridel, Telemann, Couperin, and Clerambault. Sunday, March 15, 3 p.m., Congregational Church of La Jolla, 1216 Cave Street, La Jolla, Call 459-0621 for ticket information

Lenten Concert, the fifty-voice Chancel Choir of the First Presbyterian Church portorus works by three nineteensh-Jean Roeme by Gabriel Face, the Seven Last Words of Christ by Toeodors Dubois, and the First Organ Choral by Cesar Franck. For more information, phone 757-3560.

Solo Piano Recital, Peter Oach performs selections from Bach to Bartók, Sunday, March 15,

3 p.m., Palomai College Theatre Palomar College, San Marcos, Call 744-1156 for ticker The North Coast Symphon

performs works by Hummer Lort, and Deorak, Sunday, March 15, 4 p.m., Del Mar Shores Center, MiraCosta March 15, 4 p.m., Del Mar Shores Center, MiraCosta College, Ninth Street and Stratford Courr, Del Mar, Call 757-211 x435 for more

California recumentical youth chirale performs gospel miste, spirituals, and miste al theater Sunday, March 15, 4 p.m., Pioneer United Church of Christ 2550 Farfield Street, Bay Park. 276-4881

Organiar Janice Stewart performs works by Vierne, Hampton, Franck, Bach, Langlais, Hindemith, and Barber, Sunday, March 15, 4 p.m., La Jolla Presbyterian Cturch, 7715

Draper Avenue, La Jolla, 454-1605

Indonesian Gamelan Music will be performed Sunday, March 15, 7 p.m., Smith Revital Hall, SDSU, 265-6031

SUSSUE 207-0031 Violinist Jaune Laredo will be performing Samuel Barber's. Violin Concerto with the San Diego Chamber Orcheura Condocted by Dornald Bart, Sunday, March 15, Everson Theatte, Horran Plata, downtown, and Monday, March 10, Sherwood Hall. La Jolla Museum of Lit Jolfa Museum of Contemporary Art, 700 Prospect Street, La Jolfa, Both concerts Street, La Jolla, Both concerts begin at 8 p.m. The program also includes works by Dello jr. to., Russell Peck, and Sen Diego composer David Ward-Steinman. For ticket information, phone 753-6402.

La Jolla Miniconcert, the San Diego Chamber Players — Charles Ellis-McLeod, clarinet, Britt Herbert, bassoon; Rebeca

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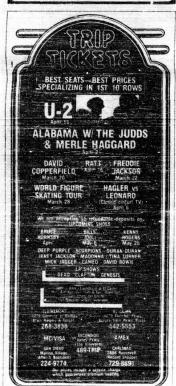
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horn; and Linda Lukas, flare— perform Monday, March 16, noon and 12:30 p.in., Athenaeum Music atal Arts Library, 1008 Wall Street, La Jolla, Free.

A Woodwind Quintet, directed by Charles Ellis-McLeod, performs Monday, March 16, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 691-5064.

Violin Recital, the San Diego Public Library's Spring Chamber Music Series features Marie Peak performing selections by Handel and Beerhoven, Monday, March 16, 7 p.m., San Diego Public Library, 820 C Street, downtown Free, 696-3927.

Chamber Music, the Robert Zelickman Trio performs Tuesday, March 17, 7 p.m., La Costa Branch Library, 7750 El Campo Beal, Carlshad, Free

The Slovenian Mastersingers, a vocal ensemble from Yugoslavia, perform music from the classical and Romantic periods, as well as folk songs and spirituals from around the world, Tuesday, March 17, 8 p.m., Escondido Junior Academy, 123 West Nirsh Street, Escondido, For more information, call 746-3885 or 743-2908.

**CONTINENTAL** 

GUINNESS

Le Clic Sand Key Resort

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igloo.

Flutist Jean-Pierre Rampal, accompanied by the Los Angeles accompanied by the Los Angeles Chamber Orchestra, performs Haydn's Nortumo in C Major, H. II.31; Handel's Concerto in B Flat Major, Op. 4, No. 6; Cimarosa's Concerto in G Major for Flute, Oboe, and Orchestra for Fure, Oboe, and Orchestra (1793); Vivaldi's Concerto in F Major, F. XII, No. 41; and Mozart's Concerto in C Major, K. 299, Wednesday, March 18, Symphony Hall, 770 B Street,

Lectures

of Japan as Number One, Tectures as part of the "Spotlight on Japan Series," today, Thursday, March 12, 7 p.m. in the Little Theatre, SDSU. For nore information, call 265-6187.

"Challenging the Negative Views of Women," human-rights activist and former model Ann Simonton discusses her ongoing truggle to pressure the media today, Thursday, March 12, 7 p.m., the Backdoor, SDSU. Call 265-5430 for reservations.

Sanyo Vice-Chairman Yoshimi Sanyo Vice-Chairman Yoshumi Inkamoto, whose company is a leading Jepanese manufacture of electronics goods and who recently operad a plant in Oraw Mesa, discussor "Borderless Trade: East and West Should Meet, "Findsy, March 1), noon, Orand Ballwoon, U.S. Orant For ticket information call 265-6817.

Writers' Workshops, the Writers' Bookstore and Haven sponson a series of lectures each week. This week, Abe Taylor, a retired border partiol officer, discusses "Lord in the Wildermess Survival, Trackings, and Hugging a Tree" as part of the 'Meet the 13, 7 p.m., 3341 Adams. Avenue, Normal Heights, 282-3808.

"Wild Dolphins of Sin Diego," R.H. Defran describes the results of his research into the movement and behavior of the bottle-nosed dolphin off the coast

BENNIGAN'S 8TH ANNUAL

ST.PAT'S CELEBRATION

7 p.m., auditorium. Natural History Museum, Balboa Park. Free, 789-3937.

"Images of Women in Film," according to Marilyn Pearsall, "The portrayal of women in film has proven to both reflect nas proven to both reflect cultural perceptions and also to reinforce the way society sees women." She discusses her views Friday, March 13, 7 p.m., University for Humanistic Studies, 2002 Jimmy Durante Boulevard, Del Mar. Call 259-9733 for more information.

China Taik, the U.S.-China costs a slide-illustrated talk by Joseph and Frances Tschirgi, who recently spent a year in Narking, Friday, March 13, 7:30 p.m. Community Room, Great
American Savings Pank, 925 Fore
Stockton Street, Mission Hills.
224-4458.

Turtle Talk, Ray West of Project wildlife gives a slide-illustrated talk about the rehabilitation of talk about the rehabilitation of wildlife at the next meeting of the San Diego Turtle and Tortoise Society, Friday, March 13, 7:30 p.m., room 101 Casa Del Prado, Belbo, Park. Free, 460-9389.

Education Critic Leon Botstein president of Bard Coilege, discusses his advocacy for general education, which includes a concern for scientific literacy, new ways of finding a place for the arts in liberal education, the improvement of high school education, and improving the character of graduate education, Friday, March 13, 8 p.m., Peterson Hall, UCSD. Free. 534-3400.

Soweto Minister and South African Rabbi, Rabbi Ben Iseacson of Johannesburg and

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## TO LOCAL EVENTS

ciscuss their plans to build integrated lowing communities as a way to end aparthed in South Africa. They will speak to two congregations this weekend. The March 13, 80.0 med. day, Typen, Congregation Dot Hedah, 4321 Esatgaze Mall, University Cty. On Sounday, March 14, 87 prant., the pair will be at 7 prant., the pair will be at 6 med. day, March 14, 87 prant. day and be food in Christ, 5352 Imperrial Aversion, Southeast San Dego Call 239-4812 for mere information.

"The Perils and the Pitfalls of Writing Your Pit 2 Nove?" is the topic at the next meeting of the San Diego Chapter of the Romance Writers of America, Sarurdey, March 14, 1 p.m., University City Library, 4155 (Overmor Drive, Una smity City, For more information, phone 465-9646.

Psychiatria Martin Greenberg, author of The Bith of a Father, speaks about the struggled people experience trying to be good porners while maintaining a career, Saturday, March 14.

1 p.m., Upstart Cove and Company, University Towns Centre, 4504 La John Village Drive, 1a John, 455-520.

Drive, La Jolia, 433-7290.

"What Ia Real Security."
Florence Stevens from the Women's International League for Peace and Freedom, Kerry Zuiter, MEND, Elly Newman, YMCA; and Michele Delebaury, Hunger Coalition, discuss the prospects for peace at a forom speciment by the Baha's to 'San Diego, Sauroday, March 14, 7 years, San Deepo Baha'i Carrier, 545 Alcale Knishl Drive, Linda Vata, Free, 268-3599.

"Browning and Shelley," the San Diego Browning Society sponsors a talk by Ida Nasatari at their next meeting. Suid-by, March 15, 2:30 p.m., Sr. Paul's

Report from Nicaragua, a group from the Basic Economic from the Basic Economic Education Institute of San Diego recently returned from Nicaragua where they met with Sandriatea and opposition leaders. They share their observations on the free Nicaraguan constitution, the so-called Markist revolution, and the contrast are discussion.

so-called Markist revolution, and the contras are discussion of proposed by the Humanist Discussion Group, Sunday, March 15, 7, 30 p.m., First Uniterian Church, 4190 Front Street, Hillereat, Phone 222-9477 for more Information. The Third Reich and the Holocaust," Aifons Heck, sut of A Child of Hitler, and Helen of A Child of Filter, and Fielen Waterford present a lecture subtitled "A Perspective from Both Sides," Monday, March 16, 8 p.m., New Student Center, USD. Free. 260-4600.

"Spoce as an Essue in the 1988
Elections," the L5 Society
sponsors a becture by Andrew
Couler of the Energy Science
Laboratories, Tuesday, March 17,
730 p.m., Orayono Borhan
Lecture Hall, Reuben H. Fleet
Space Theater and Science
Center, Bailboa Park, 238-1168.

Watercolor Artist Duane R. Light discusses sesscape and rt. Light discusses sesscape and landscape painting at the next meeting of the San Diego Watercolor Society, Tuesday, March 17, 7:30 p.m., community auditorium, San Diego Cas and Electric Company Building, 101 Asia Street, downtown. For more information, call 463-7486.

English Acro and Physician Jonathan Miller is considered a Renaissance man. "The of the creatons of the Beyond the Finge revue, he has directed Shakespeare for the National Theatre of Great Parain as well as become a physician, and is best known in this country for his PBS

Theatre, dramatic arts ! SDSU. Free. 265-5938.

\*\*SDSU, Free. 263-5938.

"Portrait of a Political Man,"
Wayne Fanchust, former rock musician and now a San Diego attomey, discusses the biography of the political political political political political political influential senator from South Diskota in the 1890s, at a lecture spuncored by the San Diego Independent Scholms, 730 p.m., room 111A, Chencellor's Complex, UCSU) Free. Call Complex, UCSD, Free, Call 453-1878 or 459-5748 for details.

Sex, Love, and Marriege in Early Modern Europe, the SDSU depurment of history sponsors a department of history sponson a symposium by three expert, about how Western perceptions of love, sex, and prostitution have changed throughout the ages, next Thursday, March 19, 1:30 p.m., President's Suite, Artec Center, 5DSU, Ouiso, Ruggerio, associate professor of Astec Center, SUSU. Guarding Ruggerio, associate professor of history at the University of will apeak on "The

history at the University of Cincomate, will speed on "The Old Black Magic Called Love in Late Remissioner Italy." Small Hanley from the University of Lowes will discour. "Desire. In Early Modern France." And Elizabeth Perry from USC will present: "Neither Broken Sword now. Wandering Womans." Patriatchall Response to Prostrutions in Early Modern Spoth." Following, at 4 p.m., Case Real, Arter Center. Case Real, Arrec Center, Princeton's Lawrence Stone will lecture on "Marital Separation and Divorce in England: 1660-1867." For more information, phone 265-5262.

what a vext for Brazil: road was nice considered the "model debtor nation." Then the plan mount the Brazilian government of President jose Samey and the Brazilian government of wedded doubless of the Brazilian government of economics at the department of economics at U.C. Berkeley, discusses the implications of the Brazilian's actions at a rall scooncerd by the actions at a talk sponsored by the Institute of the Americas, next Thursday, March 19, 4:30 p.m., 10111 North Torrey Pines Road, La Jolia. Cail 453-5560 for more

Smithsonian Paleontologist Donald Ormer discusses Bones, Dusty Boxes: An Bones, Dusty Boxes: An Archeological Pens-pective on the Listory of Disease," next Thursday, March 19, 7 p.m., Natural Filstory Museum, Balboa Park. 239-2001.

"The Persian Gulf Region, or What Can a Lovely Thing Like Oil Be Doing in a Place Like This?" Theodore L. Eliot, Jr., ambassador to Afghanistan and the State Department's country director for Iran, discusses the war in Afghanistan, the situation between Pakistan and Afghanistan, the Iran/Iraq war, and what the United States can do about it at a tolk opnourced by the World Affairs Council of San Diego, next Thunsday, March 19.7 p.m., South Pacific Room, the Bali Hai, 1230 Shelter Island Drive, Shelter Island, Call 231-0111 for reservations.

M. Lecture, learn about the red planet next Thursday, March 19, 7:30 p.m., room 382, Southwestern College Planetarium, 900 Oray, Lakes Road, Chula Visra, 421-6700.

British Vice Consul to the U.S. Angus MacKey discusses "Politics and Security in Northern Ireland," next Thursday, March 19, 7.45 p.m., 100m 31, Heprier Hall, SDSU, Free. 265-6644.

Radio/TV Vanishing Point," a series half-hour radio dramas aim each week at 7:30 p.m., KPBC-FM

roday, Thursday, March 12, The Yellow Wallpaper by Charlotte Perkins Gilman, Friday, March 13; The Golden Triangle by







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Lawrence Russell, Monday, March 16: The Silenton Test by David Lewis Stein, Tuesday, March 17: and Meteor by John Wynthem, Wednesday,

NCAA Basketball First Round NCAA Basketball First Round Flay-offs, the road to the Final Four begins today, Thunday, March 12, 11:30 p.m., KFMB-TV, Channel 8. The series continues Friday, March 13, 11:30 p.m.; Saturday, March 14, and Sunday, March 15, 11 a.m.

James Stewart - A Wonderful of Jimmy Stewart's career includes film clips, photographs, and interviews with Gene Kelly, President Ronald Reagan, and others, Sidday, March 13, 9 p.m., types Taylord. others, Friday, March 1. KPBS-TV, Channel 15.

"Boris Gudunov," Mussorgsky's opera is the next broadcast on the Live from the Met series, Saturday, March 14, 9:30 a.m. KFSD-FM (94.1).

"Peyton Place," the screen version of Grace Metallious's novel of small-town deception and intrigue, starring Lana Turner and Russ Tamblyn. Saturday, March 14, 8 p.m., XETV, Channel 6.

"Tunes and Tales of Erio," in honor of St. Patrick's Day, KPBS-FM (89.5) is broadcasting a special hour of Celtic folk music. apecial hour of Cettue folk music, featuring rare recordings from the Twenties to a performance by Moving Hearts, the "new wave" of Irish traditional music, Saturday, March 14, at 8 p.m.

"The Gurvey Game," remember October 6, 1984! The Padres were down two games to one to the Cubs. The game is tied in the bottom of the ninth. Ion;

Gwan is getting reby on first base. "The Clarv" steps up to the plate, and the rest is history. To whet your appetite for the coming baseball season, KUSI, Channel 51, airs the fourth game of the 1984 National League

March 14, 8 p.m.

"I Regret Nothing," the popular triumph and personal disintegration of French charieties Edith Plat is documented in this ninety-minute special that includes some rare film clips of her performances, Saturday, March 14, 10 p.m., KPBS-TV, Channel 15.

"Return of the Fly," the sequel to the original The Fly, featuring Vincent Price as a men who has a morbid fascination with insects, airs Saturday, March 14, midnight, KUSI, Channel 51.

"Upstairs, Downstairs," the Serial dramp about the aristocratic Bellamy family and its servants returns after ten years, Sunday, March 15, 7 p.m., KPBS-TV, Channel 15.

"Exposed," Richard Toback of Fingers fame directed this action-thriller, starting Nastassia Kiraki as a model, Harvey Keitel as a a dencer-antiterrorist. The film will be shown Sunday, March 15 8 p.m., KUSI, Channel 51.

"Sybil." Sally Field won an "Styla!," Sally Field won an Emmy for her portrayal of a tortured young woman who suffers from a split personality. This made-for-relevation movie also stars Joanne Woodward and Brad Davis und airs on two rights, Sunday, March 15, and Monday, March 16, 2 a.m., XETV, Channel 6.

"Contacto 89," KPBS's Spanish-"Contacto 80," KPBS's Spanish-language program, will feature a call-in segment on all aspects of the new immigration law Espaning Wednesdey, March 18, 815 pm., KPBS-FM (90-3). Participants include Jonge Vargus, director of the U.S./Mexico law Institute at USD and immigration attorney Lilla Velasquet.

"Minnelli on Minnelli." Lira Minnelli hosts this tribute to her father director Vincente the family archives, Wednesday March 18, 9 p.m., KPBS-TV, Channel 15.

"Greed and Power on Wall Street," NBC News investigate the recent arrests for insider trading that have shocked America's financial establishment, Wednesday, March 18, KCST, Channel 39.

Sports

SDSU Baseball, the Artecs play Masters College today, Thursday March 12, 7 p.m., Smith Field, SDSU, 265-6547.

March of Dime. Tennis
Tournament, a mixed-doubles
and round-robin tournament A, B, and C division tennis
players to benefit the March of
Dimes begins Saturday,
March 14, 9 a.m. to 5 p.m.,



Puerto Vallarta and Guadalajara both for one low price: 7 days, 6 nights complete \$307

Includes: airfare, transfers, hote breakfast daily, taxes. Los Cabos 4 days, 3 nights \$245

Includes: airfare, transfers, hotel, etc.

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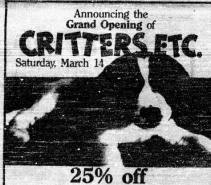
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## TO LOCAL EVENTS

West Harbor Drive, downtown The finats begin at 8 a.m. the tollowing day, Sunday, March 15. Call 576-1211 for more

Tour, the San Diego Council American Youth Hostels' annual one-hundred-mile tour of the one-hundred-mile tour of the Southern California coast takes place Saturdiay, Mairch 14, and Sunday, March 15. The bike ride leaves from and returns to the parking lot of the Salk Instrute, 10010 North Tottery Pines Road, La Jolla. An overnight stay in Lakewood is scheduled. Call 239-2644 for complete information.

s. Patrick's Day 10K. a 10K an't wo sale fan run ro benefithe SDSU women's track and cross-country programs takes place Saurday, March 14, 7:30 a.m., Mission Bay Park, 2688 East Mission Bay Drive, Mission Bay. There will be a special award for the best frish-theme running costume. Day-of-the-tace registration begun at 5:30 a.m. For registration information, phone 437-4556 or 437-4667.

Women's Rugby Tournament, the fourth annual women's rugby tournament, featuring club and collegiste teams from California, begins Serudny, March 14, 8 a.m. to 4 p.m. Robb Field, Ocean Beach, Play resumes Sunday, March 15, 9 a.m., with the finals taking place at 1 pm. Call 280-3628 for additional

teformation.

Soviybuilding Championahipo, the 1987 San Dego Bodykuilding Championahipo for men sod women salve place Serusiye, bianch 14, North Park Theare, 2891 University Avenue, North Park, Prejuding begins et 11 san, and the main overst stave at 1 park. Prejuding begins et stave at 1 park. Prejuding begins et 11 san, and the main overst stave at 1 park. Prejuding begins et Mike Christian janice Ragin,

Women's Professional Championship; and Ms. Doughdee-Marie, a top women's stunt skater. Tickets are available at the three San Diego Gold's Gym locations. For more information, phone 433-1704, 272-3400, 697-1031, or 691-88-to

Sockers at Home, the five-time MISL champions how Kansas City Sacurday, March 14, and St. Louis, Wednesday, March 18, 735 p.m., San Diego Sports Avena, 3500 Sports Avena Soulevand: A special exhibition match featuring wheelchair socre players take place during heaf place during heaf march of the March 18 game. For more sindownaries about his more information about this special event, see the "events highlight" on page one of this section. Tickets are available at the Sports Arena box office.

\*lobeity Rowling Tournament, rger quarterback Dan Fouts 8 his third annual celebrity

bowling courament to raise funds for the Child Abuse Prevention Foundation of San Diego, Sunday, March 15, 1°p.m., Valley Bowl, 165 Denr W. El Cajon, For more detail

#### In Person

"Confessional" Pres Dianne Wakoski, author of books such as wakoski, aitend of books such as The Motorcycle Betrayol Form. Danchag on the Grase of a Son of a Blach, and others, is the next guest for the Living Writers Series, today, Thursday, March 12, 7:30 p.m., Council Chambers, SDSU, Call 265-5443 for more information. See, too. for more information. See, too, the "events highlight" on page one of this section.

Magic Act, Kosel: the Magician performs today, Thurday, March 12, through Sunday, March 15, the Improv, 832

Carnet Avenue, Pacific Beach.
Rick Corso and Bob Dubac,
known for his recurring role in
the Diff-vert Strokes sitcom,
appear beginning Tuesday,
March 17, through Murch 22.
Call 483-4520 for show times.

Jokesters Pat Gorse, Darryl Sivad, Karin Babbitt, and Argus Hamilton appear at the Comedy Store, today, Thursday, March 12, through Saturday, March 14, 916 Pearl Street, La Jella. For performance times, phone 454-9178.

Female Impersonator Charles Fience gives two benefit performances of Not a Well Woman Friday, March 13, and Saturday, March 14, 8 p.m., Symphony Hall, 770 B Street, downtown, Tickets are available Symphony Hall, 770 B Street, downtown. Ticket are available through TicketMaster. Call 231-3855 for more information. Also, esc the "events highlight on page one of this section.

Poets Gerald Locklin and Brian Clark read from their work,

TRAFFIC TICKETS DUIS DRUG CASES

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#### The Magick Bookstore

Classes & Workshops Sun., Mar. 15 Author RAYMOND BUCKLAS "Oraff States" 9:00 am-noon Nes., Mar. 17 & 24 -- Author SOOTT OURSHIELDAM, "Notwoo Magte ! & II" DURANNIAM, "Natural Magic I & 1 7:00-9:30 pm Sun., Mar. 22—MARISEE SNOWDEN

On-going study group on self-oworeness & grown every Wednesday 7:00-9:00 pm spicific readings every day 11:00 am-5:00 pm for farther studentiation self s7-346 20:06 Highland Avenue, National City



University of Southern California Law Center presents

## 1987 IMMIGRATION LAW INSTITUTE



A two-day seminar, Thursday and Friday, March 26-27 Westin Bonaventure Hotel, Los Angeles

The Immigration Reform and Control Act of 1986 (Simpton-Rodino) rivals the tax reform legislation as a major clorage in a body of federal tax. Congress has mandated that all employers examine the immigration scann of each employee hirrd since November 6, 1984. Unit and criminal exhibits may be imposed against condovers for failure to comes.

The Act provides the most generous legalization great for undocumented workers in the nation; history along with a visa valver program to encourage feeign trade and burian; other legislation attempts to eliminate matriage fraued and quota inequalities. The law changes the potential enablishing of workers in any employment closely resisted to agriculture.

tination of how the government mends to infinitister the legislation. Senior federal officials will speak of administration plans on all areas comments will be analyzed with practice leye by logal experts in immigration law from the Los Angeles County Ber Ausociation and the therm California's Counter of the American Inscission Laware Security.

COPTES OF THE 1986 ACT, THE LATEST PROPOSED REGILIZIONS, AND FORMS WHICH WILL BE DEPLEMENTED IN MAY AND JUNE, 1987, WILL BE ARREADED TO ALL

Summary of the provisions of the Act \* Legalization and registration under the Act \* How the Act will be administered

How the sanctions will be enforced \* Tips on how employers can comply \* Summary of the agricultural provisions and how they will be administered (SAWS) \* The marriage fraud provisions, including how the government intends to prevent fraudulent marriages

Speakers include:

Speakers include:

Rouald H. Bonaparte, Esq., Ronald H. Bonaparte, Esq., Ronald H. Bonaparte, Professional Law Corporation, Los Angeles;
John P. Giumarra, Jr., Esq., Giumarra Vineyards Corporation, Bakersfield; Josle Gonzalez, Esq., Law Office of Josie Gonzalez,
Los Angeles; Prida P. Gluscoft, Esq., Mitchell, Silberberg & Knupp, Los Angeles; Ernest Gustafson, District Director,
Immigration and Naturalization Service, Los Angeles; John A. Joannes, Esq., Law Office of John A. Joannes, Los Angeles,
Lawrence F. Liebenbaum, Esq., Law Office of Lawrence F. Liebenbaum, Los Angeles, Angeles,
Law Office of Angelo A. Paparelli, Los Angeles; Paul Schmidt, Acting General Coursel,
Immigration and Naturalization Service, Washington, D.C.

Cost is \$245.00 if paid on or before March 20, 1987, \$256.00 thereafter. For further information, (213) 743-2582. University of Southern California Law Center Cosponsored by the Los Angeles County Bar Association.

Mondey, Merch 16, 7:30 p.m., D.O. Wills Books, 7527 La Jolla Boulevard, La Jolla, Free. 456-1800.

Gey Cousic Tom Ammiano and Sheri Glaser and Margaret Gillette of the Egoma viacks entertain at a free performance sponsored by the SDSU GaylLesbian Soudent Union, Monday, March 16, 7:30 p.m., Experimental Theatre, SDSU 229-2737.

St. Patrick's Day Party and Open Reading, Dennis Wills says, "We've had everything from tame to downright rowdy in the past seven years." The eighth annual St. Patrick's Day annual St. Patrick's Day gathering promises to be good once the Guinness (wh't else!), starts flowing and the reciters start reciting, Tuesday, March 17, 7:30 p.m., D.G. Wilk Books, 7527 La Jolla Boulevard, La Jolla. Bring your favorice selection by a famous for infanous! Irish author to share. Free. 456-1800.

Magician David Copperfield promises to "escape from Aleatra" in his new show, which opens next Thursday, March 19, 5:30 p.m. and 8:30 p.m. and continues next Friday, Merch 70, 6 p.m. and 9 p.m., Civic Theatre, 202 C Street, downtown. Tickets are available through TicketMaster. 236-6510.

Poetry and Dance Performance dancers Kate Lounsbury and Terry Sprague, flutist Holly Burke, and poet Steve Kowit umbine in a "comic, cosmic and erotic" performance, next Thursday, March 19, 7:30 p.m., Old Time Cafe 1464 North Highway 101, Leucadia. Call 436-4030 for ticket information.

Fresno Poet Chris Buckley, along with Michael West, will be the featured poets in the meeting of the Living Writers Series, next Thursday, March 19, 7:30 p.m., Scripps Cuttage, SDSU. Free. 265-5443.

#### Speciali:

Orchid Show, more than 17, 200 orbid blooms grown by amsteur and professional growers from all parts of California will be on display at the forw-frient annual San Diege County Orchid Show, 10 pm., Standerly, March 14 9 am., to 9 pm., and Sunday, March 14 9 am., to 5 pm., Scottish Rire Temple, 1895 Contino de Rie South, Mission

Valley. Call 274-1144 for more information Gael Ceili Band, Irish dancers information.

St. Partick's Day Parade, the largest St. Partick's Day paralle west of the Mussippel, fearuring marching bands, bason oruffers, clowns, politicism, floats, trails, clowns, politicism, floats, trail Mussippel, fearuring and more, takes place Sanuday, March 14, beginning at noon. The parade route begins or Sitch Avenue, south to Grape Street, west to Fifth Avenue, Sitch Avenue, and Cada at Shirth Avenue and Laurel Street, where an Insh featural, with orterarisoners on two stages and place. Free, For more information, phone 299–2012.

Navel Shirt Doorne, 199–2012. Gael Cell Band, Irish dancen, and Irish tenor Patrick Biggs, along with typical Irish refreshments, Sunday, March 15, 2 p.m., House of Pacific Relations, Balboa Park, Free, Call 465-3873 or 748-6807 for details.

Naval Ship Open House, a navy war ship is open for public inspection Saturday, March 14, and Sunday, March 15, 1 p.m. to 4 p.m., Broadway Pier, the foot or Broadway and Harbor Drive, the Embercadero. 235-3534.

Psychic Fair, get r. \*taphysical at the next psychic fair, Sunday, March 15, 11 s.m. to 6 p.m., Kensington Centet, 3521 Adams Avenue, Normai Heights, 283-5863.

St. Patrick Lawn Program, the House of Ireland hosts a lawn

465-3873 or 748-8807 for details. KPBS When Tauling, more than 200 wines by seventy California vintness will be available for the tasting, along with the requisite cheese, fruit, plee, and crackers a benefit for KPBS relevation and radio, Sunday, March 13 3:30 p.m. to 5:30 p.m., Grand. Baltoom, Sm. Diego Hitton, 1755 East Misson Bur Dive. Mission Bur-viction only, Call 229-2574 for reservations.

#### For Kids

"Children of the Night."
Lincoln Preparatory High School presents a student exwest monopressing anging, denoting, acting, and recitation based on the work. by back arists such as Alice Walter, Languion Highes and Geendolyn Brooks, today, Thursday, March 12, 7 p.m., 150 South Forty-anish Street, East

for more information.

"Scapino." The O'Farrell School of Creative and Performing Arts production of a alapstick cornely based on Molter's play will be presented Friday, March 13, and Satunday, March 14, 7p.m., SCPA Theatre, 6130 Skyline Drive, East Sen Diego, Ticketa are available at the door. 262-7581.

"Tom Sawer," the San Diego Junior Theore's production of this musical based on Mark Twain's story debuts Fildsy, March 13.7, pm., and continues through March 22, Casa Del Prado Thosater, Bollson Park, Other performances rike place at 2 pm., Sautoliny, March 13.7 December available at the Casa Del Prado box office or by calling 239-8355.

Puppet Show, Marie Hitchcock's Marionett:s present Rambou Robot is Back! Seturdar, March 14, and Sundar, March 15, 11 a.m., 1 p.m., and

2:30 p.m., Marie Hit-Scock Pupper Theater, Balbon Park, For additional information, phone 466-7128.

Kide' Folk Concert, Otrin Star mixes humor and bluegrass mus

TO LOCAL EVENTS

in a special concert for kids, Saturday, March 14, noon, Old Time Cafe, 1464 North Highway 101, Leucadia, Call 436-4030 for reservations.

Children's Films, Cinderello. Winnie Discourse the Seasons, A Visit from Space, and In the Bag screen Saturday, March 14, 2 p.m., San Diego Public Library, 820 E Street downtown, Free. 236-5849.

Parist Theater and Song, the North County Branch Jewish Community Center sponsors a performance by the Saturday Play Company for preschool and clomentary refusor age children, Sunday, March 15, 10 a.m., Ocean Kroll School, 910 Methu Ocean Knotl School, 910 Metha Road, Encintus. Two short plays will be performed, including The Adventure of Nyfras the Sprite. Since the event coincides with the Jewish, holiday of Pusim, children are encouraged to wear consumes. Call 944-0640 for ticket information.

"Greater Tura," the San Diego junior Theatre's Footighters present data play about a backwater Texas town, Monday, March 16, through Wednerday, March 18, 8 p.m., Casa Del Prado Theatre, Balbos Park, Tickets will be available at the door. 239-1311.

Storyteller Martha Hollo apins yarns for preschoole Wednesday, Merch 18, 10:30 a.m., White Rabbit Bookstore, 7777 Girand A La Jolia, Free, 454-3518.

More Kida' Films, The Legend of Johnny Appleseed and The Legend of John Henry screen Wednesday, March 18.; p.m., La Jolla Branch Library, 1006 Well Streer, La Jolla- Free, 459-5174.

#### Galleries

The Boulevand Brage" iscances we are as a family assess the art as a family as

noon to 4 p.m.; Tuesday and Wednesday, 10 a.m. to 4 p.m. 265-4941.

to 9 p.m. 42.6/TO 2629.

\*\*A Dark Berton," in installation by Bury Bell of blackhoord points silustrated with mixed-media "indecessions silustrated with mixed-media "indecessions concepting, small instales, and periphenal giungues of the bia periphenal giungues of the pia perip

"Inanimate Objects/Destroyed Works," a collection of photographs by San Francisco artist Bruce Cooner gues on

swhite with a secrepton Sunday, March 15, 30 pr. 9 Pisk ind Pead Calden, 71 Fishish Pead Calden, 71 Fishish Avenue, downton, A dainwigg of thirtoen hore films by Cooner will be shown Security, March 14, 130 p.m., at the Le Jollo Macuum of Contemporary Art. See fast liniting under "Film" for detail. The exhibit closes April 18. Oslery house are Wednesday through Saturday, noon to 5 p.m. 336-0284.

Dol Mar Sculptor T.J. Dison chibits ten terra-cotta ful-tier figures the "capture gestures typical of one's character," beginning with a reception, Tuesday, March 17, 6 p.m., Crose Gallery, UCSD. The schibts alway April 11, Gallery hour ear Tuessay through friday, 126 a.m. to 5 p.m. Stazellar, 10 a.m. to 5 p.m. \$142,637.

10 s.m. to 2 p.m. 514-2637.

New York-School Artist Joe Brainard exhibits drawings, assemblages, collages, paintings, and books, through March 22, Mt. adevulie Gallery, UCSD.

Gallery hours are Tuesday through Studey, noon to 5 p.m. 534-2684.

Boston Arrist Jerry Schiff has created an installation on display at Parameters 8, 721 Eighth

II am to 5 pm. 494:3541.

"Bonder Realises III," an intendiciplinary enablist combining works by "bonder" arrived from 5m Deeps and March 27, Centro Collumb March 27, Cent

"Letterr to Friends," new works by James Machacek dealing with memories of old friends and relationships and a collection of new work by W. Hasse Wortyla new work "w. Hasse Wogsyla are on display through Merch 28 Spectrum Gallery, 744 O Street, downtown. Gallery hous are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

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German Expressioniss Exhibit, forty-five "German Mascerpiece from the St. Louis Museum." including works by Emil Nolde, Franz Marc, Paul Kiee, Max Beckmann, and others, are on display through March 29, San Diego Museum of Art, Balboa Park, Gallery hours are Tuesday through Sunday, 10 a.m to 4:30 p.m. 232-7931.

to 4:89 p.m. IS-1991.
Contemporary Painting Exhibit, the La Jolla Misseum of Contemporary Art is currently exhibiting a number of works from the collection of the Rotherlid Bank AG, Zurich, including Robert Runschenbergy Jakepo Derby (Spradil), James Rosenquest 2 When a Losic..., Faces, and Turn Sprazil, Andy Warhol's 1965 Campbell's Soup

Can, and other work by Lucas Samaras, Kim MacConnel, Ellsworth Keller, Italo Scanga, and Frank Stella. The exhibit continues through April 1, the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Call 454-354! for onliery house.

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

"Super Exitos," a group of retablos by Wick Alexander that narrate the stories of accidents that have happened to the artist or his french, and "Works in Progress," a photo-text

installation reflecting the sociolitical aspect of flegal immigration by Elrabeth Sisco, are one schibit through April 3, Bechm Gallety, Patonar Gollege San Marcos, Gallety hours are Tuck lay through Fridsy, 10 s.m. to 4 p.m., Saturday, moen to 4 p.m., and until 3 p.m. Wednesday night. 72 7:75 ± 9 22 30 4.

"An American in Paris," a collection of photographs by William Klein continues through April 5, the Museum of Photographic Arts, Balboa Park, Gallery hours are 10 a.m. to 5 p.m.; Thundays to 9 p.m. 239-5202.

Indian Scuiptor Mauro Staccioli's

aces in which they are circumstances in which they are placed. An exhibition of his site-specific sculptures in the La following the strength of the

"Video Discourse Mediated Narratives," curator Chip Lord says, "What unites these works in personal Vision." This stream-one-half-hour video presentation of eleven videocapse suphasizes narration, but how that story is said is up to the artist. The artises

comp. results be real possibilities. Comp. John Marchel Lises, Sherry Milner, Michael Klies, and Woody Vasalia. The exhibit continues through April 5. In John Marchel Marchel Lises, and Woody Vasalia. The exhibit continues through April 5. In John Marchel Marchel Marchel Lises and Marchel Lises and

Fiber Arrist Bluir Tate, known for her subdoed color sequences and patterns derived from raditional African fabric, displays three of her recent pieces through April 5 in the Second Alcove, La Jolla Moseum of La Jolla Moseum of Contemporary Art, 700 Prospect Street, La Jolla, Gudery bours are

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## TO LOCAL EVENTS

Tuesday shreeth Saturday, 10 a.m. to 5 p.m. except Westreaday, when closing time i 9 p.m. 454-0267.

7 p.m. 138-0267;

7 Pawiesth Plimer," a collection of collaged prins by Blains
LaVasseur, i on subhit through April 18, Natalie Blash Gallery,
908 is Street, downrown, Blain Gallery,
Callery hours are Wednesday
through Sannda, J. p.m. through
5 p.m. 544-0203.

"Percelain Today," nine artists will be exhibiting new porcelain works created for this exhibit. continues through April 18, Wisa Cardiner Osllery, 535 Fourth Avenue, diventorair Running concurrently if an exhibit of jewelty by Steven Brixace Live Elsier, and Pavel Op ocentry.

Callery hours are Tuesday

6 p.m. c.14-256.

"Farty Photographia," "I counties myself a portunities, one of people, but of conditions of beings," any foot Parer Waltern of beings," any foot Parer Waltern of beings," any foot Parer Waltern of beings, "any foot Parer Waltern of beings," any foot form to Struster priva that "Save form to Struster priva of the imagination." The traveling exhibit, consumer regions of the imagination." The traveling exhibit, consumer Art, 700 Proposed Struster, 1st folia, Callery house are fromeing and the consumer of Contemporary Art, 700 Proposed Struster, 1st folia, Callery house are fromeing, the consumer to the consumer of Contemporary Art, 700 Proposed Struster, 1st folia, Callery house are fromeing to the consumer of La Jolla Museum of Cente, mporary Are, 700 Prospect Street, La Jolla, The askibbt continuas through May, 434-3541.

"The Reason for the Mentron Bomb," 50,000 nickels teach one representing a Soviet mak), gived

to a longe may rectangle, topped with woodsh matchatcks the diameter of the mixels; is Chat-Burden's visualization of the politic almillerary situation in Europe. This marillation piece is on exhibit in the Meyer Gillery, La Jolla Museum of

Serigraphs by Corita Kent utilizing bright colors and simple absence designs to get across the policial messages are on exhibit through May 31. Founder's Gallery, USD. Cali 260-4682 for

Museums

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day only. Twesday, March 17: Call 238-1253 for show times.

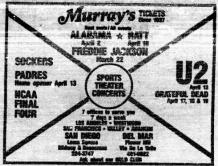
Cail 126: 123 for shore times. Learnings, in adhietors to On the Wing and The Drams is Alice fluctured, the Realists; H. Fleer Space Theater and Science Corner is alknow Park hours a senter of Lorentum Insertight shows a senter of Lorentum Insertight shows Ligs Cail Listerma, beauting the realists are some set to the shown in Stituteday and Sunday at 6 p.m. The Poker, Frantising the new-love acunds of Sunday at 6 p.m. The Poker, Sunsay at 6 p.m. Per Poice, featuring the non-wave sounds of Seing, Anthy, and Stewart, screen only a 91-15 p.m. and Friday and Setunday at 10-15 p.m. Each performance is creased live and projected onto the Omnitana acrees. For more information, phone 238-1165.

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"We Are Born of the Stars" and films, are now showing at the Tituana Cultural Center's space theater. We Are Born of the Start is the first 3-D film in the Omnitins formst and is composed entirely of computer-generated graphics. Skyuard follows the growth and development of a finck of Canadian geees. This reventy-three-minute Imax film includes the first cel-animation sequences in this formst, is well as dramatic footage of the Canadian armed footage of the C is the first 3-D film in the Cultural Center, Paseo de los Heroes, Zona Rio Tijuana. For show times, call the center at 706-684-1132.

Sunday, March 15. Gallery house 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.

Natural History Museum, "On the Edge: Threatened ... Endangered ... Exti-nct," a new exhibit that studies

disappearing plant and animal life, opens Saturday, March 14, the Natural History Museum, Balboe Park. The Museum is

open daily, 10 a.m. to 4 p.m. Call 232-3821 for more information. See the article on page one of this section of complete

information.

The Misseaw of Man has a number of exhibits open concurrent, "Hoph Harvest" – seventy-two black-and white photographe cheer two the Hoph Individual of the Amazina desert survivor on the said land of their survivor of their survivors of t

Mingel Museum of Folk Art, "Designs for the Body: New Norwegian Jewelry," an exhibit of neckpieces, ampisces, and The Reading continued from page 1)
wants a secure set of formulas
and rules, whether it be for
verse forms or how to cure the
national deficit." of neckpieces, ampsees, and pins from young Norwegian artists, as well a. Duppetry of China," over sany Chinese hand string, rod, and shadow puppets, as well as a page la-shaped theate and a video of a Fujian hand The replies came fast and pupper performance, are on exhibit at the Mingei International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive, La Jolla. The pupper

furious. In a foilowing issue of ABR, Robert Mezey wrote, "Erra Pound was a fascist, in fact, a Fascist, Yes, children fact, a Fascist. Yes, children, facitiss write free verse, just as socialists and Communists often write in rhyme and meter...."
Another respondent, Lewis Turco, got right to the point: "Now, a quarter-century later, Wakoiki cannot petective that she and her generation are the conservatives, and all this business of craft and structure is totally new, even resolutionary. totally new, even revolution to the younger generation of

Reality" is on view at the San Diego Museum of Man in Balhoa Park, More than 1000

Balloo Park. More than 1000 artifacts of the Hutchel Indians of the Sterm Madre Occidental region of Mexico are on view, including yam paintings, baskets, headdresses, ratcles; photographs, tableaux, and dioramas. The exhibit continues through March 29. For more information on the show and on related quasarm activities, obone

rouseum activities, phone 239-2001.

Wakoski, however, is not waroski, nowever, is not unaware of the arguments of the new formalists. "Whet being an artist is all about," the raid in the Chicago Review, "is creating your own forms. If you

creating your own forms. If you look at tit in an archespal sense, there are only a few forms, so you done have to make a ritual gesture of breating off colorems obsolutely breating of the officers of should be sufficiently of the substance of the officers of the substance of the officers of the offic

that until 40, I looked young and fresh, even girlish. I look every year that I am, now.

to discard it. Terribly aware of looking fat, I erribly aware of tooking fat, middle-aged, and dowdy, I marvel when people come up to me after a program and say, "You look wonderful," or "You haven't changed a bit"; photos must lie.

Or most people don't see others Wakoski reads from her work today, Thursday, March 12, at 7:30 p.m., in the Council Chambers, SDSU. The event is free. For more information, call 265-5443. — Orlando Ramiter

Best

Larson started to train and practice. The results of his efforts showed almost ettors showed almost immediately. That same year, in the Cerebral Palsy national competition in Fort Worth, he won a silver medal in riflery and a bronze medal in wheelchair soccer.

He began to excel in other athletic events, such as shor-putting and wheelchair meing, putting and wheelchair meling, and in 1985, Lamon earned silver medals in both the club throw and in table tennis. Last year at the UCP regionals in East Lansing, Michigan, he took first place in weightlifting and the club throw, toosing the four yound club mently farry merters.

Larson enjoys the thrill of

Larson enjoys the thrill of competitive sports. "It gives me acceptant was a "lost of the acceptant was

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## TO LOCAL EVENTS

example, ninety-five percent the vernal poois, horse to a unique variety of miniature wildflowers, have been

destroyed, and more vernal

pools will be lost with development of Highway 52 in Kearny Mesa.

He completed the 1986 Holida owl Heart of San Diego

While Larson is instifiable proud of past accomplishments, he devotes most of his energies to the challenges of the near future. "I want to break all the records," he states confidently. "In the sixty-meter sprint, the 200, 400, everything. I want to be the best in the marathon and break the world record in the club throw, too." His vision also extends

beyond the arena of roaring beyond the arenis of roaring crowds and arthetic triumph. Larson plans to attend college and prepare for a career as a physical therapist. "I'd be satisfied just to be able to help kids out," he say. "I'lelp them to believe in themselves. I have this daydream sometimes where i see myself working with some kid. In the dream, I see us having a good time. I see him

At the demonstration at the Sports Arena, Larson will be among the players providing a different dimension to the spirited sport of indoor soccer. As part of fundraising activities for Larson and his teammates, proceeds from the game tickets purchased through either the Allied Gardens/Grantville Kiwanis Club or the Cerebral Palsy Sports Committee vill be used to pay some of the wheelchair soccer team's training and equipment expenses. The demonstration takes place during half time at the game between the Sockers and the St. Louis Steamers, and the St. Louis Steamers, Wednesday, March 18, 7:30 p.m., San Diego Sports Arena, 3500 Sports Arena Boulevard. To order tickets,

call 278-5420 - Bill Our

1055

continued from page 1)

Which brings us back to the argument: So what? Contemplated any vernal pools lettly? Frobably you haven't, but according to Geoff Levin, the Natural History Museum's course of borney, the benefits curator of botany, the benefits for man are more than
aesthetic. "To a degree we
don't understand, human
health depends on a healthy
environment," he explains. "As we start losing species" and remember, we're losing them faster all the time — "t integrity of the ecosystem falls apart." Additionally, the apart. Additionally, the potential of these plants in the form of medicines and foods for humans is unknown. Much has yet to be learned, and if a yet to be learned, and if a species becomes extinct, we've lost all that potential. There are, for example, wild relatives of edible crops more resistant to disease or insects than more commonplace varieties, or relatives that may be crossbred to increase the nutritional

This is not to overlook the I his is not to overlook the aesthetic point of view that states, more or less, that a species should be preserved just because it's good to have around. The exhibit offers numerous contemplativ questions to bolster this position, such as, from Charle

are worth saving because a world with less life is less a world." It is this attitude with which most naturalists feel comfortable. The former — that there's a lot of potential good for humans - makes Levin a little uneasy because "it assumes that if some species prove not to be valuable to us economically, it's okay to throw them away. But it's a start. It's

a foot in the door."
Although "On the Edge ..." paints a pretty dire picture, it ends on a note of cautious optimism. "We don't want people to see the exhibit, get depressed about the whole thing, and go out and get drunk," says Levin. "We want to show that by quick action optimism. "We don't went

something can be done."
"On the Edge:
Threatened ... Endangered ...
Extinct" opens Saturday,
March 14, and continues through 1988 at the San Diego Natural History Museum in Balboa Park. The museum is open daily from 10:00 a.m. to 4:30 p.m. Call 232-3821 for more information.

#### No Lady

look at it, the joke is on us.
Pierce will be performing
Friday, March 13, and Saturday, March 14, at Saturday, March 14, at 8:00 p.m. at Symphony Hall, 770 B Street, downtown. The shows, sponsored by San Diego Friends, Incorporated, benefit the San Diego County AIDS Assistance Fund and the John Claccio Memorial Clinic of the Beach Area Community Health Center, Tickets, are available Center, Tickets are available through TicketMaster. For additional information, phone 231,3855

- Carolyn Grifel



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#### READER'S GUIDE-TO-THE LIVEATER-

Theater littings are compiled by Jell Smith: comme, lary is by Jell Smith: comme, lary is by Jell Smith and Jonathan Smithe Information is accurate according to material given us, but it is always uses to phone the theater for any insteminuse changes and is migure about ticket availability. Many interaction offer decounts to students, senior citizens, and the military. Ask at the box office.

at the box office.

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husband at the beginning of World War II. Festured in the Bowery production are Robyn Hunt. Steve Pearson. Jeffrey Oley, and Marta Zekan. (Sm.) Bowery Theatre, through March 14; Friday and Seiurday et 1000 p.m.

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finally hold them together. Retilitien
Thompson, a dama instructor at the college, hea directed the
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NORTH MARK THEATRE 2891 University Avenue. San Diego 592 9220

Martinez, Jill Randolph, and Teresa Westmoreland. (Sm.) Stag-house Theatre, Crossmont College, Friday, March 13, through March 21; Friday, March 13. Seturday, Merch 14, and Monday, March 12, through Saturday, March 21, at 8:00 pm.

Metch 10, through networp.

Mach 21, et 60 pm.

DENTRIAN

DIAL M POR MURDER The Coronado Playhouse is offering the melodrama by Frederick Knott about a husband who thinks he has about a husbarid who thinks he has arranged the "prefect munder" in order to inherit his wifes money. Forch Sloss has directed the Forch Sloss has directed the Forch Sloss has directed the second size. Soonie Peterson, Michael Lindeys, Kerish Hubbert, Sam H Kitchin T.J. Harmon, and Paul Landry. Tom Hermen in the assistant director and Forch and the second size of second Playhouse, through March 28th Thursdy through Sectority at 800 pm. Sunday at 700 pm.

Firezer Tag, and If you sak htem incley, might do seenes from Housecals from Hell: Among the Housecals from Hell: Among the discount of the desired from the costs of the day, and Maryland crabcakes. (Gm)
Marylan Dinner Theatre, 250 Via de la Valle (across from the Maryland Dinner Theatre, 250 Via de la Valle (across from the Maryland House). (Maryland House) de la Valle (across from the Carlotte Maryland House) de la Valle (across from the Carlotte Maryland House). (Maryland House) de la Valle (across from the Carlotte Maryland House). (Maryland House) de la Valle (Across from House). (Maryland House) de la Valle (Maryland House). (Maryland House) de la Valle (Maryland House). (Maryland



Saturday: Mar. 14, 21, 28 & Apr. 4 at 10:00 pm

Tickets: \$5.00 Lyceum Theatre Horton Plaza Reservation: call 235-8025

SHOWCASE SAN DIRGO 2244 Fourth Avenue, San Diego 423-0082

O'SAFRELL SCHOOL OF CREATIVE B DERPORMING ARTS SCPA Theatre 6130 Skyline Drive, San Diego 262-7981

OLD GLOSE THEATRE Old Globe Theatre Could a Carter Centre Stage Festivel Stage, Balboa Park 239-2255 ONSTAGE PRODUCTIONS
COMMUNITY THEATRE
Park Village Theatre, Suite 8-9
Park Plats at the Village
310 Third Avenue, Chule Viste
427-3672

PALOMAR COLLEGE Palomar College Theatre, San Mercos 744 8860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Velley Parkway, Escondido 746-6669

PINE HILLS LODGE 2960 La Posada Way, Julian 763-1100 POINT LOMA COLLEGE Selomen Treatre 3900 Lomaland Drive. Point Loma 222.6474 x246

SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downtown 268-4494 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets 230-2676

SAN DIEGO GILBERT & SCILLIVAN COMPANY Company Casa Del Prado Theatre, Balboa Park 692-0377 SAN DIEGO JUNIOR THEATRE Case Del Predo Thoatre, Belbos Park 239-3355

a 76 4042 LAMPLICHTERS COMMUNITY THEATRE Bon Polak Eine Arts Center 8053 University Avanue, La Mesa 864 4596 n64-4598 LAWRENCE WELN VILLAGE THEATRE R860 Lawrence Welk Onve. Excundido 749-3446 9AN DIEGO MESA COLLEGE 7250 Mesa College Drive. 7250 San Diego 560-2600

SAN DIEGO REPERTORY THE ATRE SAN PAESIO REPERTORT THE Lyceum Stage, Lyceum Space 79 Horton Pleza, downtown Sixth Avenue Playhouse 1520 Sixth Avenue, downtown 235 8025 295-9654
MIRACOSTA COLLEGE
Little Theater
One Burnard Driva, Caractide
757-2121 x236

Theater Directory SAN DIEGO STATE GHIVERSITY Main Stage and Experimental Theater 25 5884 Open-eir Amphithseller 265 5947

SAN DIEGUIYO PLAYHOGSE . 742 Genevleve Street, Solana Beach 755-7338 SANTEE COMMUNITY THEATRE 10025 Los Fanchitos Road, Lakeside 448-5673

BCRIPPS RANCH COMMUNITY THEATRE Wangericeim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SHOWTIME DIVINER THEATER 7578 El Cajon Boutevard, La Mesa 465-7489

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa (714) 957-4033

STARLIGHT Starlight Bowl, Balbos Park 232-3049 or 234-STAR SGSHI GALLERY 832 Eighh Avenue, downtown

SYMPHONY HALL 1245 Seventh Avenue, downtown 699-4200

TAKE ONE STUDIOS 2400 Kettner Bouleverd Suite #12, downtown 238-1235 THE THEATRE IN OLD TOWN 4040 Twiggs Street, Old Town 298-0082

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10459 Pomerado Road. Scripps Ranch 271-4360

UNIVERSITY OF CALIBORNIA SAN DIETO UCSD Theater, Studio Thearer, Mandetl Weiss Center for the Performing Arts 534-4574

CNIVERSITY OF SAN DIEGO Camino Theater, Alcate Park Linda Vista Road, San Diego 291-4580

AGDITION HOTLINE ARTS YIX Spireduels Theater box office 121 Britishway, downtown 238 3816

CHECK WORK AT THE CENTAGE AND THE CENTAGE AND THE PRIVATE PRIVATE AND THE PRIVATE PRIV

Mediase Sunday if awa pin.
DON VICTOR AND FRIENDS
Mervin's Dinner Theatis presents
improvisational commonly by Dan
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Chelle Robbason, and Connad
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company may present Small Days
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THE DREASER!

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THE DRESSET

North Coast Repertory Theatre presents the San Diego premiere Sally & Marsha

THE DRESSER
San Diogs State University's Main
Stage Theatre opens as spring
series with a production of Ronald
Harwood's backstage drams. Nick
Reid has directed the production.
Mack Owen, a professor of drams at

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# TUNE THE GRAND UP

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

March 11-April 5 Wed, Thur, at 8pm; Sun at 2pm . \$15



THE LYCEUM THEATRE

Special Added Attraction: DARLENE POPOVIC of Tune The Grand Up

DARLENE WITH A 'D'
Set, March 14, 21, 28 & April 4 at 10pm + \$5 (a) so to line locket holders

## READIK'S GUIDT TO THE

SDSL plays Sir, the sping actor-mentage ther. by Maching plays February Sir, and the second sir, and February Sir, and the second sir, and February Sir, and the second sir, and Market Riddle, Romy Kittent, John Harris L. Wilds, Stave Section, and Calcideration, Dates Section, and Calcideration, Dates Section, and Calcideration States Harris L. Culcius service (Seeigner, March 1894). Section States of the Section Section

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EIRO and ROMA Sushi presents a return engagement of Eixo and Koma, dencoperformance artists who have appared internationally since their debut in 1976. They will present the Sean Ditego permiters of Grafts, for which they received one of the first "Bessies" (the Yew Work Dence and

A sunny, funny comedy about true triendship

true trienaship starring Lynette Winter (1985 Best Actress Nominee) and Susan Gelman trugh April 19. Special mallinee March 22, 2 pm.

Performance events given by Dence Thesize Workshop? The piece is about nature and the dencers create images of the "cycles and performance of the cycles and part." On Saurety, Merch 14, beginning at noon in the Sushi Calley, Elto and Kome will sale years their Tolicicus Movement totalosp, Giro, March 12, through Santa, Thundey, March 12, through Santal, Thundey, March 12, through

THE PORTRINE
THE THE HIRL Lodge Dinner
The Pine Hills Lodge Dinner
Thester presents the Sen Disgo
premiser of Larry Shavis dramatic
commany about an English acidier
who parsundes his very beathful
rired to join him on a special-duty
assignment in a small Ceorgis
town. Left about its z un down
flahing lodge, the aby triend
proceeds to managemente y a

flating lodge, the aby friend proceed to macousrade as a bordiner—with results that as both nums and dementic. Social Kinney has diserved the production. Cast members are Jun Nation. Day Joseph March 1989, Romano, (Sm.) Pine Yills Lodge Dinner Theatra, https://doi.org/10.1016/j.j.md. Setzuday, dinner at 7:00 p.m.

I WON'T DANCE
There are three correpailing research
There are three correpailing research
There are three corrections of this
correctly dearns by Oliver Halley.
They are D&X Pooles, Susanna
of the area best across whose
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are for too fex. Set in Los Angeles,
another three corrections of the corrections of WON'T DANCE

desti musder impairery that taxes is setting as a cross between the setting as a cross setting the setting the setting as a cross se

KRAPP'S LAST TAPE and THE JOSHOW Jo Ann Reeves, a member of the local performing community, is local performing community, is performing solo in two one-acts. The first is Samuel Beckett's Krapp's Last Tape, a powerful lock at one person's sense of mortality end loss as the patron reviews "like and the layers of living." The LoShous in constant, presents a LoShous in constant, presents a loshous in contrast, presents a loshous with layers and layers and

239-9029.

LEADER OF THE PACK
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LUNCH HOUR Lance Houge The Sen Diegulto Playhouse is staging the convedy, by Jean Kerr, about a distinguished marriage counselor who discovers that his wife is having an affair with the husband of a client. So he and the wife is flowing air each so he and the client decide to fight fire with fire by pretending to have an affair of their own. But how much of it is pretend? Christopher McGrenaigh has directed the production. Cest members are: Doug Brust, Gail Carver, Bert Edwards, Shreyi Smee, and Permels Weever, (Sm.) San Dieguitor Diaghouse, through March 29: Friddy and Seturday, and Thurnday, March 26. and Sundey, March 29, et 8:00 pm.

March 29, at 800 pm.

A RAA FOR ALL BABOCHS

Sir Thomas More (1478-133) was a britisantly successful lawyer, a sworp politiciant who became Lord Chanolites of England, at Items program of send renown, and other chanolites of England, at Items program of send renown, and other chanolites of England, at Items program of send of the chanolites of England, and other chanolites of England, and the less philosophy, and theology. More is best emmoterate for a discover is with a common the chanolites of the chanolites divorce his wife, Catherine of Anagon, King Herny Yilli proclamed himself heed of the Church of England and regulated air of his subjects to sweer fidelity to this for Succession. More a deeply pilous man refused to take any ceth that chelled the subhority of the Pope. His refused on the Robert Boilt A Man for Ad Seasons details the last years of More's life. Looked at from disk, the pily has all the from disk, the pily has all the the subject of the control of the pilot of the control of the pilot of pilot of pilot of pilot of pilot of pilot from date, the play has all the symiotoms of a tragedy, except for one fact. More deem't fell. He treatless constant, adhering to principle, as the world around him topples greedly toward its need serving advantage. In the lively production of this drawn as the Lamb's Players Thester, Michael Harvey has created an impressively detailed portrait of More. Jehom detailed portrait of More, whom Erasmus called "the English Socrates." Harvey gives More an envisibly secure center and an arresting simplicity. His More is a Renaissance man (in both senses of Renaissance man (in both senses of the phrate) as eager to enjoy the simple pleasures of living as he is ready to make the stand that will cost him his life. And Harvey shows us the heart of this complex man almost effortlessly and with few false notes. With this production, well directed by Deborah Gilmour



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\* 1



**Anne Beatts** 

Ellie Greenwich & Friends

Based on the original play by **Melanie Mintz** 

Jack Heifner

#### READER'S GUIDE TO THE THEALTR

Smyth, the Lamb's Players Theatre Smyth, the Lamb's Pilegees Theatre collectives its sterili anniversary. The took of the show is a plendid, and exceptions is a guine good. The well-deserved longevity of the Lamb's Players Theatre and its fire production of A Man for All questions of the Collection of A Man for All questions of the Collection of the Collection of A Man for All questions of the Collection of the Collectio

MiSALLIANCE Reviewed this Issue. Mandell Weiss Center for the Performing Arts, UCSD, through March 14; Thursday through Saturday at 8:00 p.m.

A MURDER IS ANNOUNCED A MURDER IS ANNOUNCED The La John Stage Company is offering a production of Levile Derbon's aduptation of the Agathe Christie mystery. A local paper announces the time and place of a murder to occur in Miller Blackbock's early Victorian house. The victim, housest is not one of the occupants and may not be the last victim, either William Bosesh has directed the company. the last victim, either, William Rosesh has directed the production. Louise Merrim plays Miss Marple. Other cast members are Rick Clich, Grugory Desur. Cherry Hervey, 1sy Scott Lopp, Ann McKnight, Ann Richardson, Brian Salmon, Susen Seroian, Kenry Sprout, Dartene, Trent, and Shane Wide, (Sm.)
La Jolle Stage Company, through March 15: Friday and Salturday at 1800 pm. Matthers Surain. 8:00 p.m. Matinee Sunday, March 15, at 2:00 p.m.

March 15 at 200 pm.
MYSTESY ANSTERS: THE SAINT
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MYSTESY ANSTERS: THE SAINT
MYSTESY AND WASSACKE
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Bryon LaDue, the mystery ceniers
around the Ladie Gasp Production
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join the cast in ryying to discover
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Dr is it someone elso? Spine
production. (Sm.)
Abby Restaurant, 2005 Fith
Avenue, San Dregs, Priday.
200 pm. For information call
2014.779.

PACK OF LIES The Lamplighters present the

drame of deception by Hugh
Whitemore based on actual events
personal fixes of spies and an
intrasion too the deception of the deception
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PRINOCCHIO
The North County Christian Youth
Thrater presents the popular tale of The reint Courty Certification states and the reint Courty Certification of the boy. Stephenic Holling to become a "real live boy." Stephenic Holling has all reviewed the length of the holling has all resident properties. The stephenic Holling has all resident products of the stephenic Holling Stephenic Place. After Holling Stephenic Place. After Holling Stephenic Place. After Holling Stephenic Place. After Holling Stephenic Place. Local the continue the February Jones Local the continue designer, Jean Local the Continue Certification of the Stephenic Place In the Ste

7-83-7392.

\*\*ROMED JATO-ULLET\*\*
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moderniam. Unsespectedly, Call's direction moves like play in a quality counties way giving in a quality counties way giving in a quality can be a considered with a consideration of the section of the counties was underlining of this herein a not predicted in the shaping of their destinies. There is an extension of the play's Comit and the counties of the play's Comit and the counties of the cou B00 pm. Sunday at 7,30 pm. Matinee Saturday and Sunday at 2,30 pm.

Mattine Saturday and Sunay ar. 230 pm.
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Sunday, March B, and Sunday, March 22, at 2:00 p.m. STRAINGE SNOW
The East County Performing Arts
Center presents a production of the
Supplier Metcaffe drams about Dave
hopes and his sister Martha,
whose blesk lives are interrupted by

the arrivel of the gregarious Megs, Vietnam buddy of Dave's. As they Vietnam Euddy of Daves. As they spend time (ogether, their interactions build to an explosive cethersis that may aflow Dave and Megs to exorcise the battlefield dermons that heart them and to allow Martha to awaken to the possibility of loving once again.
Additione Barbeau plays, Jartha,
James Horan is Dave, and Michael
Knys Hall is Megs, (Sm.).
Esat County Performing Atts
Center, through Sunday, March 15;
Thursday through Seturday at
800 p.m. Sunday at 7:30 pm.
Matines Saturday and Sunday at
2:30 pm. For information call
440 2217.

440 2277.

TOM RAWER
The San Digny Junior Theatre is staging a musical version of the popular rovel by Park Them that staging a musical version of the popular rovel by Park Them that sentes, including parting the picket force and running sewly with hock Firms. May Area Regust has remembers include. Lane Passon, Michael Chipman, Beradon, Krojewott, Semandah Villament, Christopher Fromere (Beradon, Beradon, Christopher Fromere) the the amendesigner, Mith. Somewither the seminal rovel of the parting designer. Clam). Sementing the picket of the p

Sunday et 2.00 µm. TUME THE GRAND UP. The San Diego Repensory Theater is hearing an ewardwiching muscles benting an ewardwiching muscles and the same state of farmed Breadway compose Jerry Herman. The revue, which has been running in San Francisco for the three states of the same states of the sam Nockels, Tim Coursell, Nimit times, Darlene Poposic, and James Foliovell (at the grand plano). Foliowing the Seturday evening portioning the Seturday evening portioning the Seturday evening portioning po

VINEGAR TOM
The Morquis Gallery Theater Is
staging the San Diego premier
Caryl Churchill's pumpers
examination of women and

witcheraft Among Churchill's other works are Cloud 9 and Top Gets. works are Cloud 9 and Top Ciris Jenniler Myers Johnson has discreted the production. Mambeas of the cast are Steven Soden. Rosersany Tyrell: Party Elgens. Rosersany Tyrell: Party Elgens. Helen Lehman. Karl Collins. Jana Krisch, Jana Hopf, and Whitney Marlette. Delores Flaher is the musical director. (Sim.) Marquis Calliery Thealer, through March 21; Fridey and Sesurciay al. 800 pm.

WHEN YA COMIN' BACK, RED RYDER?
The Mesa Apollisd Theatre presents
Mark Medoff's drams about Toddy,
a nihilistic bully who invades a
uner in the desert and tounts its
patrons. With sandonic humor, he updates. With seadouth features he grate a rectal promotion in torn attripting and september below the stripting and september below. The stripting and september below the season plant of the season below the season to the season to

al (NO pm. Meltines Saturds, Memor 21, is 200 pm.

WHO CARSA ABDOIT A MEMORY AND A

Pleass sand concert information and photographs to Budder Music Scine, PO. Bax 20808, San Diego, CA 92138. BY JOHN D'AGOSTINO

It has been a couple of years since I last featured Richard Thompson in this column, immediately after which I was

Theorysoe in this column, immediately sher which I was publicly spacked by an incensed letter writer. Who the hell was this say, he wanted to know a surprise with the says in the said was the says in the said was the says in the said was the said was the says in the said was th

reets; the gnarled, brooding imagery of Celtic love: a carnelity inherited from an ancient race of Britous for whom spirituality sprang from the earth and the flesh; and the liberating, slabe-thumping vigor of rock and roll. it might not seem revolutionary now, but in 1967, the idea that rock could in any way benefit from an infusion of

ideas that were hundreds of years old — that, in fact, ideas positioned on either rim of the apochal carpon could even coexist — was enough to crinide a few countercultural syebrows. But it worked. Listening to Pariport Convention was filter rolling Convention was like rolling down the window on a mustay day; their sound offered a refreshing change not only

from the day's trend toward self-importance in the dual guise of hot-air lyrics and heavy-handed playing but also from the attitude that rock was the ultimate flower of music's evolution and needn't hearn any old tricks. The hand never became the nort that could sell out an arena in an afternoon, but they had solid followings on both sides of the Atlantic.

And in the early Seventies, they even had several "hits" on PM radio.

The two members of Fairport

The two members of Pairport Convention most credited with its artistic success were Thempson and vocalist Sandy Denny (who nine years ago next month succumbed to a next month succumbed to a cerebral hemorrhage after a fall down a flight of stairs in her London home. Thompson's contributions to Fairport Convention were many: in addition to writing much of the group's material and generally providing the conceptual foundation that allowed it to bridge two ages of music, he was for a time its lead wordlist. But probably he was best loved by the critics for his guitar by the critics for his guitar playing, which was so elastic and full of life and responsive to its musical context that it seemed as though he could summon at will aimost any colorative or rhythmic riff.

Thompson left Fairport
Convention in 1971 and began
what has become one of the
more remarkable solo careers more remarkable solo careers in contemporary music. Since 1972 he has released more than a dozen albums, half of them in collaboration with his former wite, Linda, in 1982 the door's Shoet Out the Light dwar street from some uniliaely quarters, including Time for the Light divers zero from some uniliaely quarters, including Time to the stripped to its "working the starbuled the abbum's broad appeal to its "working the starbuled the signle tragelies of the everydopinto the stuff of folk legend and formation of the stuff of folk legend and











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THE CHAMELEONS U.K. THE MIGHTY LEMON DROPS

THURSDAY, MARCH 26

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WEDNESDAY, APRIL 1

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BIG AUDIO DYNAMITE SOLD OUT



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(continued from page B) letting the stories flow through melodies that seem to have been tapped from some deep Celtic wellspring. The Thompsons split up, marutally and musically, while on tour to promote that same album. A ar later, Richard responded tale of love lost in hittersweet songs that were he Celtic equivalent of country-western beers-and-tears these. And the critics responded, with more

accolades.

What the music press liked about Thompson's shirt-rending, confessional opus (and those preceding it) were those traits that remain his most endearing. Thompson has a way of hurrowing through the crud of fanciful, diversionary imagery to grip the heart of a song's subject matter. Whether guiding the listener through the booby-trapped corridors of

contemporary love or directing his attention to the societal duplicities all around us, he has the knack of finding descriptives that are at once cutting and humorous. If it's possible to be fatalistic and optimistic at the same time, then Thompson is the proof of it. There's an eccentric, raw-nerved quality to his writing that makes it seem as though his songs are personal diatribes and secret divulgences that were never intended for public

consumption.
Musically, Thompson has been known to flavor his material with pinches of American jazz and country, but for the most part, he has remained faithful to his pungent hybrid of British folk and rock. His burlap voice is and rock. His buriap voice is perfectly cuited to the rough-hewn melodies that ca-/y tough-minded lyrics, and the urgency in his singing calls to mind a medieval itinerant giving it all

he's got it, return for a crust of bread and a pint of ale. If it's possible, his guiter playing is better now than when he was a whippersnapper. In his hands. an electric guitar's six strings are more like thread-thin are more the threat-thin snakes he's trained to lash out unexpectedly from time to time, and other guitarists are forever marveling at how he can go an entire evening without repeating himself.

On last year's Daring
Adventures (his second album
for the PolyGram label). Thompson offers a crash course on his offbeat appeal and multifaceted talent. As if to show that he isn't finished bridging stylistic chasms. Thompson enlisted Mitcheil Froom to produce the record. Froom — better known for his early with such nu-mockers as the Del Fuegos, Peter Case, and Neil Finn — has responded to the challenge of working with a minor legend

girl might need/ she's a tribal animal, yes indeed/ but she hasn't got a bone through her nose, through her nose/ she hasn't got a bone through her

from the old school by giving

paring Adventures a lively, open, "wet" sound, without adversely affecting the thick crunch associated with Thompson's Celtic funk. Although each tune of the

album offers its own share of athum offers its own share of delights, perhaps the opening cut, "A Bone through Her Nose," provides a succinct and complete example of everything listed above. I can't play you the track, but this snatch of

snide lyrics about an Eighties girl desperately seeking acceptance should give you an idea of Thompson's cockeyed

Chi-chi they we turned her away/ last week she was the belle of the ball but another week passes/ it's time to cast off crutches, scars, and pebble glasses/ she's got ev. , thing a

perspective: perspective:

O the drones on the corner don't look her in the eye when she comes out to play/ and three times now at the Club

Rock and roll was built on the backs of artists like Thompson, people who would rather follow their muse than this month's trend. It's the Thompsons who remind us that rock can provide a fertile soil for new ideas and an open ended medium for persona ended medium for personal expression, that it is doesn't have to be a clearing house for recycled hooks and half-baked talent. Thompson is the genuine article, a unique musical voice in a field littered with pretenders. He will perform two all-acoustic solo shows on both Sunday and Manday at the Old Time Col. Monday at the Old Time Cafe in Leucadia.

In other concerts this week, blues wild guy Albert Collins (continued on page 22)

**ROCK NIGHT** 2 FOR 1 DRINKS

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

"ONE, TWO, THREE"

Mel Goot & F-lends MOQUE GRAHAM-

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7:30PM THURSDAY

SAN DIEGO SPORTS ARENA

THE THE PERSON al May Co., Mad Jack's, Civic Box Office, Porkins Book Worm, & Arts In. Also the San Diego Sports Arena Box Office. To charge by phone call (619) 232 0800 or



## CRYSTAL T'S



## **IPSO FACTO**

ou'll have the time of your life at Crystal T's ... where LIVE MUSIC is mixed with the great sounds of Disco.

Beginning March 17

#### **HEROES**

here's always fun and folly at Crysta! T's. Come and enjoy our special promotions:

Complimentary Hors d'ocuvres

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antasy Fashion Auction
Bid for the best buys in
fishionable women's attire. Pridays at 6 p.m.

Match wits with a machine during Happy Hour

Join us after work or play for LIVE MUSIC, occktails, hors d'oeuvres and great fun!



500 Hotel Circle North 294-9010



continued from page 200 and his band, the lice Breakers, will be joined by to old-time rock and roll of the Regular Guys, tonight, Thursday at the Belly Up Tayern: while Kris Kristoflerson is at the Bacchanal; and jazzho Eddie "Cleanhead" Vinson is at Elario's in La Jolla through Sunday.

The Timeless All-Stars. The Timeless All-Stars, featuring Curtis Fuller, Billy Higgins, Bobby Hutcherson, Harold Land, Cedar Walton, and Buster Williams, will continue the San Diego Jazz Festival's "lazz at the Lyceum" series on Tuesday night at Horton Plaza's Lyceum Theatre: on Wednesday, nother Painth 6.11 singeriguitarist Martin Carthy, will play the Old Time Cafe in Leucadia; while the Heaters rock out at the Bacchanai.



Albert Collins and the Ice Breakers and the Regular Guys: Belly Up Tavern, tonight, Thursday, 9 pm., 143 South Cedros Avenue, Solane Beach, 481-9022.

tonight, Thursday, 8 p.m., 8022 Clairemont Mesa Boulevard. Clairemont, 560-8022.

Eddie "Cleanhead" Vinson: Elario's, tonight, Thursday, through Sunday, March 22, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

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.

The Timeless AB-Stars, featuring Curtis Fuller, Billy Higgins, Bobby Hutcherton, Harold Laad, Cedar Walton, and Buster Williams: Lyceum Theatre. Ruesday, March 17, 8 p.m., Horton Plata, downtown, 459-1404.

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

The Hessers: Bacchanal. Wednesday, March 18, 8 p.m., 8022 Claircmont Mesa Boulevard, Clairemont. 560-8022.

Billy Vera and the Beaters: Belly Up Towers, Thursday, March 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Booker T. Jones and the Jacks: Belly Up Twern, Friday, March 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Peter Sprague: Bella Via, Friday. March 20, and Saturday, March 21, 9 p.m., 2591 Highway 101, Cardiff. 942-1108.

The Jack Wheston Trio: Carlsbad Cultural Arts Center, Saturdas, March 21, 8 p.m., 3557 Monroe Street, Carlsbad, 436-2958.

Preddie Jackson, Rey, Goodman, and Brewn, and Najee: Creic Theatre, Sunday, March 22, 6 p.m. and 9 p.m., 201 C Street. Community Concourse, downtown.

The Chameleons U.K. and the Mighty Lemon Drops: Stratus. Sunday, March 22, 8.30 p.m., 9620 Campo Road, Casa de Oro. 697-8634 or 278-TIXS.

Alan Stivell: Belly Un Tayern Sunday, March 22, 9 p.m., 143 South Cedros Avenue, Solona Beach, 481-9022.

Big Andio Dynamite: Stratus, Monday, March 23, 8:30 p.m. 9 Campo Road, Casa de Oro. 697-8634 or 278-TIXS.



#### JAZZ DANCE NIGHT

with Mark Walton of Channel 10, Thursday, March 12



FRIDAY THROUGH TUESDAY

#### CLASSIC OLDIES PARTY



THE JETS

St. Patrick's Day with The Jets \$1.50 drink specials all night long. Guinness & Harp beers, Balleys & ordier; plus Jameson drink specials. Also FREE Irish-style

Every Friday Festiony Fashions Auction 5:30 pm Dancing begins at 9:00 pm (8:00 pm on Sundays)

WEDNESDAY

KIFM 98.1 DES Out JAZZ

with Art Good of KIFM 981, Wednesday March 18

ELLA RUTH PIGGEE





BAHIA BELLE MOONLIGHT CRUISE

Sailing every Friday & Saturday night 7:30 pm & every hour on the half hour until 12:30 am

LIVE MUSIC BY "THE ROCKAWAYS" Passage 15.00 Board dockside at the Bahia Hotel Mission Bay



THURSDAY, MARCH 12 - 8:00 PM. MONTY'S DEN JAZZ IN THE DEN"

JOE MARILLO Tickets: \$2 SDSU students, \$3 pub

> FRIDAY, MARCH 20 - 8:00 P.M. BACKDOOR

## Battle of the Bands

A.S.C.A.B.B.O.B. II

EASTER ISLAND FEAR & FAITH IMAGE BUREAU ALLIANCE

Tickets: \$3 SDSU students, \$5 public

SUNDAY, MARCH 29 — 7:30 P.M. MONTEZUMA HALL



**NEW MARINES** 



INFANTRY

"ALL AGES ALWAYS WELCOME" Tickets available at Aziec Center Box Office (265-6947).

TICKET WASTER

at the May Co., Mad Jack's, Plazo Music Shopper and Fleet Exchange. Ticketmaster charge (619) 232-0800.

Produced by the ASSOCIATED STUDENTS of San Diego State Univers

"Beatlemania" Cast: Bacchanal Tuesday, March 24, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

The Marshall Tucker Band: Helly p.m., 143 South Cedros Avenue olana Beach, 481-9022.

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

Joe Pass Rella Via Friday an 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 Cadillacs: Belly Up Tavern, Saturday March 28, 9 p.m., 143 South Cedros Ave.nuc, Solana Beach, 481-9022.

George Howard: Bacchanal. Sunday, March 29, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

The Untouchables, New Marines and Infantry: SDSU's Montesume Hali, Sunday, March 29, 7:30 p.m., Aztec Center, San Diego State University campus, 232-0800.

Alabama, Merie Haggard, and the Judds: Sports Arena, Thursday, April 2, 7 p.m. 224-4176.

U2: Sports Arena, Monday, April 13, 8 p.m. 278-TIXS.

Rati and Poison: Sports Arena Thursday, April 16, 7:30 p.m. 278-TIXS.

Lis Story: La Paloma Theater, Friday, April 24, 7:30 p.m., First and D streets, Encinitas, 436-4030.



Club listings are compiled by firm Jennings. If you wish to be included, please call 265-9382

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510. The limmy Echo Group, country, classic rock, and pop. Friday and Saturday.

Bells Via Bestaurant and Nighthich, 2501 Highway 101. Nighthich, 2501 Highway 101. Cardiff, 942-101. New Shooz, Cardiff, 942-101. New Shooz, Shoot, Bells Grand, Shoot, Bells Grand, Shoot, Bells Grand, Sandhard, Page Clair's Saturday, Page Clair's Dreamfand deaturing Bells processing of the Control, sandhard Grand, Sandhard, Sandhard,

Belly Up Tavern, 143 South Belly Up Tavern, 143 South Cetton Avenue, Sodian Bucch, Addison 483-9022. Aftert Collins, Nines 483-9022. Aftert Collins, Nines Register Coss, rock, Thrusday, the Mar Delts, wittage rock, Friday-Preston Smith, Sa, blues, and rock, Safurday, Daw Alvin and the Press, rock, Sodian and Roise Privas, rock, Sodian and Roise Privas, rock, Sodian and Roise Her Half Notes, virtualer rock, Monday Talk Back, register, and Comercition, register, Tacoloy, Jack Country, rock, 9 p.m., Wednesday, Adersono Concerts, the Chacque country rock, 9 p.m., weenesday, Afternoon Concerts: the Chicago Six, Dixicland jazz. 5:30-8 p.m. Friday, the Bob Long Band, hop and boogie, 5-8 p.m., Saturday, the Night Blooming Jazzmen. Dixieland sazz, 5-8 p.m., Sunday, Tobacco Road, vintage sazz and swing, 6-8:30 p.m., Wednesday

The BookWorks/Pappikin Coffeehouse, Flower Hill Cen 2670 Via de la Valle, Del Mar.





ALBERT COLLINS

MAR DELS



PRESTON SMITH

NIGHT BLOOMING JAZZMEN

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JACK

Coming
SOOKE T. JONES
STYPE
MARSHALL THICKER SAND
DOOG EERSHAW
MICK TAYLOR
- THE WALLETS
DELINET HECLINTON
DOOG THE SLEGG

THIS WEEK'S

AFTERNOON CONCERTS Friday, 5:30-8 pm.—Disseland Jazz.—CHICAGO 6
Seturday, 5:8 pm.—Biologie Woogle.—BOR LONG
5:8 pm.—Disseland Jazz.—NIGNT BLOOMING JAZZMEN
lay, 5:8:30 pm.—Virtage Jazz & Swing, TOBACCO ROAD

FOR INFORMATION CALL 481-9022

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

Camelot Inn. 887 San Marcos Boulevard, San Marcos. 744-1332: Live music, Friday and Saturday, call club for information.

Highway 101, Cardiff-by-the-Sea. 753-6438: The Bob Long Band, Coffee-by-the-Sea, 1953 San Elljo Coffee-by-the-Gen, 1953 San Ellio Avenue, Cardiff Sy-the-Sea. 43:e-1231: Joel Kimmel, Folk, 9-11 p.m., Friday, Petty Shannon, folk, Saturday, Mark and Sarah Schlebscitez, classical guitar duo, Sanday brunch; David Paul, original, inspirational, and folk music, 7-10 p.m., Dunday evening. bop, boogie, and jazz, Thursday through Satunday; Tony Ortega hosts a jazz jam session Sunday.

The Phylog Bridge, 1103 North Hill Street, Oceanside, 722-1904: They Carmen, nostalgia music, Wednesday through Sunday: Denny Tymer, country and contemporary, Monday and fluesday. The Countryelde Restaurant and Lorenge, 450 Douglas Drive, Oceanside. 757-0860: New Country, country, Wednesday through Sunday: Lone Star Country, country, Monday and

Gentleman's Choice September (1020 San Marcos Brusevard (old California Mariett), San Marcos 744-5215: Denny Tymer, country and contemporary, Thursday through Saturday.

Reclaurant end Lounge, 3296 Mission Avenue, Oceanside. 757-7757: Live Afro-Cuban and Latin music. Thurs by through Sunday, cell club for Information. Gifbsy's Cocietali Lounge, 945 West Valley Parkway, Escendido. 450-0420: Blind Date, contemporary, Tuesday through Saturday; Racul and Frank.

Cocktails & Dancing

MEETING PLACE

AND THE REAL PROPERTY.

**Dance Contests** 

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**Grand Prize** 

Entry Blanks Available at the Bar United States and the girls and the girls meet the guys

Where the guys meet the girls and the girls meet the guys

482 W. San Ysidro Blvd., San Ysidro

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Join us for our

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St. Patrick's Day

\* BASH! \*

Corned beef, boiled potatoes & cabbage \$4.95

Served 11:00 am-10:00 pm

Drink specials - green beer, nutty 1: shmen

0 Happy hour Monday-Friday 4,30-7:00 pen Complimentary hors d'ocu-res Daily drink specials

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600

Ed Consul, 523 Enciritias Bouleverd, Enciritias 944-1575: Storm, dance music, rhythm and blues, Latin, jazz, and Top 40, Friday and Saturday. The Grouchy Gancho, 29000 Lilar Road, Valley Center. 749-8041: Chuck Peralta, oldies, ballads, country and western, and

El Comal, 1284 Poway Road.

52 Core Lore Mestran

El Comal, 523 Encinites

Poway. 486-1010: Ron Bell. contemporary and country. Thursday through Saturday

The Growe, 3232 Mission Avenue, Oceanside, 757-7711: Trade Secret contemporary, Friday and Saturday Fireside Lourge, 439 West Washington, Escondido. 745-1931: The Erge, rock, Thursday through Saturday; Prime Suspect, rock, W-thresday.

The Harbor House, 1950 Old Highway 101, Leucadia, 942-7114: Mark Lessman and Larry Moore, Jazz, Sunday brunch. Fish House West, 2633 South

Harbor Lights, 264 Harbor Drive, Occasside. 722-4855: Don Ternison, country and contemporary. 8:30 p.m., Monday and Tuesday.

contemporary, Friday and

Saturday

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Isernardo. 566-2400: The Rondeaux Brothers, comedy and music, Friday and Saturday.

inn Cogneat'e, 3050 Pio Pico Drive, Carisbad. 729-0904: Live music, Thursday through Saturday, call club for information.

Ireland's Own, 656 First Street, Encintias 944-0233: Sean McVicker, Irish music and contemporary songs, Thursday, Sean McVicker, Paul Dunn, and Miles Tyrer, Irish and

contemporary, Priday and Saturday: Jim McGovern, folk, Chris Mayfield and Jeff Morin. blues, Joseph Angel-atsro, jazz, and hypnotist Emile Conrad all perform on Sunday evening beginning at 7 p.m.; musicians are welcome to join in.

The Jazz Fectory, 125 West Grand, Escondido, 747-3163; Scott Joplin piano sing-along files music), Wedneaday and Thumday; jam session, Sunday aftertuon and Tuesday evening; five dance music, Friday and Saturday.

Jolly Roger/Oceanaide, 1900 North Harbor Drive, Oceanaide, 722-1831: Jaysen and Sheri, contemporary, Wadonada contemporary, Wednesday through Saturday.

Nypling's, 927 First Street (in the Lumberyard Shopping Mail). Encinitas, 942-8181: Gaylen Enclistas, 942-8181: Caylen Vithee, New Orleans jazz, Sunday through Tuesday, live music, Wednesday through Saturday, call club for information.

La Costa Hotel and Spa/Bravol Calairet. Costa Del Mar Road, Carlsbad. 438-9111: The Manny Glass Orchestra, big-basel swing, Pionday through Saturday.

La Tapotla, 340 West Grand, Escondido. 747-8262: Live Latin music, Priday through Sunday, call club for information; the Mariachi La Tapatia performs Priday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard. San Marcos 744-4120: ferry Baze and a Touch of Country, country, Thursday through Sunday; live country music, Thesday, call club for information: the Marlboro Country Music Talent Roundup presents a showcase of local taient Wednesday, including Bluegrass Etc., Swingin' Amiss, Hot Shot, and others, call club for

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

Mills Fleurs, 9039 Pasco Delicias, Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday; Topaz, Jazz, Sunday through Tuesday.

Mission Iss., 502 East Mission, San Marcos. 477-2939: The Belair Boys, vintage rock, Thursday through Saturday: Dan Austin, country, country rock, and oldies, 6-9 p.m., Thesday through Priday.

Monterey Bay Caumors, 1325 Harbor Drive, Oceanside. 722-3474: Mark Guerrero, contemporary. Wednesday through

Mulvaney's, 340 East Crand Avenue, Escondido. 741-0935: Native Sun, rock Thursday through Saturday. Piano Bar:

Stompany & Dancers In Concert In

Obe Addy & Kukkudu With Night Shift Maich 27. 8 p.m. La Paloma Theater

Brother's Begutiers
 S.D. Master Choralo
 April 5, 7:30 pm
 First Presbyterian Church

THE EXCLUSIVE PADDES

ALL INDIVIDUAL GAMES ON SALE MARCH 16, 8 A.M.

Including CAP HIGHT - TOWEL NIGHT EAG NIGHT - MITT DAY FAMOUS CHICKEN'S B'DAY

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Solo plana April 25, 7:30 pm La Paloma Theat ADDISSAGE

Son Diego Stadium - SDSU Autoc Center - UCSD

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a. Parkwoy Picza, Głossmont Shopping Conter Collage Grove de Pacelle Bacch, kaceny Meso • Cal Mart Sporte Chula Vista The Gymbag: Cartibod All tissets subject to nonsetundable service charge.

Celebrate

St. Patrick's Day in Paradise Green Beer & Red Hot Reggae

Dr. Chico's Island Sound

SHELTER ISLAND

AMBROSIA & NECTAL

Coming Sat., March 21 1st Day of Spring Party Swimwear fashion auction

"Why Coconuts? 'Cause it's a jungle out there!" 1901 Shelter Island Drive San Diego, CA 92106 222-NUTS (6887)

Buddy Rohner, Thursday through Sunday.

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

Old Del Mar Cald, 2750 Via de la Old Del Mar Café, 2730 Via de la Valle, Del Mar 155-6614. Notice to Appea; rock. Thursday through Saturday; Rockola, Beatles music and oldies, Sunday; Country Casanova, country, Honday; Kat's Caravan, blues and rightm and blues. Thesday and Wednesday.

otter intestar and weanestay.

Old Time Caif. 1464 North
Highway 101, Leuscadie, 436-4030:
Kenny and Titpora, gynty and
Celife music, 7:30 p.m., Thursday,
Orrin State biuggrass and folk
music, and Ross Altman, folk
singer and songwriter, 7 and
9 p.m., Pidday; Bryan Pinkelstein,
celline and humanical burnthalia. 9 p.m., Friday: Bryan Finisetsein, regitine and Jaze plainis!, 7 and 9 p.m., Saturday: Richard Thompson, foll-rock, 6:30 and 8:30 p.m., Sunday and Monday, Oki Time Hoot Night, Rusclay; Martin Certhy, guitarist, 7:30 p.m., Wednesday: Sunday brunch concert: Catherine Espinosa, harp

music.
Pen Soap Anderson's, 850
Polomar Airmort Road. Cartebad.
A38-0880: Pranti Ricci and West
Wind, show tunes, contemporary
music, and more, Tuesday through
Saturday, free country dance
lessons, Wednesday, with Prank
and the boys providing country
tunes.

Pomerado Club, 12237 Pomerado Ruad, Poway. 748-135: The Savery Brothers. country, Thursday through Saturday.

Possidoe, 1670 Coast Boulevard, Del Mar. 755-9345: The John Thomas Band, popular, crossover and new nostalgia dance music, 2-6 p.m., Sunday.

Powny Hine 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 Saturday.

Ranche Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: Sound Investment, contemporary, Tuesday through Saturday, the Rod Craditt Band, oldies music, Sunday and

The Red Coach Inn. 125 North, Pine, Escondido, 744-9796 Midnight Express, rock, Thursday through Saturday; the Rhythm Method, rock, Sunday and Monday; the Drastics, rock, Iliesday and Wednesday.

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

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

Stage Coach Inn., 1126 South Highwey 101, Encinitas. 753-1124: CW. Express, country, Priday and

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

Terper Room, 1270 Main Street, Ramona, 789-3755: Key Largo, contemporary rock, Friday and Saturday That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: John and Julie Moore, bluegrass,

Time Machine/Ches Orleans, 302 Midway. Escendido. 743-1772. Scarlet, rock, Thursday and Friday; live rock, Tuesday and Wednesday, call club for

The Top Spin, 205 Laurine Lane, Fallbrook, 728-9108; Quad Mirage,

Thursday through Saturday; Messenger, rock, Wednesday

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: Ros Mortn, country, Friday and Saturday.

Vista Entertainment Conter, 435 West Vista Way, Vista. 941-1032. Jockey Room: The Agents, rock, Friday and Saturday.

Priday and Statuta,
Walladay Creek, 14240 Promy
Road, Promy 746-7531: Roche
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Monday and Teachy,
country and weatern dance lessons,
Wednesday and Thursday.

Whistery Flats, 1260 West Valley Parkway, Escondido, 745-8640: Crystal, rock, Thursdey through Saturday, Priends, rock, Sunday and Monday; the Agents, rock, Tuesday and Wednesday.

#### Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008: David O. and Life, contemporary, Thesday through Saturday.

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pirnist performing pop, jazz, blues, and boogle, 7 p.m., Monday through Saturday.

"Behia Belle," at the dock, Bahia Hote!, 998 West Mission Bay Drive, Mission Bay 488-0551: The Rockaways, contemporary music for dancing. Priday and Saturday.

Bahia Hotel, 998 West Mission sanna Hotel, 1918 West Mission Bay Drive, Mission Bay, 488-0551: Zzaji, jazz, Thursday; the Jets, featuring Kenny Morrill, vintage rock, Friday through Thesday: Ella Ruth Piggee, jazz and blues Wednesday.

The Haligroup, 4258 West Point Loria Boulevard, Loria Portal, 228-9659: The Vandles, mok, Thursday and Friday; Eleventh Hour, rock, Saturday; Rick Gaslay and His Super Barracudas, blues and rock, Heesday; Bear Peat, rock, Wednesday. Bay Lounge/San Diego Princess, 1404 West Vacation Village Road (off Ingram), Mission Bay, 274-4630: Oh! Ridge, comedy and music, Tuesday through Saturday,

Bullfrags, 5046 Newport Avenue, Ocean Beach. 222-5300: Evenstar, rock, Thursday through Monday; the Beat Club, rock, Tuesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Villago Drive, La Jolia, 457-4170: Papa John Powell, music arei entertainment, through Saharday; the Show with Then Collins, rock,

Hennessey's Tevers, 4630 Mission Boulevard, Pacific Beach. 483-8847: Preston and Dean, Carles Misrphy's, 1904 Quivina Basin, Marina Village, 223-8061: The Show with Tom Collins, rock, Tuesday and Wednesday. contemporary, Priday and Saturday.

Hilton Hotel, Cargo Bar, 1775
East Mission Bay Drive, Mission

Helmer's Stoak House, 4250 West Point Lona Boulevard, Loma Portal, 223-9158. Norman and Frankle, coal-mponery, Wednesday limough Saturday; telent night, Monday.

Pacific Beach. 273-9555: Tim

Price, rock favorites on acoustic guitar, Friday and Saturday, Rockin' Al and the Norman Bates Choir, rock, Sunday through

Chuch's Steak House, 1250 Prospect Street, La Jolla. 454-525: Secrets, jazz, Wednesday through Sahirday; the Joe Marillo Quartet, jazz, Sunday.

Bay, 275-4010: The People Movers, contemporary, Wednesday through Saturday, Windows, juzz and contemporary, Sunday through Tuesday.

Reside de Coressado, 1550 Orange Arense, Coronada, 1556 (31). Cocan Therace Comment. 435-6611. Occan Therace Counge: The Spud Brothers, Motown, oldica, and sundern stordards. Theseday through Saturday, to a Gence with the Vintations, contemporars with the Vintations, contemporars with Melnick, planiat, performs at 9 p. m., Sunday and Monday evenings, Crown Room; Jerry Melnick, planiat, 6410 pm. Pridge, and 42-918-90 Sethender, and Sounde Frustra, and From Sounde Frustra, and From Sounde Frustra, land from Frustra, planists, perform and pure personal price of the County of the County of the Printaria, planists, perform daily beginning at 4 p.m.

Elarto's, 7955 La Jolia Shores Drive, La Jolia, 459-0541: Eddie "Cleanhead" Vinson, jazz, Wednesday through Sunday: Pandy Porter, solo Jazz piano, 8-12 pm., Wonday and Buesday, and 5-9 p.m., Friday.

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay 224-1234: Live plano har music, Tuesday through Saturday.

Jazs Mine Records, 5726 La Jolia Boulevard, La Jolia. 454-9832: The Finest City Jazz Band, jazz, 7:30 p.m., Thursday, the Bobby Gordon Quarket, jazz, 1:30 p.m., Sunday, the Jay Hearn This (with Hank Dobbs and Bob Boss), jazz, 7:30 p.m., Monday.

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Four Eyes, rock, Thursday through Setunday; in rock, Sunday and Monday, call







OPEN FOR LUNCH / DINNER COCKTAILS / DANCING DURING REMODELING. BANQUETS TOO!

EVERY WEDNESDAY-SATURDAY

The most danceable tunes in town spun by D.J. No cover! FELIX T. No cover!

> FRIDAY IS 1A77

Friday, March 13

KIFMO98.1 JAZZ HAPPY HOUR

with guest host Art Good • 5:00-7:30 pm Complimentary hors d'œuvres 98¢ Champagne & Chablis



TUESDAY

Tuesday March 17 ST. PATRICK'S DAY

ALL DAY / ALL NIGHT PARTY
Drink specials Traditional food!
The party sets rollin' a little early with ...
50° draft beer with your order of your ow
ministure bottle of Irah Wissley,
Valid Thurs, March 12-Tues, March 17

SUNDAY



BUFFET BRUNCH

9:30 am-2:30 pm Over 10 entrees plus complimen champagne. All you can eat!



THE ORIGINAL CAL-MEX CUISINE

March 12 & 13 NCAA MEN'S BASKETBALL PLAYOFF ACTION LIVE

2828 Camino del Rio South, Mission Valley 299-2828

club for information: the Reflectors, Wednesday; the Blonde Bruce Band featuring saxophonist Johnny Vian plays boogle, blues, and rhythm and blues, from 4.8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard, 225-9090; Dale Venton, planist, performs Wednesday through Saturday

La Avenida, 1301 Orange Avenue Coronado. 435-6262: The Jaime foran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday,

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla 453-5500. Live piano bar music. Tuesday through Saturday, call club for Information.

La Valencia Hotel, 1132 Prospec Street, La Jolla, 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: Messenger, rock, Thursday through Saturday; Thunderbolt the Wondercolt, rock, Sunday.

McDick's Pub, 1921 Bacon Street Ocean Beach, 222-6822: Bear Feat, rock, Thursday; Mark Hummel and the Blues Survivors lues and rhythm and blues. riday and Saturday: the Jutriders, rock, Wednesday

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

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Dean Atkinson. Top 40/rock and roll, Friday and Saturday. Piano bar: Rundy Beecher, Sunday through Thursday.

Milligan's, 5786 La Jolla Boulevard, La Jolla. 459 7311: Charles Rutherford, standards, ntemporary, and requests rformed on keyboards, Tuesday through Sunday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596; France, rock, Thursday through Saturday, Circles, rock, Sunday and Monday, Crystal, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue Coronado. 435-4660: Bing Coses contemporary, plays Friday and Saturday and hosts Talent Night,

Old Pacific Beach Cafe, 4287 Old Pacific Beach Cafe, 4287 Mission Broulevard, Pacific Beach, 270-7522. Ella Ruth Piggee, jazz and blues. Thursday through Saturday, Hollis Genty's Neon, jazz. Sunday and Resolay, King Biscutt Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivire Road, Marina Village, Mission Bay Park, 223-2355: The Reflectors, rock, Thuisday through Saturday, Circles, rock, Wednesday,

Pax Bar and Grill, 1025 Prospec Street, La Jolia, 454-9731; Elliot Lawrence, Bul Andress, and Bob Hamilton, jazz, Friday and Saturday, Bob Hamilton, jezz piano, Toesday through Thursday.

Putnam's/Colonial Inp. 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook. planist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday.

Rocky's Ralings 4626 Nocky's Baloac, 4626 Albuquerque Street (at Garnet Avenue and Mission Bay Drive). 270-5550: Live music in the dining 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: GTS Sliced Bread, contemporary, Tuesday through Saturday, Most Valuable Players, danceable jazz, 8-12 p.m., Sunday, Hullis Gentry's Neon, jazz, 6 p.m., Monday.

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



# CHAIN

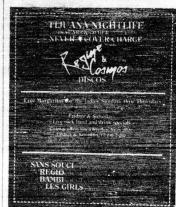
**EASY GOING** 

Sunday & Monday

Coming March 17 THE ELEMENTS

LOUNGE

Hanalei Hotel, 2270 Hotel Circle North, Mission Valley • 297.1101





PRICES ALL DAY 11:30 am-clos Itis0 am-closing
Itish beer \$1.25 - Irish coffee \$1.75
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DSA'T FORGET OR SATURDAY \$1.00 OFF ALL NEW CDs IN STOCK CASH PAID FOR ALBUMS, CASSETTES, 45s, VIDEOS & CD:



Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: Ed Ellis and Tapestry nzz, nostalgic blues, and ontemporary, Thursday through Saturday and early evening

Silver Fox Lounge, 1833 Gam.; 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, Pacific Beach. 483-6374: Jonathan Murry, acoustic guitarist performing scottate guttarist performing oldies, contemporary music, and requests, Tuesday through Saturday; Kenny Bogani, variety, Sunday and Monday;

Pablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live Pacific Beach, 483-2703; Live flamenco musica and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Sriday and Saturday.

Texas Trabouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues. Thursday; live music, Friday through Wednesday, call club for information.

Tup of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Bill Wright, Gershwin, Porter, Sondheim, et al.. on the piano, Wednesday through Sunday.

The Upstairs, 3748 Mission Boulevard, Mission Beach. 488-5515: John Ingram, contemporary. 11:30 p.m.3:30 a.m., Thursday.

Vic's Bar and Restaurant, 7825 Pay Avenue, La Jolia, 456-3789: The Don Glaser Tho, jazz, Wednesday and Thursday, Moqui Graham-Lund, with Mel Goot and Friends, jazz, Friday and Saturday.

Victor's, 1403 Rosecrans Street, Point Lona. 226-1871. Downstain Patrick and Gary, contemporary, Thursday, Gary Jennings, contemporary, Friday and Saturday.

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans. 224-3655: The Imposters, vintage rock, Thursday through Saturday, Star Party, recorded music and video audience participation presentation, Tuesday and

#### San Diego North

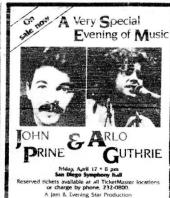
The Abilene Country Saloon, Rown and Country Hotel, 500 Hotel Circle North, Mission Valle 291-7131: Torss Cut, country, Ruesday through Saturday, Jim an Joe, country, Moustay, country dance lessons, Buesday through Thursday.

The Bacchanal, 8022 Clairemor Mesa Boulevard, Kearny Mesa, 560-8022; Kris Kristofferson, country and follertock, Thursday, Private Domain, rock. Friday and Saturday, Iree jazz, Sunday, call club for information; the Beat Farmers, rock, rockabilly, and country rock, Tuseday, the country rock, Tuesday, the Heaters, blues and rhythm and blues, and the Blonde Bruce Band, blues and rhythm and blues,

Blarney Stone Pub, 5617 Balboa Avenue, Clairement. 279-2033: Jim and Theresa Hinton, Irish music. Wednesday and Thursday; live music, Friday through Sunday, cali club for information

Blue Bayou Lounge, 2537 Clairemont Urive. Clairemont. 276-0965: Callahan and Callahan contemporary. Thursday through Saturday.

Bogey's, 5353 Mission Center Road 297-8361. The Polk Brothers, jazz, 6-10 n.m., Monday and Tuesday, Mick Rainsford, jazz 4-8 p.m., Sunday, and the Christoe Brothers, ears, Sunday, expend







Borel's, 5323 Mission Center Road, Mission Valley 295-6600 Sherry Marie Kuhlman, contemporary, 5-10 p.m., Monday through Friday: Jon Sandoval, pianist, performs 7-11 p.m.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666 Live music, Thursday through Saturday, call club for information Who Cares, featuring Kevin Moyles, Tuesday and Wednesday.

Crystal T's Emportum, 500 Hotel Circle North, Mission Valley. 294-9010: The London Brothers, rock, Thurnday through Saturday; the Heroes, rock, Tuesday and Wednesday.

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa, 566-0970:

The Godfather, 7878 Clairemor Mesa Boulevard, Kearny Mesa. 569-9795: Scott Skinner, variety ausic on the piano, Friday

through Sunday evenings.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday: Jonelle Rock, jazz pianist and vocalist, performs Friday and Saturday.

Halff Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through sunday: the Fiamenco Four

BLOODGOOD

with special guests

FIRST AID

Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Treanot, piano variety sing-along music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: The Ducktail Revue, vintage rock, Thursday through Saturday.

The Rock 'n' Roll REFUGE

Tuesday, March 17th . 7:30 pm At the Stratus • 9620 Campo Road • Spring Valley

for ticket information call 565-7278

Sponsored by Hartbeat Concerts and The Righteous Metal Hour on KKSM 99

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission 2270 Hotel Circle North, Missa Valley, 297-1101: The Elements, contemporary, Tuesday through Saturday, Easy Going, contemporary, Sunday and Monday

Monday

Relly's Steak House, 284 Hotel
Circle North, Mission Vallex,
296-2313: "Bano Bar: Paul Gragg,
and Dor. Libbes, Monday through
Thursday 5-6 p.m.; Craig Jones,
sing-along favorites, jazz, Josliads,
and a bit of country, Monday
through Thursday 6-p.m. on;
Margie Harmon, Friday and
Saturday; Don Libbey, Sunday,

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

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South. Mission Valley, 298-8281: Mike Murphy, comedy and music, Tuesday through Saturday.

Pai Jocy's, 5147 Waring Road, Allied Garder.s. 286-7873: Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldie Friday and Saturday Lehr's Greenhouse, 2828 Camin del Rio South, Mission Valley

299-2828: Fattburger, jazz, Friday happy hour.

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

Baja Strings, contemporary, Thursday through Saturday; the

Ritz, contemporary rock music, Sunday through Wednesday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Pranx, rock,

Riesday through Saturday; live

rock, Sunday and Monday, call

club for information

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7331: One Pius One Pius Jackie, contemporary, Tuesday through Saturday, Dining Room: Kathy Lloyd, contemporary harp, Monk's, 19475 San Diego Mission Road, Mission Valley, 563-0060: The Rhythm Method, rock. The Rhythm Method, rock. Thursday; Dewocean, 19p 40 dance music. Priday and Saturday; Dick Braun's Big Band, big-band swing, Sunday; the Wanderers, vintage rock, Monday; Rockola, Beatles music and oldies, Tuesday and Wednesday. Friday and Saturday

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Live music. Thursday and Friday, call club for information: the Vandles, rock Saturday, and Tuesday, St. Patrick's

Radisson Hotel, Intermezzo Cafe, 1433 Camino Del Rio South, Mission Valley. 260-0111: Live music, Tuesday through Saturday, call club for information.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Live music, Thursday through Saturday evenings, cal

Spirit, 1i30 Buenos Avenue, Bay Park. 276-3993: The Jaguires, rock, the Drive-Ina, rock, the Hitters, rock, and the Pumps, rock, Thursday; Claude Coma and

the IVs, rock, Social Spit, featuring Cliff Cunningham, rock, Konvix, rock, the Panic, rock, the Porno Sponges, rock, and the Love Monsters, rock and poetry. Friday Vamp, rock, the Seventh, rock, José Sinatra and the Troy Dante Quintet, "love-sharing," the Bridge, rock, and Spirits in Mesh, rock, Saturday: Latter Rain, rock, Tryll rock, and Arches, rock, Tuesday; Leroy Smart, reggae, Cornerstone, reggae, and the Rainbow Warriors

Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511 North, Mission Valley, 298-0511. Coral Room: Passion (from San Diego), contemporary, Tuesday through Saturday; the Dick Lopez 'Fito, swing, contemporary, and vocals. Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 696-1461: Indoor Pireworks, rock, Thursday through Saturday; the Dynamic Duo, contemporary, Sunday and Monday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission

Gonge 280-9944: Dusty Best, contemporary, Thursday; First Effort, contemporary, Friday and Saturday; Melissa McCracken, contemporary, Tuesday and Wednesday.

The Wellhouse, 10789 pianist and guitarist. Thursday Backstep, vintage rock, Friday and Saturday: Jo Treanor, pianist,

Wrangler's Roost, 6608 Mission Wrangler's Boost, 6608 Mission Gorge Road, Mission Gorge 280-8263: Steer Craze, country, Tuesday through Saturday; Haywire, country, Sunday, the Muslooro Country Music Talent Roundup presents North Counts, Crossover, Gold Dust, and other country groups and individual, Monday, call club for information

Sunday: Joel is on the piano, Tuesday and Wednesday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Restaurant: Mike Lamy elegant

dinner music, 6-9 p.m., Wednesda through Saturday; P. 2y Minafee and Friends, jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diego Avenue, Old Town, 692-0653: Norta Martinez and Don. contemporary, Friday and Saturday

Anthony's Harborelde, 1355 232-6358: Shine it On, contemporary: Thesday through Saturday, Ella Ruth Piggee, jazz and blues, Tuesday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 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 Saturday.

Book and Cand's, 1259 Sixth Avenue, downtown, 544-0882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday evenings.

Broadway Place, 926 Broadway Circle, downtown, 234-7442: Tropical Jazz/Bossa Nova Duet. Friday and Saturday evening

Café del Rev Moro, 1549 El Café del Rey Moro, 1549 El Prado, Balboa Park. 234-8511. Piano Bar: Kristi Rickert, Fridi through Sunday, pianist Bob MacLeod performs 8-12 p.m., Sunday evening.

Carlos Murphy's, 3890 Twiggs Street. Old Town. 260-0305: Robert Windolph, new-wave pop 7-10 p.m., Friday and Saturday 6-10 p.m. Tuesday

Club Cult/Wok Express, 109 West C Street (at the corner of First and C streets). 239-8322: Ferenc Imre, esoteric rock, Friday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. Mirage, vintage rock, Tuesday through Sunday.

Dookles, 4225 El Cajon Boulevard, East San Diego. 283-6581. Plano bar: Paul Gregs. Tuesday through Saturday: Patti

Dripping Lizard/Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845: The Dum Dum Boys.

Drowsy Maggle's, Thirty-firs Street and University Avenue. North Park. 298-8584: Peggy Watson, folk, Thursday; Piesta Flamenca (Rodrigo, guitarist. Rayna, dancer, and Remedic singer), flamenco song and dance Friday. Tom and Judy Caristrom, folk songs on hammered dulcimer and guitar, Saturday, Evan arawan and Jon Kendali hammered deleimer and guita music, Sunday: Old Time Hool Night, Monday: Mary Adams Rathburn, Irish, International, and folk music on have accome and Bill Cantos, jazz, Wedn

University Avenue, Hillcrest, 295-8282: Nathan Frye, all-sare entertainer, Thesday through Thursday, Judy Dopke and Friends, jazz, Friday and Satu Dale Vernon, planist, Sunday; Eddie Gold, contemporary, Monday.



The Trojan Horse 5179 University (College & University) 582-1878

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OPER POOL TOURNAMENT TUESDAY MIGHTS!

SPEAKERS C STEREO COMPONENTS BOYLD YOUR OWN SPEAKERS

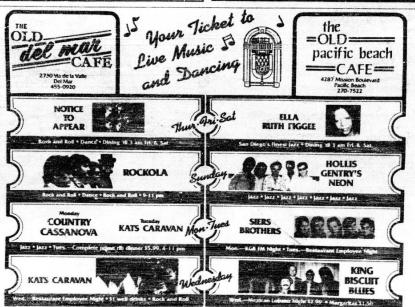
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Pat City/Chien Camp, 2137 Pacine Highway, downtown. 232-0686: Pattburger, jazz. Thursday through Saturday

Frenchy Marseilles, 801 C Street Frenchy Marseilles, 801 C Street, downtown, 233-343; Dm Croiser, planist, performs Monday and fluesday starting et 4:30 pm; live music, Wednesday, call club for information; Bruce Woler and Steve Sübley perform standards, pop, contemporary and Jazz funes, starting at 4:30 p.m., Thursday and Priday.

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest, 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until

Hamburguesa! 4016 Wallace

Street, Old Town (in the Bazaus del Mundo). 295-0584: Charlie

Morse, contemporary, Friday and Saturday.

Garcia's Lucky Lady Club, 455 Statemb Freed downtown.
23.9931: Los B.C., cumbia, salsa, and merenge. Thursday through Sonday, Fire and Water, Labin sounds, Wednesday, The Martach! Jalisiense perform at 8 p.m. every night.

Broadway, downtown. 234-0221. The South Market Street Jazz Band, with Bill Hunter nianist and contemporary, Friday and Saturday,

Mark Lessman Band, jazz, 4-8 p.m., Sunday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-7 Most Valuable Players, contemporary and jazz, Tuesday through Saturday.

Hotel San Diego, 339 Wes Dixieland iazz, 5-7 p.m., Friday, Harry's Bar: Devin Bailey, original

Island. 224-3577. Indoor stage: Ella Ruth Piggee, jazz and blues. Sunday: New Shooz, jazz. Monday.

Imperial House, 505 Kalmiz Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader" at the dock, 1066 "The Invader," at the dock, food North Harbor Drive, downtown. 293-8066: 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, Scaport Village, 233-4300: Barker and Orr, mirth and music, Tuesday through Saturday; Polk Salad Annie, contemporary, Sunday and Tuesday.

The Lighthouse, 1578 West Lewis Street, Mission Hills. 296-9882: Roger Bellomy, classical guitar, Tuesday through Saturday.

Mandolin Wind, 308 University

and blues, Friday and Saturday, Some Girls, rock, Tuesday; Soul and blues, Wednesday. Oasis Club, 3184 Martin Luther King Jr. Way Southeast San Diego. 237-9772: Fro Brighem's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

> Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: The Ron Ogden Priojazz, Thursday; the Jaime Valle Quartet, jazz, Friday; Johnny Best and Bobby Gordon, jazz. 12

Buttermilk Blues, blues and rhythm and blues, Thursday; King Biscuit Plues, blues and rhythm

noon-4 p.m., Saturday: Mike Wofford, jazz, Sunday.

Papagayo Resiaurant, 661 West Harbor Drive, Seaport Village, 232-7581: Jimmy LaVello, variety piaho music, Wednesday through Seturday.

Patrick's II, 428 F Street. downtown. 233-3077: Fro Brigham's Preservation Band. Dixieland jazz, early evening Wednesday and Thursday; the Road Runners, vintage rock, Friday and Saturday: Rick Gazlay and His Super Barracudas, rock and blues, 2:30 p.m., and the Score, vintage rock, 8:30 p.m., Sunday, High Society, izzz.

2:30 p.m., and Liffey Polk, Irish folk music, 8:30 p.m., Monday; High Society, jazz. 2:30 p.m., and Liffey Folk, Irish folk music, 7-8 p.m., and 8:30 p.m., Tuesday.

Rouben E. Lee's, 880 Harbor Island Drise, Harbor Island. 291-1870: Fortune, Top 40 dance music, Thursday through Saturday. Rosle O'Crady's, 3402 Adams

Avenue, Normal Heights. 284-7666: Eamonn Carroll, Insh and contemporary music, nightly. San Diego Harbor Excursion, Harbor Drive and Broadway.

Harbor Drive and Broadway, downtown. 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey

Fay Trio featuring vocalist Fran Loskota, Jazz, Sunday brunch

Saigon Palace, 560 Fifth Avenue, downtown. 232-9765: Family Pet. rock. Friends of Ghosts, rock, and 12/11, rock, Friday. Psychotic Motel: Agilpop, rock, Saturday.

Sheraton Harbor island East, Reflections, 1380 Harbor island Drive, Harbor island Drive, Harbor island, 291-2900. The Heros (from Las Vegas), contemporary, Thursday through Saburday, the Wanderns, winday rock, Tassday and Wednesday, the Buckeal Revew, wirings rock, Tough the Wanderns, winday County, Control of the Wanderns, winday to buckeal Revew, wirings rock, Tourings to the Nastin Butsch, classical and contemporary piano, classical and contemporary piano,

Tuesday through Saturday. Sheppard's Restaurant: Phil Beeher, classical guitar. Wednesday through Saturday, Gall Dietriechs, classical harp. Tuesday.

Sternwheeler Showboat, at the dock, 1065 North Harbor Drive, downtown, 298-8066; The Pier Group, contemporary, Tuesday through Saturday.

Tom Hann's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary, Wednesday through Sunday: Donna Cote, contemporary, Monday and Tuesday.



Friends

St. Patrick's Day Party

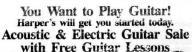
Corned beef & cabbage, special drinks & prices. Hot & cold appetizers. 75' "Gold" shooters.

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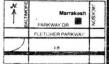
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Harem Caravan Belly Dance Revue 3 floor shows nightly Thur, thru Sat. Starting at 8:30 PM

For Information & Reservations call 452-3563 Marrakesh 6236 Parkway Dr La Mesa, CA





Thursday, Friday & Saturday, March 12, 13 & 14

Dynamic Duo Sunday & Monday March 15 & 16



**Procrastinators** Tuesday & Wednesday March 17 & 18

COMING SOON: March 19, 20 & 21-Procrastinators March 22 & 23-Dynamic Due March 24 & 25-Score

10787 Camino Ruiz, Mira Mesa · 695-1461







The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Coda, rock, Thursday hrough Saturday; the Us Band, ock, Sunday and Wednesday.

U.S. Grant Hotel, 326 Broadway downtown. 232-3121: Rick James and Robin Henkel, Jazz and blues, Thursday through Saturday: Peter cooberecht, bea time pianist performs from 2-4:30 p.m., in the lebbs, Monday through Thursda and Sabarday, and from 2-8 p.m.

Via Veneto Restaurani, 1745 India Street, downtown. 233-6306: Friday and Saturday: Luigi Lusevano and others sing Italian pop songs at your table accompanied by Avanti, pianisi,

after 10 p.m., songs by Herman Selerno accompanied by Eduardo, pianist, and Manny, guitarist, opera highlights by Herman Salerno and the Salerno enders accompanied no singers accompanied by Dan Copenhaver, pianist, Sunday, 6:30 p.m.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard, 582-1813: Live music, Wednesday, Friday, and Saturday, call club for information.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Sam Hinton, folk songs and folklore, and Kristina Olsen, original folk, blues, and saz. 8 p.m., Friday, Johnny Walker, traditional British music, 8 p.m., Saturday.

SINGLES' DANCE

Dressy casual

TONIGHT! THURSDAY, MARCH 12

TOTAL PRESENTS

**KRIS** 

KRISTOFFERSON

FRIDAY & SATUPDAY, MARCH 13 & 14

Eway Friday 7.00-9:00 pm NO COVER-ALL DRINKS \$1.00

Every SATURDAY MIGHT hosted by John Le \$1,00 OFF cover change with KGB CARD

SATURDAY MIGHT hosted by John Leslie

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IADIES, CALL POR

ble this Sunday and every

The Roondocks Restaurant. 1 Be Documents Restaurant, 3320 Parkay Drive La Mesa. 465-3660: Eddle Gold, contemporary, Tuesday through Saturday, Jerry Burchard, origina and contemporary music, Friday happy hour, and Sunday and Monday evenings. CRYSTAL T'S EMPORIUM 500 HOTEL CIRCLE NORTH

> 8022 CLAIREMONT MESA BLVD. 560-8022 All tickets available at view of free and the Bacchanal

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Bramble, country, Wednesday

East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine. 445-2550: The

Southern Express, with Carl Simmons and Eddie King, country,

Thursday through Saturday: Rus Falk and the Red River Band, country, Sunday and Wednesday.

Antonio's Hacienda, 700 North

Dusty Best, contemporary, Friday and Saturday.

Archway Lounge, 641 Telegraph Canyon Road, Chula Vista. 421-9509: The Ordeals, rock,

Biarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Tony Cummins, Irish music, Wednesday through Sunday.

Friday and Saturday

Johnson, El Cajon, 442-9827

through Sunday

Bull and Bear, 690 North Se Street, El Cajon. 440-5757: Kicks, rock, Wednesday through

Carlos Murphy's/Grossmont Carter, 5500 Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 688-9757:
Bolton/Dallas, rock, Thursday through Saturday; the Two Tones, rock, Sunday and Monday.

rock, Sunday and Monday.

Chride D Cerral, 1013 Broadway.

El Cajon. 444-7443: Country
Cananova. country, Thesday
through Saturday: live country
through Saturday: live country
through Saturday: live country
through Saturday: live Mariboro
Country Music Albert Bound-up
presents Jerry Baze and a Touch
Country Codd Nivest
Country Codd Nivest
performers. Thesday, call club for
information.

Crown Poors, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee Whittington, contemporary, Wednesday through Saturday.

Doc's Landing. 1165 East Main Street, El Cajon. 442-0258: Duke

WEDNESDAY, MARCH 18 THE HEATERS

(BRUCE WELLS'S BACK-UP BAND) PLUS: THE BLONDE BRUCE BAND

BEATLEMANIA

SINDAY MARCH 29

KIFM 98.1 PRESENTS

TUESDAY, MARCH 24 RICINAL BROADWAY CAST OF

rock. Friday and Saturday rock. Franky and Sakanoug, Selly's Peth, Sci 44 Digion Bouleard, College area 285-0400. Bernt Bowers, por barrières on acoustic guitar, Thurnday, Fraibertoine, rock, favorties from the Sattes to the Eighties, Friday, Allance, rock, Sattrudy; Fraibertsince will also perform 59 pm, Benkot, as will rock, and the perform 59 pm, Pinesdoy, Bernt Williames, as will rock, Bernt Williames, pop fraorities on acoustic guitar. Wechnesday.

5-8 n.m., Saturday; Carol Crawford, contemporary. Sunday through Tlesday evenings; Don Miller plays plano, Monday through Friday happy hours.

Don's East, 13321 Business

Friday and Saturday

Highway Eight at Los Coches, El Cajon. 443-2444: Elton, J.R.,

and the Country Gold, country.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: The Mob, featuring Don Beck,

Flinn Springs Inn, 15505 Highway 80, El Calon, 443-9568: Ron Morin, country, 7-12 p.m., Thursday; Big Sky, country, Friday and Saturday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158:

Don Libbey, pianist, performs

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Live music, Thursday through Sunday, call club for

The Inn at Pine Valley, 28944

Friday and Saturday

Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a variety from country to rock,

Live Oak Springs, Old Highway 80 Boulevard, Jacumba 766 4288: Live music, Saturday, call club for information.

Magnolia Mulveney's, 8861 Magnolia Avenue, Santee 448-8550: Friends, rock, Friday

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Live music nightly, call club for information.

Of ME tan, 7941 Mission Gorge Road, Santee, 448-8858. Andy and Donna, contemporary and oldies, Friday and Saturday.

Ole Wagon Wheel, 8646 Mission Corge Road, Santee, 449-6240; E-2 Does th. Pitties and Sixties rock and country rock, Thursday through Sonday and hosting a jam session beginning at 6 p.m., Sunday-country and westing Sunday-country and westing Thursday also.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Laredo, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary. Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Part Place, 1280 Fletcher
Parkons, El Cajon, 448-7473: The
Procrashinators, rock, Thunday
through, Saturday, the Beat Club,
rock, Pridya and Saturday, 1906 Facto, rock, Tilesday and
Wednesday, Dr. James Downs,
Inpinotist, performs Monday
eventing, and comedy is featured at
10 p.m. and midnight. Thursday

Rodeo Room, 8300 Broadway

Lemon Grove, 469-5137: Amber

Trumpett's, 596 Broadway

El Caion. 442-9696: Bogart contemporary. Tuesday through

Star, country, Friday and Saturday

Pelikan Pub, 7828 Broadway. Lemon Grove, 464-9284: The Drastics, mck. Friday and

> DANCE FROM 7 TO MIDNIGHT

> > 880 EAST HARBOR ISLAND DRIVE - 291-1805

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-6060: Crossfire, country rock, Friday and Saturday.

Viscount Hotel, Palm Grille, 1960 Harbor Island Drive, Harbor Island. 291-6700: Paul Montesano. tropical jazz, 5-9 p.m., Thursday, and 8-12 p.m., Friday and

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247. Jam session, Thursday, musiciana

### South Bay

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin Jazz Ensemble. Latin jazz, Friday

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Whitz Horse, country, Tuesday through Saturday; live country masks, Sunday and fonday, call club for in

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Flyweil, rock, Tuesday through Saturday; Indoor Pireworks, rock, Sunday and Monday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Nick ontana, contemporary, country oldies, and Latin music, Friday and Saturday; Juan Robles, ontemporary, Sunday through Thursday; jam session 2:30-7 p.m., Sunday.

Dock's Cocktalls, 317 Thire Dock's Cocktaffe, 317 Third Avenue, Chula Vista. 422-1566: Diare Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, oldies, and contemporary, Friday and contemporary, Friday and Saturday. Bill Somers, variety, Sunday through Thesday.

El Torito, 271 Bay Boulevard. Portugal, Latin and Top 40, Tuesday through Sunday.

Hetch's, 1463 Palm Avenue Imperial Beach, 423-3479: Linda Sherwood and Surefire, country, Friday and Saturday

Joey's, 415 Bruadway, Chula Vista. 420-4828: Louis and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

La Mase, 1441 Highland Avenue National City, 474-3222; Bruce Robbinz, contemporary, Tuesday ontemporary, Friday and

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313; Live country mu-Friday and Saturday, call club for The Lantern, 1322 Third Avenue, Chula Vista, 427 4200, Ulterior Motives, rock, Friday and Saturday.

Marisel, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Los Lupes, Mexican cowboy ausic (nortefio), Thursday, Colour, Latino music, Friday and Saturday; Mosaico, salsa and Cumhia music Sunday evening with Los Lupes, early evening Sunday.

Oasle Blar, 1121 Third Street, Chole Vista. 426-2977: Gold'n West, oldies and country, Thursday through Sinday Give gam 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 Siers Brothers, rock, Thursday through Saturds Perfect Stranger, rock, Sunday and Monday; Scarlet, rock, Thesday and Wednesdry,

South "lay Golf Club, 4475 Borita Road, Bonita. 267-7700: Circles, rock, Thursday through Scturday.

Stratus, 9620 Campo Road. Spring Valley, 697-8634; Bloodgood, rock, and First Aid, rock, Thesday.

Zorafia's, 603 Palomar Street Chula Vista. 425-1626; Rio, Latin music, Friday through Sunday.

Verformer listings are compiled to Fam Jennings. If you wish to be included, please call 265-9382 Thursday atternoon or Friday before 5:00 p.m. The listings an

Rock & Roll

The Agents: Vista Entertairment Center, Whiskey Flats Agityop: Saigon Palace Alliance: Keily's Pub Dave Alvin and the All Nighters Belly Up Tavern Pachsten: Spirit Pachsten: the Wellhouse Bear Feat: Hulcyon, McDick's The Beat Club: Park Place.

Bullfrogs
The Beat Farmers: Bacchanal
The Belatr Boys: Henry's, the
Mission Inn San Mercos

Mission Inn. San Marcos
Bioodgoods Stratus
Bolton/Dallas: Carlos
Murphy SCrossmont Center
The Bridge: Spirit
The Cat-Illacs: The Inn at Pine

Valley
Valley
Circles Mony Mony's Paradise
Bay, South in Golf Club
Coda: Thylan Horse
Claude Coma and the IVs: Spirit
Crystal: Mony Mony's, Whiskey

The Drastics: Red Coach Inn The Drive Ins: Spirit The Ducktall Revue: Holiday Inv/Mission Valley, Sherator

The Dum Dum Boys: Dripping Lizard/Whistle Stop Eleventh Hour: Halcyon The Erge: Fireside Lounge

Evenstar: Euilfrogs Family Pet: Salson Palace First Aid: Stratu Finshback: Kelly's Pub Roste Flores: Belly Up Tavern Flywell: Dance Machine Four Eyes: José Minnhu's

France: Mony Mony's Friends: Magnolia Mulvaney': Whiskey Flats Whiskey Flots
Friends of Ghosts: Saigon Palace
Rick Gazlay and His Super
Barracudas: Tuba
Man's/University Avenue,

Mand University Avenue, Halcyon, Patrick's II The Half Notes: Belly Up Tavern The Heroes: Crystal T's Emperium The Hitters: Spott The Hurricames: Ratch and

The Burricanes Robb and Eddies
Biddes
The Imposters W.D. Pahet and Company
Indian Fit sworth: The Los Mira
Mens, Daries Rack Hance
The Jackson Fit Water
The Jackson Fit Water
The Jackson Fit Hole
Water Robb
Heldes Hald and Bear
Heldes Hald and Bear

Latter Rain: Spirit The London Brothers: Crustal

T's Emporium
The Mar Dels: Belly Up Tavern
Messenger: Top Spin, Mary's by



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MURPHY'S IRISH WHISKEY

Lots 'o fun, games and prizes . Drink specials

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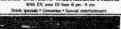
Corned beef, cabbage, Irish stew, potato skins & lots more! • Tuesday, 4:30-7:30

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Eviden & Saturday 9 rem.1 an STORM

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Thursday, Friday & Saturday, 5 pm-8 pm

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Contemporary Dance & Jazz Fusion with FORTUNE

- · Madori Magaritas
- · Green Beer
- · Kamikazes Nutty Irishman Sandwiches
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APRIL 14: HIROSHIMA

APRIL 20: PIECES OF A DREAM

APRIL 12: JOE SAMPLE

APRIL 19: CHINA CRISIS

GEORGE

HOWARD

APRIL 6: PAT TRAVERS

the Pier
Midnight Express: Red Coach
fin

The Score: Patrick's II The Seventh: Spiri Sh-Boom: Silver Fox Lounge The Show with Tom Collins: Carlos Murphy's La Jolla and Marina Village The Siers Brothers: Old Bonita

Wingst Express Nat Occh Wingst Dock Nutes Native Stort Milman Stort Milman Stort Milman Stort The Ordanks Arching Longs The Outsides Arching Longs The Ordanks Arching Longs The Ordanks Stort Store Residence Sport Store Residence Sport Franz Navyo Int Franz Navyo Int Franz Navyo Int Franz Store Intellections Park The Proceedings Park Bus The Park Bus The Proceedings Park Bus The Park Store Restaurant, Old Pacific Beach Café Preston Smith and the Crocodiles: Belly Up Tavern Social Spit (feaming Cliff Cunningham): Spirit Spirits in Mesh: Spirit The Spud Brothers: Hotel del

José Murphy's The Regular Guys: Belly Up Tavern
The Rhythm Method: Monk's, Strangers: Win Cody's Richard Thompson: Old Time Red Coach Inn The Ritx: the Moonglou Café
Thunderbolt the Wondercotts

Bates Choir: Casey's Pub Rockola: Monk's, Old Del Mar The Road Russess: Patrick's II Scarlet: Time Machino Chez

Orleans, Old Bonita Store

Mine Company Tryit: Spirit 12/11: Saigon Palace The Two Tones: Carlos Murphy's/Grossmont Center Ulterior Motives: the Lantern The Us Band: Trojan Horse Vamp: Spirit The Vandles: McDick's Pub, Peter

Mary's by the Pier The Travelin' Sa. .: smen: Poway

D's
The Wandevers: Sheraton Harbor The Wanderers: Sheraton I Island East, Monk's West Coast: Tuba Man'sUniversity Avenue Who Cares featuring Kevia Moyles: Bumbury's

Contemporary / Top 40

Judy Amen: Henry's Dean Atkinson: Mc

Devin Balley: Hotel Son Diego Baja Strings: The Moonglow Randy Beecher: Mexican Village Dusty Best To Loc Wilssion Gorge, Antonio's Hacienda Bing of America: Malcaney ScCoronado Blind Date: Gilbey's Cocktail Lounge

Blind Date: Guorg's Co.
Lounge
Kenny Bogard: Stage Door
Bogart: Trumpett's
Brent Bowers: Kelly's Pub
The B Street Band: the

"Imoder"
Jerry Burchard: Boondocks
Restaurant
California Transfer: Anthony's
Harborside
Callahan and Caliaban: Blue
Bayou Lounge

Bajou Longe
Bajou Longe
Roger Carri Bay Club
Chain Reaction: Islands Lounge
Josy Chean the Welthouse
City Lights Josy's
Colour: Marisol
Donns Cote: Tom Ham's
Lighthuse

Carol Crawford: Doc's Landing Devocean: Monk's Dunn/Warren: Jolly

RogenOceanside

Dusty and Melissa: Tom Ham's

Lighthouse
The Dynamic Duo: Tio
Leo'Nfira Mesa
East Coast: Cafe La Mane
Easy Cong: Islands Lourge
The Elements: Vocation Village
Hotel, Islands Lourge
Ed Ellis and Tapestry: Sandrap
Lourge

Lounge First Effort: Tio Leo's/Mission Gorge Fortune: Reuben E. Lee's Floyd Calnes: Salmon House

Gary and Company: Gilbey's Gary and Company: Gitting s Cocktail Lounge Wayne Gire: Dock's Cocktails Eddle Cold: Escape Lounge, Boondocks Restaurant GTS Sleed Bread: Rusty Pelican Mark Guerrero: Monterey Bay

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SOCIAL SPIT and INSCLENTS plus
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THE BRIDGE and SPIRITS IN MESH open the show at 8pm sharp TUESDAY, MARCH 17 ROXFOR PRODUCTIONS pro ARCHER with TRYIT and LATTER RAIN

WRDHERDAY, MADCH 48 REOGAE MAROSSA prese Jamalca's #1 entertainer, the Don of Reague Music

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TOMORROWS Nat. 18th: THE LANDLORDS ESP, PHOBIA PHOPIA, and TASTE THIS. Mar 20th: Blaccost P2" featuring LIMBO SLAM, with the 9-rice multi-cultural rhythm sensetions (the trials of PPWKY SLM ("Gods gift to women"), THE BINTLERTH, and QUADMIRAGE Mar 21gh: "Local Begical" Del Mar — "Drank & Crury" (IGRENCHO Y LICO, BURNING INDIGES, and UNCALLED A

First Suff-Cook gar to comment 1 This (BOTT), BOTTL, BOTTL BOTTL, BOTTL 3430 BUENOS AVE 276 3993 — COCKTAILS, DANCING, AIR CONDITIONED — 21 ON UP — TRY THE FOOD FROM "FRESH FAVOURS".



Tonight! St. Patrick's Day Kick-off Party and Auction to benefit Make a wish Formatation Lots of fun and great buys for a great cause!

Friday Aftersoon Bock 's' Roll Society with Magk: 102 FM. 5 to 8 pm. Classic hits, 2-for-1 cocktails and free pizza, Phobbla Phurolic / Friday the 1340. Incladesaphobid' (Afraid of the 1340)

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Live music every day starting at 4:30 pm Monday through Friday Standards, Pops, Contemporary & Jazz Sounds No cover

Monday & Tucsday—Don Croker Wednesday—Grace Case Thursday—Georgetowse Express—Amber & Rob Whitlock Friday—Coral Theet & Bill Cantoo Doo

Happy Hour 4:00-8:00 pm Monday thru Friday 50° off all beer and wine 75° off all well drives Oyster Bar

Fridays 4:30-7:30
Blue Point Oysters, Little
Nock Clams and Deep
Water Shrimp-only 50each or 6 for \$2.00

Saint Patrick's Day

A Continental Care Lunch 11:00 am-3:00 pm Monday thru Friday Dinner 5:00-11:30 pm Monday thru Saturday Under new ownership Your hosts—Maurice and Robert 801 °C Street, San Diego • 233-3413 "Just a trolley step away!"

Sherato: Harbor Island East John Ingisms the Upstatus Joyson and Sheris July Joyson and Sheris July Ingent John Ingisms Webry Deck Sheris Maile Buildinnan: Boret's Miles Lamys Cabriel's Griffe, Aboug Pastineural Louis and Jones Champs; Jony's House Champs of the Champ

Passion (from San Diego):
Stardust Hotel
Patrick and Garn Victor's
Harry Paul and Ton Connora:
Sunset Lounge
The People Movern: Hilton Hotel

Pier George Sternerhealer Showboat Polk Salad Annies Jolly Roger/Seaport Village Tito Portugal: El Toritol Insta

Vista
The Presidence Emand Morphy's mutaingus usungus zorreitz stock Room The Nob teatring Dun Beele: Dorts West Nob Vincis. Nick Bestians. De Vincis. Nick Bestians. De Vincis. The Dutain Prayers: The Dutain Prayers: In Vincing Company of the Juniford Company. Norman and Frankles Hebmer's South House. Cantina Raoul and Frank: Gilbey's Cocktail Lounge Frank Ricel and West Winds Page Frank Ricel and West Wind: Peo Sony Anderson't The Rites the Monglow Brace Robbins Cafe La Mare Juan Robless to Vere's Charles Rutherfords Milligan's Sharms Governe Lourge Thom and County Hotel Sherts and the City Street Bands Artic Boot.

One Plus One Plus Jackie:

Sound Investment: Rancho Bernardo Im Storm: El Cornal/Encinties Bert Turres, Standart Hotel Trade Societá in Crowdo Deug Traser: Flying Bridge, Gentlemais ChoiceSan Ma The Variations: Hotel del

The Variations Hotel del Coronado and the Catherings on Diego Harbor Excursion Belgo Harbor Excursion Waltanest Kelly's Pub Lee Whittington Groun Room Bruce Woler and Steve Sibley-Francia Marsellies

Country / Country Rock

Harborside Tony Sorael and Company: Henry's Sound Investment: Rancho

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Ratch House

Bloom, J.R., and the Country

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Bland Agher Stage Deport

Bloom Edward Stage St

Residurant and Lounge Midnight Fire: Oasis Club Ron Mortn: VFW Halliftmay Flim Springs Inn New Country: Cocomyside

Nesterount
North County: Wrangler's Roost
North Portyn Oskuche Lodge
Reistina Olsen: Words and Music
Bookstore
The Savory Brochaest Pomerado

Linda Sherwood and Surefire Southern Express (with Carl Simmons and Eddle King):

Oasis Bar Haywire: Wrangler's Roast Not Sheet Leo's Little Rit of

Country
Jim and Joe: Abilete Country

Saloon Kris Kristofferson: Bacchanal Red Lanc: Rudi's Hidden Acres

Laredo: the Outpost Lone Star Country: Countrys

Alpine Stage Depot



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Los B.C.: Garcia's Lucky Lady
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Los Limes: Marisal Louis and Louis Changes Jory's Martin Zordia's Sean McVickers Ireland's Own The Jame Koran Latin Jazz Poo Fire and Water: Garcie's Lucky Lady Chib The Flamenco Four: Hajji Baba Jim and Theresa Minton: Blamey Stone Pub Sam Hinton: Words and Music Theologists

Ensemble: La Avenida, Cass Don Diego/Bonita Mosaice: Marisol Tito Portugal: El Torito/Chula

Vista Rio: Zorulia's Orinn Star: Old Time Café Richard Thompson: Old Time Johnny Walker: Words and Music

Bookstore Peggy Watson: Drowsy Maggie's

Blues / R&B Reggae

The Blonde Bruce Band: Jos Murphy's Buttermilk Blues: Mandolin Wind Albert Collins: Belly Up Tavern

Cornerstone: Iselly Up Theorn, Spirit Tom "Cat" Courtney: Texas Techouse Ed Ellis and Tapestry: Sandtrop

Ella Ruth Piggee: Old Pacific Beach Café, Anthony's Horborside, Humphrey's Bahta Lounge Rick Gazlav and His Super erny Smart: Snirit

U.S. Grant Hotel

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Beach Café, Mandolin Wind

Presion Smith and the Crocodiles Belly Up Towers The Soul Station Express Mandolin Wind Barracudas Hukgon, Patrick's II, Ilma Man Whiterstly Annias Not's Carenas Cid Del Mor Cafe Robin Benkeli Blues 90: fiells Vio Resturant and Naghtelah Mark Hummel and the Blues Survivors McLink's Pub Sick Lauses and Robin Henkeli Lis Committee

Jazz

ACREACY
Monky, Jose Hire Records
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Johnny Best and Bobby Gordon
(her Place Palt of HRS san's
FOR Brigham's Preservation
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Peggy Claries Dressalland
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testuring Hobby Gordon: Della

Via Hestaurant and Nightclub
Judy Doplee and Friends: Escape
Leginos

Mel Goot and Friends: Vic's Bar and Restaurant Bobby Gordon: Bella Via Resignment and Night-lub The Bobby Gordon Quartet: Josz Mine Records Ed Ellis and Tapestry: Sandtrap Lounge Tapestry: Sandrap Lounge: Lehr's Greenhouse, Fal City/China Comp The Aubrey Pay Triot San Diego Harbor Excursion Bryan Finklestein: Old Time

The Bobby Gardon Trio: King Luis Inn Moqui Graham-Lund (with the Mel Goot Trio): Vie's Bar and

Coff
The Jay Herrn Trio (with Hank
Dobhs and Hob Boss) Jazz
Mine Records
Hollis Gentry's Neons Old Nuclic
Beech Cafe Pella Via
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High Sactety: Patrick's II
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House/Leucadia
The Mark Lessman Bandi
Harbor Houseklou, ships
The Bob Long Tands Belly Up
Turan, Flah House West
Fran Loskota; San Diego Harbor

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Band: Elario's
Peggy Minnfee and Friends:
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Paul Montesano: Viscount Hotel
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Holiday Inn/EmbarcaderoRusty Pelican New Shoot: Bella Via Restaurant and Nightelish Humphrey's Night Blooming Jazzmens Jazz Mine Becoming Jazzmens Jazz Mine Records The Ron Ogden Trio: Our Place Pub at Miki-san's Bristina Oisen: Words and Music

Bookstore
Tony Ortegas Flsh House West
Ella Ruth Plagues Old Pacific
Beach Cafe, Humphrey's,
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The Polk Brothers: Hopey's
Randy Porter: Elorio's
Mick Ralasford: Hopey's
George Reno: Avant's Restaurant
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Everyone's invited
Tonight, Thursday, March 12 • 9:00 pm to the 1st Monthly Catered



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Tuesday, March 17 • 9:30 pm

Party favors include green plus Gulunoss & Hurp
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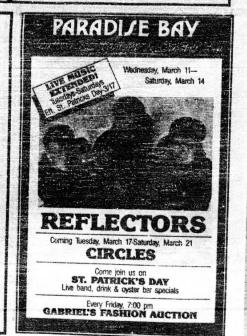
from 5:00 pm Complimentary hors d'oeuvres · Prizes · Dancing



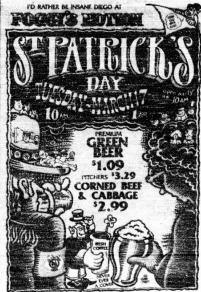
Wanderers

Special event Sun., March 22 & Mon., March 23, The Cadfilacs Free parking . No cover . No minimum









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he South Market Street Jazz Band with Bill Hunter: Hotel San Diego The John Thomas Band:

Poseidon Restaurant/Dei Mar Coral Thuet and Bill Cantos: Drowsy Maggie's Tobacco Road: tielly Up Tavern The Jaime Valle Ounstet the Place Pub at Miki san's Eddle "Cleanhead" Vinson: Windness Hilton Hotel

Gaylen Withee: Kypling's Mike Wofford: Our Place Pub at

Zzall: Hahia Hotel

Everything Else Mary Adams Bathburn: Irish, international, and folk music on the harp accompanied with cocals, Drowsy Maguie's Andy and Donna: contemporary

and oldies, Of Mill Inn Barker and Over mirth and music, Jolly Rogen/Seaport

Viilage Phil Beeber: classical guitar,

Restaurant/Sheraton Harbor Island East, Horton Plaza (Mondays, noon-3 p.m., Palazza level) Boger Bellomy: classical gultor

the Lighthouse
Jerry Burchard: original and Boundocks Restrumnt

John Austin Butsch: classical

and contemporary piano, Sundowner's Lounge/Sheraton Harbor Island East Evan Carawan and Jon Kendalis Marsvilles

Cathy Curtis: original and
contemporary music, Drowsy
Maggle's hammered dulcimer music, Drowsy Maggie's Tony Carmen; nostalaia music

Gail Dietrichs: classical harp, the Flying Bridge Martin Carty: gudar music, Old

The Chicago Six: Dixieland jazz, Belly Up Twern Colour: Latino and Top 40 music. Island East Ed Ellis and Tapestry: jazz, nostalgic blues, and ontemporary, Sandtrap The Rod Craditt Band: mi... % Rancho Bernardo Inn The Crescendos: big-bond darce mass, San Lus Bey Downs Golf Course Comments

Lounge Catherine Espinoza: harp music. Old Time Cafe E-Z. Does It: Fifiles and Sixtles

F.Z. Does it: Filies and Sixtes rock and country rock, Ole Wagon Wheel Flests Flamenca (Rodrigo, guitar, Rayna, dancer, Remedios, singer): flamenco song and dance, Drowsy Maggle's

Sheppard's Restaurant/Sheraton Harbor



Siers Brothers

St. Pat's Day-Tues. March 17

Your Pot V Gold is waiting at the door Take a coin as you enter and win a special prize.

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Just arrived Teach in een ruckmost grettensamt Sound op sinchlog yout that settle 1950s and so sinchlog yout that settle 1950s are to sound you settle 1950s are to sound you consider prisons. In the settle 1950s are to sound you consider prisons. In the settle prisons are to sound you consider prisons are to sound you will be settle prisons. In the settle prisons are to sound you will be settle prisons. In the settle prisons are to so the settle prisons are to so the settle prisons are to so the settle prisons. In the settle prisons are to so the settle prisons are to so the settle prisons and a settle prisons are to settle prisons are to settle prisons are to settle prisons and are along synthet sender.

### PRO CASIO'S GET RESPECT!

Major Leigue? By the fully pro velocity-sensitive 62th Wear tha MCL controller AZI on a STRAP! By the CZ2565, 897526. CP3261 touch-sensitive pano, and the new acturated Sampler Samble (under S000) and lots note, in stock at unbestable prices!

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\$300 BS SNEND sequencers now \$1790 Try the new SNEL symhesizers and hot 4 toylebard MIDI-continuent INNER-PUT disk-drive sequencer in stock 1/4 PRICE sale on IMINE DJ disk-drive sequences UNIMINE SUPPONT STANDS

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Finally A guitar anni yr; can eather be until the e-galler if tracks as test as you do, whosey glother, or employed gibby; if bonds support, a words with YOUR electric guitar, and ANY MICE synth (BBFF-colored new quiter MICE connecter makes all the others obsolite, yet costs under \$1100? Come by it if you dure. (You maybe just whith the public way.)

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## **CURRENT MOVIES**

All reviews are by Duncari Shenhorn and antipathies by the black spot Liniated inc. set are for now unreviewed.

Allens - Literally ALIEN in olural Where the 1979 forgunner was guilty of being overproduced for the scope of 4s action, the sequel comes near to filing every available inch. "This hone," as the ads sey, "it's war." But there is offsepriess of a type, too, the there is cheepiness of a type, too, the secretiful sort of right that times out to be just a bed dream; the innocent ago on the shoulder at a moment of high tention. But for every such chapt that, there is a hard earned one to belance it, and all in all there is an overload or both. The alternately exhaunting and exasperating finale, with the tentione and side sur-viving of the first film donning is not or problets to which as donning a sort of robotized forklift as a suit of armor, is a tidy surrowary of of risess and minutes. With Securities Physics and hitnuses. With Sigourney Weaver, Michael Biehn, and Lance Henriksen, written and directed by James Cameron. 1986. \*\* (Ken, 3/14)

Amercard — Another in the Fellini time of semi-autobiographical entertainments, episodic and variable in quality from episodic to episodia, this one set in the homeolove of tiss youth. In his choice of recollections, that halins fled in I VITELLON), and yet the familiar Fellini grotesqueries are mercitully toned down here, and the famous egotism is shut away in a closet. If something doesn't appeal to Fellin's playful side, it no longer appeals to nim at all. There is an appeals to him at all. There is as-ample supply of jollness, of the director's carefully cultivated obsessions and of flawless, imput-controlled color images (once again a situate to the weardly Glussey). Po-Rodunnol. What is lacking is any modulation or momentum from one scenu to the following, each one builds to an abrust flade-out that's like a wonderstruck gasp, or sigh.

DOWNTOWN

69ou, 5th and G (236-8054) Crit Dead 2 and A Agritmere on Sin Street 3 Dreum Kanturs, from 310

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Artec, 666-5th (239-9259) Cell tiesser for program information

Section, Milit Sen, removes (201-2001) El Sence Bruso

\*\* (Ken. 3/12) El Amor Brujo The first collaboration between dans collaboration between disney Antonio Gades and director Corro Saura, BLOOD WEDDING, was a Saura BLOOD WEDDIRIG won a stark dress rehearall in a dance studio, the second, CARMEN, were realistic backsage musical or anyway as realistic as its Ne-imitating, art gambbs would permit. This timin one is something altogether different again, a fully mounted dance production contained soften or studio sound stage for contained thereon effect the first shot, when a motal door effects shot on the value. metal door stams shut on the outside world, and the camera gropes its way to the stylized set). The set alone, an urban shartytown of tin shacks and automobile carcasses. nore than eastfies this new him Centre, Wiegand Plaze 6)

more than patifies the rew turn, with transluceric clameral of a sky, and as stange crepuscular light, and as sudden gusts of wind, and not the sanded ground. And of course Gades, went in no other justication were amaiotie, as a creen natural, with a remarkable face to go along with nonarkable face; to go along with nonarkable face; to go along to the country of the course (Creative Hoyes, who actually has the creative Hoyes, who actually has the have had to ped out the original Manuel de Falla score, with prenty encores and additional music and encores and additional music and bits of dislogue and total silences, and the move, through all that, occasionally goes a little slack. But even so it's a more interesting narrative than CARMEN, and a

MOVIE DIRECTORY

Jimenez 1985. \*\*\* (Guild) Andrei Rublev — Andrei Tarkovsky's three-hour epic on the 15th-century Russian icon painter. (La Jolla Museum, 3/18, 7/30 p.m.)

(20715ek) Therder 1: A Alghemian on Elm Street 3: Desirn Hamiss Theater 2: Jiaoh Wildow Theater 3: Manneguri

Sname 21, 1640 Hossi Circle North (181-212)

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Chairn Martin and Exection Strike
Treaser 1: A feet and Exection Strike
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tion 2/13

Furbring Theotree, 1985 Fincher Pur (449-790) Theoter 1 For Iden, Iron 213 Theoter 2 Ent Deart 2, Iron 213 Theoter 3 The Master, Iron 213

the end after getting by an day bulbs to then A black garbed, bearded, beinged pointed ingernated mystery man name, bus Cyphre regars "Luciter," of "bires a wisecracking Brooklet One cymne reques Librar, que ve? Intera, execución que aporte gumelos enamed Angel ("Cir course" scrow what an atturney is. If is les a lawyer, only the title are bigger?) to locate a Vendre Wei il cronner who has weished on his "contract." Not only in the detective out of his depth (and out of his mid-files period, with his sub-filed and winded mid-(and out or his mid-hines period, with his stubbled and winkled mid-lightees look); he is altogetiner out of his gorns, Michay Route, Robart De Niro, Usa Bonet, Charlotte Ramping, written and directed by Alan Parker, 1987.

1987 « (Fashion Valley, Oceanside 8, UA Chula Vista 8, UA Cinema 3, UA Escondido 8, UA Glasshouse 6, UA Horton Pisza 7, University Towne

The Sectroom Windo:...— Billed as "a romantic thriller in the tradition of the master of suspense" (you know who, don't you'f), this is one of the few such tradition-followers that gets up from its knees and stands sys to up from its hines and stronds op in or yet and/or you be to be with The region of the term selent delist, and the letticle glaces between characters. Bascles at that, there is an overfu soried side to wriser director Gurtis Hanson, such that he seems to raise up on his toes and try to steech himself above the Unicamed Master (that chuckleone forture); or else look past how to someone file Polinais. It was the steer in whose "fract on" Hanson.

THE AROUSERS though not in the couple of puerille pobloders in the interval. And he seems also to own something, actually quite a lot. both here and in his screenplay for this SILENT PARTNER, to the "tracition" of suspense royelst Patricia
Highsmith — whose slimier depths
The Master himself lought stry of a
his adaptation of her STRANGERS
ON A TRAIN. That early novel set the ON A TRAIN. That early novel set the neurative pattern for a whole host to follow one bad decision and a sizade of the docusequences, with some almost malevolent intervention by Bad Luck into the bergain. This is the pattern of THE BEDROCM WINDOW as well, and it is a high compliment to say that it drives the to the pattern at the way to — but agreedably not through—the end.

Huppert, and Elizabeth McGovern. 1987. \*\*\*\* (Clairement, Mira Mesa Cinemas, San Marcos Cinemas, from 3/13)

Mack Widow - A highly satisfying and only slightly disty-dealing cat-and may slightly disty-dealing cat-and mouse game, or realty cst and-cat, that opposes two feminina archatyons, the contemporary darsel woman (and not without personal air-hibbrid, the continuously wassessed and the continuously between th

Thouser & A Nightowere on Elin Street 3:

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more unchangement the base yearing and disease the base yearing and disease the base of the properties of the properties of tender bookers and postures and of tender bookers and postures and of tender bookers and postures and office of the properties of the proper Theress Russell are evenly matched and of championship calibet, in their respective roles of huntrass and enchantress. Sami Frey, Nicel Williamson, Dennie Hopper, James Hong, 1987.

"" (Camino Cinema 4, Carousal

(Camino Cinema 4, Carousa Cinema 6, Center 3 Cinemas, La Jolia Village; Sari Marcos Cinemas, from 3/13; Sweatwater 6; UA Cinema 3; UA Glasshouse 6)

Children of a Lesser Bod .

Sheracous upili by way of Broathery appears to the property of the

The Color of Money — Martin Sconesses authenties fatory secured to structure to the color of the set by THE HUSTLER was not just high, but daumongly and discouragingly high, the independence of this sequel somahow brings it into more due, competition and comparison, gives it less freedom to deviate to some remote corner of the subject. A truer sequel — a legitimate and logical and thes listing sequel — would be under more obligation to stake out a mee area, and could do so out a mee area, and could do so. out a raw area, and could do so without any reliections being cast or its courage. Not so here: And as competitor rather than complement. THE COLOR OF MONEY pales more of a green-around-the-gits green or a green-with-envy green.

## **CURRENT MOVIES**

han a fresh-crisp-lettuce green. With Paul Newman, Tom Cruise, and Mary Charlett Masterdonia, 1986. tizabeth Mastrantonio 1986. \* (UA Chula Vista 6, from 3/13)

Critical Condition - Richard Pryor is a connected con man who tells and shrieks and convultes his way into a psycho ward for observation into their has to impersonate a factor after the escapes in the midst a humbar. The frequent tions of Sixtes vintage ratism — about things like the erior humanity, not to say san ertified funatios over of confeded unables over a submissible bureaucrats may have helped director Michael Appeal (PB LIP etc.) by etc. oseep at night sharing the shooting. But it is not enough for a comedy to be insquerely liberal it must still be secessoristy liberal in the still some is unity inseet. The withy putchowns are writy much at 0 of the size of ... You're a penis head, you know hat?" And Apted even misses an that? And Apted even misses a obvious opportunity at an underground in-joke when he re-indes the loves from Paul Worrissey's HEAT in the same cast — Joe Dallesendro, Sylvia. Mites — and then neglects to give them a single score together. And our natural filberal, numen, humane.

gaunt, even without the prompting of any gossip from Liz Smith, a randip conductive to a climate of hemore Especially hospital humer. With Rachel Trootin and Ruben Blades. 1987 \* (Spring Valley)

Crocodita Dundee - The old Crocodile Dundee — The old country bumphine aboy dry routine. The only as so offer, a Now York the Country, this time is Australia. The Chy, as so offer, a Now York the Touth - Paul Hogen, commercial suckermen for Australian tourism and Australian tourism foreign a potentian for Australian tourism for every activation of Australian tourism for australian mannound or just instead it was the supprise to of 1880 Soos proces? To a Madry amorement in 47 Chus enting. amizement, i'n' i'l' Cute ending, though, Directed by Peter Faenan, \* (College, matinses, Mra Mesa Cinemas, Oceanside 8: Plaza Sonita; Sardee Village 8, Sports Arers 6, Studio 3 Cinemas, UA Escondido 8: Wiegand Plaza 6, from 3/13)

Death before Dishonor — How, with that attrude, did the finnmeers must have been seen and the seen of the finnmeers must their works welfout falling on their betyrents? First Dryer, the former frostrall player makes a rea

mention in the event Fagbroard equal to the help in the side Registering that we will be the help in the side Registering attaint what we Americans would be to the Amil Horomore (in June 1), the provinger or matter in the enemy frontly the secretary would signed in the law of With Testinia Plaudia and the Shan Kath, described by herry London 1997. London

Evil Dead 2 - Horror sequel by Evil Dead 2 — Hore's serylet by Sain Raims starring Burco Campitell (Beou, Carousel Cinema h., Colinge, Fashion Valloy, Parkway, Plaza Boneta, South Bay Drive Int, Sports Arena 6, from 37(1)

The Fly — David Cronenberg's remains of the 1956 fronter film must terms at the stop reset has be be seen as an attempt to make the story more palatative to a new

story more polatitative to a new generation. These old enough to have seen the original when it find came out might have some officially understanding how so-initing can be made more polatitative by being made more sick making. Well to each his own, and at that, the so-invariant sold, after all, as yet put of the contraction of the co

of a wenter who has invested a couple of "telepods" for the purpose of dentergrating matter in this cen-and reintegrating if in the otinet and who, when using himself as a guinea rig, menagers of hybridise himself with a stowway houselfly. The effects grow more and more graphic eventually reaches the threshold of red, mercigina to jupose of the second control of the second contr

\* (Clairomont, Mrs Mess Ciner from 3/13; Vineyard Twin)

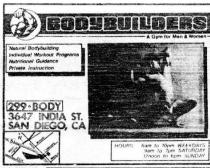
The Funeral — Social safet by first time Japanese Grecter Juzo Bami (UCSD: Mandeville Auditorium, 3/12, 8 p.m.)

The Golden Child - Funky lary tale. Eddie Murphy is the pure-in-



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time he starts to vomit a milky ford anto his food in order to dissolve it and ingest it realism has begun to





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SANTEE TWIN DRIVE-IN

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## CURRENT MOVIES

Children in seamy Los Angeles athough in what official capacity we are not to know. Nor are we to know holy child, with the power to, among uther things, resurred closed bride and make a Pepsi can tap dance (you have to see in to believe it, and even then you won't believe it, if child des, compassion desired, and on a global scele, too — just as justice cled with the holy child of an earlier millenum. As odd blend of impredients, if say the least — and impredients, if say the least — and impredients. it as savory as lemon juice in Murphy is not about to alter his mer. Murphy's not exolut to date his bibleword of this back siny wescards just because he has come face to trace with ageria of Hell Annong his numerous maddening traits, such as come to consolourness and con-cerned consolourness and sende some to the sendent of the con-traction of the control of the social control of the con-trol of the of th

**USED MOVIES** 

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Hannah and Her Staters - It runs Hannah and Her Slaters — It runs an hour and forty-six minutes, rather long for a Woody Allen film, in fact the first of his films whose running time has stretched all the way to three figures. One might hope going into it that this would be a reflection low sperm court for a result of healt over sperm court for a result of healt excessive machinedror? "How goine start knocking my hobbles?"—that presence, though is lighters and thins the bables of the price, the price of the price, price of the price, "either" Morange of the price, price of the price, price, "either" Morange of the "strengthe" or "either" Morange of the price, price of the price, either "strengthe" or "either" Morange of the price, either "strengthe" or either "stren of the larger population of dramatis personae and/or the greater depth of the relationships between them. But A MIDSUMMER NIGHT'S SEX A MIDSUMMER NIGHT'S SEX COMEDY, which also treated of multiple couples rather than the more customary single couple or half-couple or possibly triangle, needed only eighty-eight minutes. And even MANHATTAN, his previous record-

Heat — Action firm with Buil Reynolds, Karin Noung, Howard Hessenhan, and Diana Scarvid, directed by R.M. Bichards (Camino Cinema 4: Carousel Cinema 6: Fashion Valley, Oceanade 8; Sarake Drive In: Santes Village 8; South Bay Drive In: UA Chule Vista 8; UA Glassehouse 6; UA Horton Plaza 7, University Towns Centre; Wiegand Plaza 6; from 3/13)

Hoosters -- One of the more fixable entires in the post-HOCKY goods for noom, a fact-based story about a little nowhere on the Indiana map named Hickory whose high-school bassletbell team got all the way to the state championship gene in 1252. Much of that likebleness is due to the

by the place and period, truthfully

by the glace and percoft furthally instructed for less memorates which are some registers which and sound eight. Horn institute, and expended to Medicard less memorates which are any discount and early discount early e

sine is the runly belong in the game.
The fear must have been that if the basishtar games were played the way they actually were in the early. Eithes, the characters would run the risk of comucality and would fortet nsk of comcating and would forfet sudience sympathy in the process— and sympothy, in fact feverish partisanship, is what this sort of movie is all about. In that regard, it does deliver the goods at its several climaxes on the court, and Jerry

SPECTACULAR ... "INGENIOUS" MAGNIFICENT LI-AMOR BRUTO



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Godaman's High montantic symphonic score with help win over any sootlers. With Barthry a Hershey and Dennis. Hopper, written by Angelio Pizzo, directed by David Anspaugh, 1988. ""(Clairgmont, Fashion Valley; Mira Meae Cinemas, Oceanicide 8; Santee Village 8, UA Escondido 8).

Village B, UA Exchando B)
Labella Wappen — Perfunctory male
bonding between new cop partiers;
(see of thems subcoding to dispense
energials and the subcoding to dispense
energials netion near the end, not
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Tigan, and Son Alfons, and has is
hampered ween in codella hamperad even in casual conversation by his guildry evaluation of conversation by his guildry evaluation such a threat of the control of the conversation of the conve

Letter to Brezhnev - Two Russian Latter to Bretchew — Two Plussan salars on tearer in Liverpool, sort of fise Frank Stantar and Gener Kelly in ANCHORS AMEER (1 sort of, but not a lob, They yet lucky with a dougle of working-class (sases on the proxi. The hairy one named Sergel maked one named Peter is even lucker, nothing but they, a both of state guarding, and an exchange of hearts. The screenplay by Frank Claim deepen joins over 1 services and proximation of the proximation of by Frank Clarice doesn't gloss over the coersenses of the vormen (both romantos at hearth, but life juricid-up direction by Ohris Bernard – colore lights, wide-angle lanses – glosses over that and a bit etcs With Alexandre Pigg. Paler Firth, Margi Claria, and Alfried Mohra. 1986. 

1 (Ken. 3/13)

Unite Shop of Norma: — It originates in a 1960 Roger Corman intensity and intensity and intensity and intensity are made in a participant of the state of the sta stage musical that retained the original period, and whose sorigs to retain also the appropriate cultural level, were done in the style of pre-Beatiles rock-and roll. And it has herewith found its way back to the screen as a version of that musical. increasing a decided by the control of the control



The second second

"WORKS

## **CURRENT MOVIES**

good — to be downright bad. The ion-holming females of inale-branatoristics depending on whether its mouth is open or shut-responding in Sectional Processing of the Company of the Compan ibiting female or male

Mannequin — She comes alive every night, but only in the eyes of her Pygmalion, and in order to help him make a success of himself as a

pack at the way to ancent Egypt and the gags here seem somehow even older than that, perhaps neared the Neanderthal. The camera often manages to be in the wrong spot or the Nandardhall. The carries of but memorate to be in the wong sput or facility the whole way and never gate patients of a whole way and never gate patients of the whole way and never gate patients from whole And was at really not possible for the firms plant to charte a markenizum who would no locate another actions who would no locate another actions who would not locate anoth

· GROW

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Mariana - Mariana Dietrich, past Martene — Meriene Dietrich, past the age of eighty, agreed to be interviewed but not phintographind for a documentary on his file by Maximilian Schell; and even the interview, riddled with epithets like "kilsch" and "hubbish", turs out to be not all that agreeable to her after

a pretty good idea of what the woman is like, and of how wide a womte allike, and of how wide a berith it would be wrise to give har And the attributes imposed on Sheel And the attributes imposed on Sheel and the stributes imposed on Sheel appartment, plantly of days and elist to some Syberbergian purposet. But or some Syberbergian purposet. But the purposet some should be some some some should be some some some should be some some should be some some should be should be some should be should should

moral masochism, the issues simplified to sweeten the suffering. A treaty in Europe has shifted a border in South America, and what once in South America, and what once was Spanish territory is suddenly Portuguese. A papel emissary has been dispatched from Rome to decide whether the string of Jesuit missions — safe havens in the mountains for idealized and unavoidable and "necessary" massacra? The screenplay, procrastinating with the best of them, is nevertheless a little skimpy for something bearing the signature of Robert Bolt (cf. A MAN FOR ALL

Robert Bolt (cl. A MAN FÖR ALL SEASONS, for another daylay of plous historical hindright), who crisp and pithy exchanges sandwheld between thick sices of winthopological and topographical local cofor — nothing Werner Herzog, hach t explored and mapped out afready and more thoroughly. And the locus of the society is a bit of boom, or maybe the casting makes it

arbitrary and inscrutable authority With Jeremy frons and Robert De (Century Twin, from 3/13, College, from 3/13; Flower Hill Cinemas; La Paloma: Parkway, from 3/13; Piaza Cinemas; Sports Aren 3/13; Piaza UA Chula Vista 6; UA Escondido 8)

Mone Lies — A soft-boiled thriller in a hard-boiled shell, with a hero of similar description, a toughle on the cutside, a softle within. Bob Hoskins cutside, a sofile within. Bob Hosland, for whom it was expressly written, is very liabible in the rote, but it is not enough just to like the "but have to like the fellow his a portraging as have to like the fellow his portraging with make the fellow of the portraging with the fellow his portraging with the fellow his portraging with the fellow his fellow of the fellow his fellow pour have in the matter, how raminoded into it you are unshall be fellowed in the fellow has been provided in the provided in the fellow has been provided in the provided in t







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## **CURRENT MOVIES**

chauffeur and ady relationship of THE HIRELING — is all quite touching, of course, but the touch is heavy, and more than a little sticky. With Cathy Iyson, directed by Neil Jurian 1986.

A Nightmare on Eim Street 3: Dream Warriors — Still trying to make sense of Freddy Krueger, using an important biographical about him ("the bastard son of a

non-yourse het nowyou don't nun (Guess who afte hurs out to be) is it possible that all Freedry wanted was or his old bonest or set in hallowed ground? Well is see about that. Meanwhite, there are some high toned pags it be a named Little Namos, after the roccool usuarier of the old Wirstor McCay comic single, and many must low boned cree, "Let" age look the motherhickers and many must continued." And there is all over deventional of J. And there is all the deventional of J. And are some poetic fright gimmicks and many more prosaic ones. And in both areas, almost no sense of

discomination, with Hearner Langenkamp, Crisig Wasser, and Robert Englund, directed by Chuck Russell, 1987. (Byou, from 3/13, Carousel Cinema 8, Center 3 Cinemas; Cinema 6: Center 3 Cinemas; Oceanside 8: Santee Drive in: Sa

Outrageous Fortune — Female buddy comedy, with rather extensi groundwork to establish the classial characters of two would-be characters of two world-be actresses, one (Sheley Long) a pampered and somewhat prissy blonde, with fitted gropper crissscal training and no real experience, and the other (Bate Midler) a carrol-topped, briss-plated vulgarian with an actual professional credit in NNJA VIXENS. The length of the Village 8, Sports Arena 6, Sweetwater 6; University Towne Centre) One Woman or Two — French romantic comedy with Gerard Depardieu, Sigourney Weaver, and Dr. Ruth Westheimer, directed by

introduction is all to the good, since it positiones the otherworldly exportingly written, and since the propositiones to enter the propositiones of the propositiones of the control of t

### ANXIETY? . . . DEPRESSION?



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haza Cinemas; Rancho Bernardo 6. Ian Marcos Cinemas; Sentee Illage 8, Sweetwater 6, UA Hasshouse 6)

Over the Top - Instantaneou Over the Top - Instantaneously bring character chemistry trucker Sylvester Statione wants to become pals with the anotty son he has never known, starting on graduation day at military grammar schock. "Sir you're going to be a vilotim of cholesterol poisoning." and so on. There also the boy's hosoitalized mother (why does she auddenly trust her exhustand to have custody of the boy!

If she holds the main in such establish, has the sakes inthroughed states, has the sakes inthroughed with, for that makes, and the the of them ever spit up in the fine place?

If the sakes in the sakes of the the of them ever spit up in the fine place?

If the sakes in the sakes

with moratoriums on the laws or physics. David Mendenhalf, Susan Blakely, Robert Loggie; directed by Menahem Golan. 1987.

(Aero Drive In: Carousel Cinema 6, from 3/13; Century Twin; Mira Mesa Cinemas, Plaza Bonita; Spring Valley)

Peggy Sue Got Married — And then she had two children, and she turned forty, and her husband cheesed on her, and now, in the present tense, she attends her Twenty-Prietral Class Reumon,

passes out under the weight of the priori Gueen crows, and weeke up in the motion of Bood Brine. 1980, with Completely professional, adoquately inventive, allowed a adoquately inventive, allowed by adoquately inventive, allowed comes from Fance storget the Ford Coppole, moderately emberrasing in words more of the upus portional feel the heroise lets out, a shrimy of history own Far father's purchase of an Ednet, as if this were a row revelacion to emission of revelacion to emission of revelacion to emission of whether the profession of an Ednet, as if this were a row revelacion to emission of revelacion to emission of what is revelacion to emission of whether the revelacion to emission of whether profession to emission of the profession to emission of the profession of the revelocion to emission of the profession to the revelocion to emission of the profession to profession

would naturally be, a long-standing and footsole family joke), and the alternative expansation that the who thing is Only A Dream would be no better than a cheat — not to ments that it would run into a whole new innersal of obtoble as division. With Raillann Tume, Obcoles Cage, Sainy Miller, and New J. O'Commo: 1886.

(OA Essortiche)



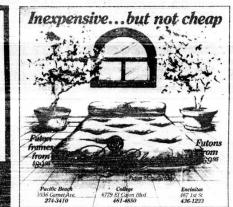


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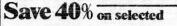
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just as one would have done about a lub-thumping World War II m-vice site DARBY'S RANGERS in 1959. And for all of writer-director Oliver Stonais credictions as a Ventium veteran himself the sense of reality is severely disjugged by several things the promotion of two U.S. sexpants but Sonais on Ever III of the Control o

The primoration of two U.S. supparits into Good and Evennel potentiars (the Evil one with a sport re-soling Claim of Conference of Contract C and waste of it off, the IP, ATOON makes is decest mark. The chaos isself is vividly realized, if even insolvenerily enhanced a filter by Stone's inexperience as a director, and a couple of preliudes to these outbusts are bresh-shoppingly tense, no thems to the amplified neutribeat that Sicre seems to have admitted in Alam Pethar's direction of the Company of the

MIDNIGHT EXPHESS. With Chaine Shrain, Tom Bersinger, and William Datos. 1998.

"(Cinemana: Harbor Drive In: Plaza Cinemas: Rancho Bernardo 6; Sweetwater 6; UA Escondido 8; UA Glasshouse 6; UA Horton Plaza 7; University iowine Centre, Wiegand Plaza 6;

Star Text IV: The Utypage Home —
The pole th time which finds our orew on straight, rested five the pole that the Radio Days — Woody Allen back in he Woody Fellen mode, effect the Model of the Model of the AND HERS SETTERS (after the Woody Fellen mode of THE PURPLE RCSE on the Model of THE PURPLE on the Model of would be the nearest Fellin reterenze borr for this one, a reminiscence of the firmmaker's green years in dreamy. Rockway, splaced or aneodotal or sometimes only illustrational in design, and chopped up even from by elleris desultory variation (his desart) appear on screen. The glamorous world of Golden Age Rado is not very interestingly integrated into the action (as integrated into the action (as compared, say, with the Manuel Puig novel, HEARTBREAK TANGO), but it does broaden the scope of the mosaic, and the rambiring informality of the presentation holds. 1986, and leich a couple of specimens back to the fulure to respond to the probe. Not all the cerumerated upsilons are to be snawed settledatority or at all. But they are braitlang all the same. And Greenpeace, among others, will be well satisfied without sessisticity answers. The move is doing the proper duty of science faction in reviewing our perspective to envisage the humpback whale as the

hypothetical carter of the universe; and, on top of its perfinence to contemporary ecological issues, its marginal comments on the foulness of the spoken language in our time and on the quality of public health care ("Don't leeve him," the impassioned "Bc. ..." McCop preads no saddraft on behalf of a impassioned "Bc. .s" McCloy pread to his admiral on behalf of a shipmine about to be wheeled into surgery in present-day San Francisco, "in the hands of 20th-century medicinel") raise the social consciousness of the movie to the know that they're 'on there side' —
and who of course want the sinderins and who is course want the sinderins and who is course want the sinderins and considerable characters. Her the policy led sisters of i don't think I've may be a seen of the side of the too ben percent or so of conference or one of conference or to ce no tnegred net go

the importance of unstring these and just being yourself—expecially if you are bucky enough to be one of the taxoned principals of a John Hughes production, (Hughes, besides production, (Hughes, besides production, whole the script, Howard Davion acreted, and treather who want the students to know that they ten other sold—and who of outsit want the students of and who of outsit want the students and the students want the students.

The Tin Drum — Selected scenes from the massive Gunther Grass novel about a tiny-tol social proteste when the same of the could protect the same of the sam

The Men — The personal rich 
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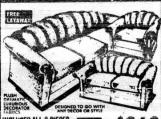
changed a little is the attitude towards him, the withholding of any towards him, the withholding of any state of the control of Dinn Harry and his ancestors). The reah hero here is oftenty ment to be, as in any state of the control of Dinn Harry and his ancestors). The reah hero here is oftenty ment to be, as in a fall toward to the control of the himself. And it would be easer to believe he believed it if he foll not yield at every turn to the merely modish — in photography, in musical accompariment, in goriness, etc. In their respect the supposed centerplace of the film — the marghous or chase to top the one in First Self-III in the one of the film — the one in First Self-III in a chase to top the one in First Self-III in a could it it. CONNECTION — is really its sinkhole. And as the action is sinkings, And as the action is exaggerized to it the thought ballwall it medium sporting to the thought ballwall it medium sporting to different non-more event segment of the sudience than this solicide by a three traffic five discounting the second sporting that the traffic five discounting the sporting that the traffic five discounting the sporting that the second sp

The Gara — The site rous as a fold in a propriet man present as the incidence for the either figures of the either figures of the either figures of News investors because the either figures of News investors because the either figures of News investors the either figures of the either of either figures of either figures of either figures of either figures. Top Gun - The title, we are told in a instructors, the storyline respects the age old traditions of male camaradene, and the climactic optight, though not territory fund, is pretty exolting — or anyway the participants in it are pretty excited, from Churss, Nelly McCalls, Var Klimar, Clipata Twin, from 2/13, Mrz Mesa Cinemas: Studio 3 Ginemas)

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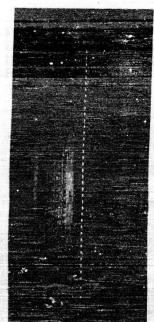


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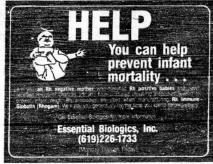
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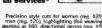
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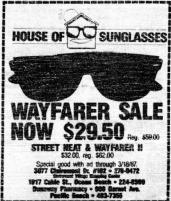
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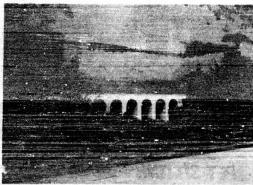
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bass. Workinghin from tigo 40 hand. 281-4814. MAGDERS, spotent resultal frames backups har band preferency regulatry at top. San Ovego might shall sance 274-884. SANCASE womens were, to refere find fearur. Sall metal band. Chiggorish and copins. We have refered-all south but no PA. After 6, Prost. 279-06-0. Baron. 279-5470. 279-570, SIZAR, North Indian, beauthyl instrument in ex-cellent condition, 1950 or best offer 462-3526. SOUNDBANN ANALASE F. Excellent equipment and experience Lexicon, Kank bectivis, JBI, DEX. Gauss, etc. Den. 287-4136.

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## THE READER PUZZLE #447 Match Play

Each of the images at the right has a mate that both looks and has a reate that both looks and sounds like it. For example, the parest (upper left) looks and sounds like the carrot (upper right), and the bee (tower left) looks and sounds like the beet (lower right). We've identified some pairs for you. See if you can identify the others. This puzzle is touch.

tough.
The drawings are from How to Tell the Brints from the Flowers, by Robert Williams Wood (Duffield, 1917).

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15) panny

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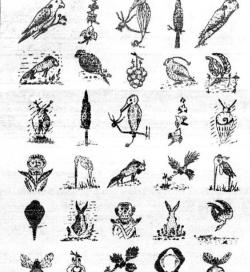
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their immediate families are not eligible.

5. In the event of disputes or the, decisions of the judges with the decisions of the judges with get five prozes each seek to give away, so if there are move the away, so if there are move the one, or there are move the other process will have a lossery. 6. All answers must be called in the passe allowed on the puzzle page. And places, on phone calls or trips to our office.

7. One entity per person.



By Don Rubin

Winners of and Answers to Reader Puzzie #645, Blot.

Reader Puzzle 6445, Bloz.

Puzzle 6445, Bloz.

The Financia Financ

2 The Mirror 7 Our Pet



Of the seventy-five entrents,

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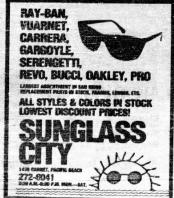
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Clackers. They were two glass balls with a string in the middle. You hold them by a medica. The need them by a medical ring and every flowers by and down. When you get there going, they clack clack clack. I was about my year old and thring in Philadelphia when I had one. You could use them for a lot of different things. It mas almost title baving a medical weapon. They were definishly dangerous for bids. Could be the state of the state having two equal weights moving really produced a lot of momentum. I was playing with it at my grandmother's, and I remember one of us got



Remain C.

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Vicial Herasseles
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The History and the people of t and stomp on it to put out the fire.... After they went up to fifty-nine cents, I didn't buy



Monmouth, New Jersey
Balsa picnes. The big ones
with wheels and propellers
were only thirty-nine cents.
You'd wind them up with rubber bands, and they'd take off all by themselves. I know there are similar plastic ones now, but they're no the same. now, but they've nor the same. We turn't to go to Allay Frond in Queens, New York, so fly our balse planes. All the kids would be out chasing them while their parents talked, it was much easier on the parents then kitse that they'd have to untangle. I remember going out there fishing and feeding the decks and thyling least clean years old. The kids from the Carboiic sechool used to doubt where I have the control to the con used to douse their planes with lighter fluid and light it. Just as the plane became airborne, it would burst into flame. You'd have to chase it



Bu Lin Jakaru

Cindi To El Cajon
The Addw's with the roller-skating writtesses and all the people hanging out in the parking lot having a good time. The poodle skirts and ponytails, cashmere sweaters and pearls. I've only seen it in the movies, but my mom talks about what it was like then. I abous what it was like then. I think moveday, k-ka are too involved in home-work and apports and other things to they don't hang out in places like that anymore, especially in a from Dallas, Gregore, little sown. In Dallas, Cregore, little sown. In Dallas, cereything makes news — if so-end-so gets a divorce, if anything happens. I worked at the AdW root beer there as a cook, but there were no shating watersease. If wash't if it is a watersease. It wash't is the a hangout. They changed it to a Billy the Kid's.

and I remember one of us go hit with it, and that was the end of my clacker.

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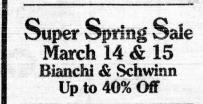
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Dinner for two \$14.95

Choose from any two dinner entries on menu each valued at \$10 or less. Dieners include: some or salad, potato, pasta or rice, and fresh vegetable (Does not include tax, tip or beverage) (Noes not include as, 50 of overlage). Char-brottlet steaks, chicken, seakond, etarizin diabes, homenande soups and saleds 4033 Austi Dr. + 270-4864 (At Mercha, in mile south of the Price Child Seer and wine Good through World? with couper please.

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The Captain's Table ... A Sunday Cruise that takes you beyond Brunch

Cast off your ceres this Sunday aboard the Hilton Queen. Board at II am for how hours of good times. A bountful buffet brunch of broadiast and Juncii items is on board ... hot, allced reseals, to-order consecties, a laresh array of desserts, delightful champagne and the spectacolar scenery of hission Bay.

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### NORTH WLAND



St. Patrick's Day All-You-Can-Eat Buffet

Tuesday, March 17, 5:00 pm-8:30 pm Includes corned beef and cabbage, boiled potatoes, roast chicken, salads and fruit.

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Bully our own deluxe fish tuoss. Delicious whitefish flet strips, covered with bread crumbs and corn flakes, fried and serned with our homemade Mickian rice, beans, gracamole, pico de gallo saba and het corn turtillae. Reg. \$10.95.

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Select are bore: SHRRIP - CHICKEN - SEAFOOD SAMPLER
Chunis of fish, cludies on rehimp
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A FEAST IN FLAVOR

Fresh sole, salmon, seabass or halibut grilled, poached or sauteed with choice of vegetables, baked potate or rice and beans.



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Jelts Drive, 455-7933. Located in a shopting mall, this is a good bet for light meats. Continental trockflass on Servidey and Sunday, saleds for hunds, and nightly dinner special. Open daily but keeps inopping center hours and closes early. Saturday and Sunday. Moderate.

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UPSCALE AMERICAN MENU IN THE CAFE SIDE . FINE DINING IN THE ELEGANT 'EAST ROOM' A EDESH STEMS DARY ON OUR DORSSEDIE



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Spicy . Hot . Tasty

That BBQ Chicken
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All prepared with herbal spice ingredients.

Free soft drink and rice with this ad.

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GREATEST HORS D'OEUVRES FOR SAN DIEGO'S **CHICKEN LOVERS** 

Served in our Special Sauce (mild · medium · hot · x-hot) with celery stick and homemade bleu cheese dressing.

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One coupon per customer. Expires March 26, 1987.

Now serving you at 3 locations: 6717 El Cajon Blvd.

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Celebrate St. Patrick's Day with Garcia's and get any one of our special combination dinners for just \$2.99. This offer is only lucky on March 17. So jig on over!



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Go on Ardath Road to freeway 52 East on 52 to Regents, north on Regents to Governor Drive, Big Bear Shopping Center.

Truly authentic Mexican food is: A thin breaded steak, fries, rice and refried beans.

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Lunch Monday-Friday 11:30 am-2:00 pm

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Located near Horton Plaza 926 Broadway Circle (formerly 2nd Ave.) 234-3442

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Our reputation speaks for itself "Our meal was delicious, Nino was great. Thanks," Carol Le Beau

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- Appetizer Beef or Chicken
- Lamb stew · Any 2 vegetarian dishes for only \$5.95 (reg. \$9.95)

Valid with this coupon only. Expires 3/26/87.





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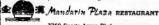


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Dinner served every day after 3:00 pm and includes:

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Offer good with this ad through March 19, 1987. Special available to go too!



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Monday Lunch and dinner, Basslat Hirough sunday Early closing, Lonersky Avenue, CAPE BLBY-filter, 1440. University Avenue, Hitches, 200-8023. One of the best bargains in San Diego for California dustrie at inodest prices. Dinners with sour or saled include meth fish, well sweetbreads, leg of simils, Long Sisland druke. In addition, Taxel public Long Sisland druke. In addition, Taxel public services and services and services and services and services.

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65.25 Extra large 20" pizza \$6.25

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We cater parties up to 400 574.1633

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LA SRAM 7 APA 611 ft Street, 234-8277, The only tapus har (Spanish appearers) in Lan Diego, and a very good one at that) While the week, the desix to look for are the blesk-look soup, Generkty's intropy with leta these, the cockies and ortopus, pamane-saled, and stop lend brockense. Esting quasi-n seductive — you may run up a large bell without being water of it. Closed Suiday Open daily, late closing on Friday and harun-day individual terms low LITYLE CAPE 1017 Espirit Avenue 233-4076. Although it speen only Monday through Friday.

Although it's open only Monday through Fri-day and closes early, this 1930s-tyle diner provides wondriful home style budget food stuffed catblage, chicken and dumpings.

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Located in the Century Byliding
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