

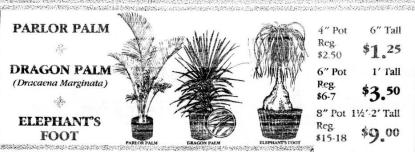


The revolution still means different things to different people

oday Ataricio Loriga Gonez's right wrist works again, and Pablo Peta Valder, no longer shows the unmitstakable symptoms of starvation. When the two former political prisoners were released from Cuba six months ago and introduced to each other on a flight from Miamit San Diego, Loriga couldn't shake isands, and Peta could barely stand. Now the two sixty-eight-year-old Cubars, who were kept in jail by Field Castro for the last twenty-seen years, there an East San Diego cpartment and the property of the country of

By Neal Matthews

1/2 Price on all Palms and Some Rattan Through April 1st





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Enmeshed But Potent

The destruction of Michael Schnorr's Fence Border Line Boundary "streetset" by a vandal ("City Lights," March 12) is

sgusting. The act of destruction feels like The act of destruction feels like an act of ignorance (illegal, unjustifiable desceration), but one wishes it weren't. If only it were possible to construct a therapeutic theater of art where the audience could interact with artist and artwork without destruction (Would Mr. Schnorr want to include controlled action in Lis sculpture? It is clear that uncontrolled action is undestrable.) Somewhere in here is a statement about the world: illusive, enmeshed, but potent it feels like a concept surrounded by a wail. Would three participants placed in Mr. Schnorr's three chairs be able to work it out in preformance? Shall we find out? Eric J. Lindblow Son Diego sculpture? It is clear that

Victory

Deer in the Crossbairs" (February 26), in which he inflicts a drawn-out death on a

The most upsetting sentence in this gory story is the last one, when the valiant buck, after a vain attempt to escape from the canyon where he is cornered, is blown away by Mr. Kurzejeski

blown away by Mr. Kurzejeski.

He compared the victory of an armed man with binoculars over a trapped deer who could not hide to the defeat of the Russian Olympic hockey team by the Americans. He felt that he "had just conquered a part of the world."

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 telephoni sumber. Letters may be edited

who killed the last California grizzly felt the same way. Those who wish to resume hunting mountain lions share the emotion. Various developers, loggers, ranchers, and their ilk revel in

We of the animal-rights We of the animal-rights community just stopped Camp-Pendleton, the scene of Kurzejeski's blood orgy, from slaughtering thirty pregnant dees and slitting them open for a "scientific study" to learn something that might "increase hunter success."

for the Earth and her creatures don't call these acts triumphs of conquests. A better name for And it is a sorry thing to

glorify rape Cris Halter

Lunch On Adam? I was enjoying my lunch, when I noticed an old copy of your newspaper. Unfortunately for me.

I read the cover story, "A Deer in the Crosshairs," by Adam Lendad my lanch by good to

on only sorry I couldn't throw in in Kurzejeski and charge him to:

my wasted lunch.

Please, please learn your lesson, and don't print any noor stones that encourage people to go on murdering animals.

A Little

ontent myself with wishing ! might have wandered onto tha cton range where others of his species fire live ammuniti

ins species fire live ammunition.
As a "target" himself, he might have — had he survived—
become an ex-hunter.
Now to the defense of the sea otter ("City Lights," March 5).
Ist't in ridiculous that those with a commercial interest in harvesting abalone and all shelffish should himse a decimated column. blame a decimated colony of sea outers for eating all the quarry they cover? Otters are pikers when it comes to gluttony when compared to Homo suprens. Since the otter has been absent from our waters for a hundred years or so, how come abalone are now all but

public service, get in touch with the editors of the Monterey newspaper who did extensive research on this se-called "problem" several years ago. They are closest to the only large possessed of very little indeed. D.E. Briggs San Diego

HOUGHT
For the last two weeks, I have had to bite my tongue as I read to the consumenting on "A Deer as the Crosshairs." The letters all came from basically the same angle. "That swape murdere!" How could be kill such a harmless, beautiful animal in cold blood!" Their objections are so except for the shillers of non-lose. strong for the killing of one deer vet thousands of cattle tharmless and more sodemary than deer) are claughtered daily to provide meat

claughteed daily to provide meat for commissions. Americans. "Oth, you're a vegetariant Then Look drown at your smalles, nature boys." Some of the best removines of the best removed by the

Boycott Raid

hatred and aggression more barbarous than the hum depicted in the article. And what of the ethics of the Reader editorial

Intelligence

Others having done a good job of castigating that deerslayer Homo sapiens-cum-moron. I'll

They are closest to the only large colors of otters in California, coloring of otters in California, and they can furnish you with the fact for your readers' edification. Man is the major preclaior and descroper of almost every species which is threatened, and that includes shadone, lobster, and so on. A little intelligence is dangerous, and these antigonists of the nearly extinct sea otter are possessed of very little indeed.

Meat For Thought

Many Californians live in some dreamland where self-rightenusies has long forgotten reality, where hypocrisy has become the mundane. The recent letters attacking the author of "A Deer in the Crosshairs" seem to exemplify this Each is filled with

picture? Instead of expressing argument against hunting, these letter writers seek to assawnate the character of the author through mosstop ad hominem attacks.

Continued on page 90

how come abalone are now all but wiped out?

Of course, you'd expect to have fasheries people object to reintroduction of any species that competes with them. Greed is a characteristic of man, rather than of otters, who like most wildlife eat only what they need.

If the Resider wants to do a

More Theater Jeff Smith reviews the Marquis Gallery Theater's production of Vinegar Tom Music Texas bluesman Albert Collins works the crowd at the Restaurants Ly's Garden No. 3 is a good one. Quarter Notes Pianist Andras Schiff at Sherwood Auditorium. By Jonathan Saville

Letters ...

architectural disgust

Highlights of Upcoming Events A tour of San Diego's Italian community, a weaving show at downtown's International Gallery, and the Canadian Brass horns in on Symphony Hall... Events Listings Dance, film, music, lectures Guide to the Theater. Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and a complete directory

ICuba, Si! The revolution lives for Cuban exiles in San Diego. By Neal Matthews

City Lights No vachting blacks, the model, case of the

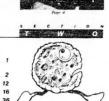
Straight from the Hip A best boy, a cream soda, and you? By Matthew Alice The inside Story An art critic gets panned at the Tribune

Theater Jonathan Saville on The Dresser

the battle to head a local GOP caucus, and SANDER foes line up their allies. By Paul Krueger.

Nightmare of the New Hope Fear sweeps in like an evil





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FIGNS OF TROUBLE

The illegal roadway signs that for the past few years have directed newcomers to North County's mushrooming housing tracts, while simultaneously

infuriating development-sensitive locals, have all but disappeared. What remains are fully occupied suburbs, glutted roads, and a lawsuit. Plus, of course, the unmistakable so

of lawyers gulping their feed.
The lawsuit has created the
Olivenhain Two and raised them
to the status of folk heroes. Bob Nortman and Tom Buckel are being sued by Al Wylie, a sign estate directional signs were destroyed by vigilantes. Nortman and Buckel, who live in Olivenhain and who are well-known opponents of the signs. deny that they were among the group of local residents who took the law into their own hands by hacking down dozens of the signs. "I had nothing to do with it," Buckel insists. This is just harassment by

Wylie, as far as I'm concerned.
Last Saturday a garage sale
was held at the Olivenhain
Meeting Hall to raise money to help in Nortman and Bucket's

SY THOMAS K ARNOLD

Lots of fanfare surrounded

Tree Planting Day at Mission Traits Regional Park. On the second Saturday of last

December, hundreds of occupie ensched How Scours and other

of slope on the east side of Lake

Murray, in the south end of the 4000-acre park. The two-foot-tall trees had been donated by

San Diego State University an

several nearby nurseries, and

their planning — confined to City of Sail Diego property -was the first phase in an

authorized earlier in the year by a task force consisting mostly of officials from the city and county of San Diego and from La Mesa. Massy of the officials

gave speeches, while television cameras filmed them for the

overing news and photograph anapped pictures for the next day's papers.

ONNA RIP

= IT UP

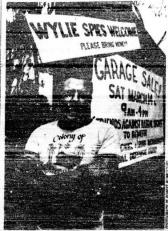
was the chief organizer of the event, which raised about \$1200. Gaines worked for years in a successful effort to strengthen the county's laws on strengthen the county's law on the posting of signs along the public roadways, and she believes that Nortman and Buckel shouldn't be forgotten by the community now. "The sign companies were breaking the law with impanity by putting up all those signs, and the people accused of tearing them down deserve our sup

explained at the garage sale.

A sign in from of the meeting hall advertised the garage sale, with an addendum: Wylie Spies Welcome, Please Bring Money. This was a reference to the last fundraiser, held in September of 1985, after which Wylie's attorney took the ons of Guines and six other garage-sale organizers and added Buckei's name to the lawsuit. The attorney also attempted, without success, to force the sign-vigilante sympathizers to hand over the list of donors who had sted items to the garage sale. Last week Wylie wouldn't comment about whether he was going to attempt to get the current garage-sale list. "Let them raise the funds," he said.

T've got a good case."

Wylie also refused to say ho ne came to believe that Nortman and Buckel were two of the sign vigilantes. Nortman w that he often confronted the people who were putting up the signs, pointing



Salt Bertman: Hallante or full he

out that what they were doing was illegal. But he won't say one way or the other whether h beloed dismantle the signs in night. He says that at first the signs were simply uproote

y people who were offended by he sight of them, but what the signs represented ment on a grand



In contrast, Tree Ripping-Out Day received little ext One month after the planting the trees began to disappear mysteriously. By last week, more than eighty had vanished. Task force member Mike Pent

surmines the culprits are residents of the 506-unit Lake Park condominiums, whose view of the lake would be blocked once the trees mature Shortly after the trees were planted, Pent says, the citize advisory committee that provides the task force with

a written complaint from Sam Dolnick, president of the condo complex's homeowners association. In his letter, Dolnick bisntly esks that the trees nearest the condox be removed and replanted elsewhere in the park. Pent told Dolnick that the comm which he also chairs, needed time to study that request an

would not be able to vote on it until its March 24 meeting.

But in the treating, the trees have continued growing — and so has the wrath of Dolnick and his neighbors. "When they [the task force] first announced their big planting ceremony, we thought they would only plant trees down by the road that runs around the take, 150 feet below us," Dolnick says. "But instead, they covered the entire slope with trees, right up to our

EMAGINE AN IMAGE

BY KARL KEATING

At age fourteen, Ann Simonton started out as a trophy girl" at a racetrack. "trophy girl" at a racetrack.
Her job consisted of giving
prizes to winning drivers and
accepting from them slobbering kisses. She went on to have a essful career as a model, But "I was extremely insecurshe explained to seventy people who eathered at SDSU on March 12 for a lecture and slide show titled "From Model to Militant." She had been just like other models, worrying about trivialities (Cheryl Tiegs, she noted, often complained about having thin lips). Simonton admits she was ignoring rtant issues

Her big break in modeling came when she appeared on the Swenteen magazine — "the same month I was gang raped." The assent didn't stop her. Simonton modeled "to make money," and the money was good. As the screen behind her good. As the screen bening her displayed a slide of her in a Chiquita Banana ad, she said marijuana use also "had a lot to do with my continuing

modeling." Simonton did not say what finally prompted her to quit, bu for six years now she has been an activist. She "combats negative images of women in the media" through a small organization called Media Watch, which is based in Santa

Watch, which is based in Santa Cruz.

The slide show began autobiographically, showing Simonton as a teen-ager in beauty pageants and, later, in magazine ads. One sharply focused slide was of her on the cover of Sports Illustrated, her back to the camera. She claimed advertising agencies encode subtirninal messages in ads and that these messages influence readers. In this photograph, she said, she discovered an obscenity written on her lower back. She pointed out the spot. The audience leaned forward, but no one was able to make out any words.
"Of course, it's not visible in
this slide," Simonton said.

(continued on page 5)

The second part of the slide show consisted of magazine ads that, in Simonton's opinion, degrade women. One came from Ms. magazine and showed man who was styled as both a corporate executive and a wife. "It is dangerous to try to adhere to the Ms. magazine image," said Simoston, explaining that even ads in that magazine promote

ALMAT'S LITTLE ACREAGE NV PALIT KRITEGER A large sign posted outside Mission Valley's Rio Vista building asks visitors to "pleas bear with us as we beautify the building" But the architect who designed the unique three-story office complex and a



to the ones proposed for San Diego's new bayfront convention center, have been removed by the Rio Vista's owner, CalMat Properties Co.
The building's earthen-tone
paint job has been covered by
beige with salmon trim, and the decorative turrets that

shielded doorways on its far ends have been removed. These features helped the Rio Vista building win an "Orchid" award in 1984 from the local chapter of the American Institute of Architects, and they spurred coverage in at least two building industry publications. one of which called the Rio Vista project "a sparkling, energy-efficient office building that sets the tone for future development of the fifty-acre Mission Valley parcel." That acreage is all owned by CalMat which plans to build four more office buildings and a hotel on the forty-nine-acre site roughly hounded by Friars Road on the orth, the river on the south. I-805 on the east, and Stadium

I G H T S

36-12314

I-805 on the east, and Stadium Way on the west. The architectural gurus who applauded Rio Vista's design as "an oasis in Mission Valley" as "an oasis in Mission Valley" expected CalMat to erect other, stunning buildings on the remainder of its property. But CalMat executives have turned that expectation on its head. The Rio Vista building has in fact been toned down "in order to make the appearance of the building more compatible with new buildings we're planning for the Rio Vista area," CalMat vice president Richard

Aschenbrenner said this week.

Architect Holmes and others who helped conceive the original Rio Vista design have speculated that a corporate shake up at CalMat led to the conservative remodeling. But CalMat's Aschenbrenner says the new, scaled-down look "has othing to do with a new corporate image." Still, Robert Tudhope, who worked as project manager on the building, isn't surprised that someone at CalMat eventually decided the architectural accouterments were just too bold. "I really think the corporate people forgot to look at the [architectural] plans before approving them and have been upset ever since," says Tudhope. "They must have been thisking that the day. thinking that the design was just too way out for them and that the tents and turrets have to come down."

milding."
Those tents, which are simil A WHITES SAIL IN THE SUNSET

onstruction industry executive

convinced that the significant

alterations have ruined their award-winning building. "I'm pretty much in a state of shock," architect Tyler Holmer said of the changes. "I get a

one calls to tell me what

The Rio Vista certainly was

Holmes, who now works with

the renowned Michael Graves in

Princeton, New Jersey, says he designed the building "long and

low, to respect the mesus" and poised it like a "dry-land Phoenician freighter" above the Mission Valley flood plain, just west of 1-805. Its color scheme

was chosen to blend with the

motorists peering down on the structure while driving southound on I-805 to

college hillsides and the

decorative tents crown the roof line prompted

nickname it "the circus

sinking feeling every time

else has been done to the

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who helped build it are

BY BRAE CANLEN

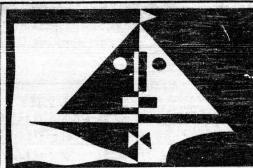
The question still mags the listeners on KSDO-AM: Does the San Diego Yacht Club allow black or Jewish members? Two radio talk-show hosts have staiked the truth during the last three weeks, but no official answer has been forthcoming. The yacht club says it doesn't have to answer Stacy Taylor, Roger Hedgecock, or anyone else from the media asking stions that are really none of

eir business. The furor started, as most talk-show furors do, with a question from a faithful listener. Yacht club darling Dennis Conner may have won the America's Cup, the caller said during the first week of March but he is a snob, and the same might be said about the entire yacht club. Are there any blacks or lews there? asked the caller

Let's find out, said Stacy Taylor. Several calls were made to the yacht club by the show's producer, who ran into a "classic stonewall" of nor answers, according to Taylor. KSDO then asked if a yacht ciub official would come on the air and explain the membership requirements. Club spokesman Tom Wilson refused, saying that the club was a private one and therefore not subject to public erefore not subject to public

By now the inquisition was two weeks old and had leached into Roger Hedgecock's time slot. He informed his listeners that the yacht club was on cubic land leased by the nort public land leased by the port district. Taxpayers expressed their indignation over the \$100,000 in city funds bestow upon the America's Cup hoopia Couldn't Roger use his city hall savior-faire to get to the bottom of this? Hedgecock's producer called the port district and found out that all port leases contain a clause prohibiting discrimination. The yacht club with 1815 members, held firm its silence on its racial and ethnic mix.

Denied the answers they sought, KSDO listeners began supplying their own. Everyone knows that blacks are afraid of the water, said one caller, excusing the club's pale membership. A black naval officer responded: he has beer swimming for many years, he claimed. A number of yacht



club members called, and one said he didn't want blacks in the clubbouse because they tend to e noisy. Yacht club spokesman Wilson

racht clue spaceman wison would not discuss membership requirements with reporters. "We choose not to get into a public debate," he said, a/ding, "Why should the [San Diego] yacht club be on the block? All individuals and businesses are

do business with or befriend The club does not discrimin against agyone, Wilson stated; the main criterion for admittance is a sincere interest in yachting. Which could explain why there are no black members in the club, a fact tha Wilson confirmed. He stated, however, that the San Diego Yacht Club is not the only allwhite sailing club in town. don't see any. I repeat, am blacks) involved in boating [blacks] involved in boating, said Wilson. "Obviously there are some, but I don't see them And I'm out in the bay all the

free to choose who they want to

A perusal of the club's roster turned up the name of Noah Rosenblatt, who said he's been a member for ten years. "It's an mfair rap." claimed Rosenblatt. who said there are other Jewish members in the club besides himself. The absence of blacks could be due to economic and social harriers, he ventured Membership dues and initiation fees, which vary with a person's

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

I used to enjoy watching the credits after
a movie just to see who the best boy was.

My friends thought I was cray until they
saw him too, listed right after headigaffer
and key grip. Lately I haven't seen the best
boy listed at all, and I'm losing my
credibility. So I ask you, Jan what don't the
best boy do, anyway, and why don't the
mouse need him mouse. movies need him anymore? Mark Title

Pacific Beach
The best boy is still around, Mark. He's just being called by a slightly more dignified name: the assistant chief lighting technician. I'll try to shed some wattage on the world of grips and gaffers for you. "Head gaffer" is the traditional title for

the person now known as the chief lighting technician. The best boy is the first assistechnician. The best boy is the first assis-ant to the head affer. They both take their criders from the director of phonography and handle all the electrical equipment on a movie set. Grips are responsible for most of the moving, logging, and nauling, logging, and nauling, and count becomes, built seaffolding, and move the camera during tracking or dolly shots. The "key grip" is the supervisor of this crew.

shots. The "key grip" is the supervisor of this crew.

Grips' and gaffers' jobs overlap when it comes to setting up the lighting for a scene. Gaffers position the lights. The head gaf-fer takes light-meet readings and interprets the lighting instructions of the director of photography. The grips move the various screens and filters to fine-tune the lighting under the direction of the head eaffer. By under the direction of the head gaffer. By the way, the term "best boy" (or "gaffer's best boy") is a holdover from the old days of the British theater.

Dear Matthew Alice

Dear Malinew Auce: It has recently occurred to me that every flavor of soda, save one, derives, whether naturally or artificially, from some natural source. But what source does creme soda come from? Is it just the product of some

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layor expert's experimental concocnon? If so, how did he or she arrive at the name 'crème' soda? It isn't a milk by-product, Bill Culver

It's hard to believe that Squirt and Moun-tain Dew have their origins in the mineral waters of the great health spas of Europe. waters of the great health spass of Europe.
In the Jate 1700s, an English chemist
developed a "health" drink that simulated
these naturally carbonated waters. Since the
corecction contained soods, it was dubbed
foods water" and was sold by pharmacists.
And today we've progressed to the point
where we find Michael Jackson setting his
hair on fire to sell us a sugared, flavored
were soon of the same medicinal between
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developed in the 1800s. (The name "pop" came from the sound the corks made when removed from the original bottled soit drinks. Some New Englanders still call soda pop "tonic," a throwback to the days of soda as medicine.) Apparently, the only limit to the possibilities for soda flavoring was the American imagination. Pharmacists regularly dispensed soda water

blackberry, celery, chocolate, cranberry, currant, maple, pistachio, rose, violet, honey, mulberry, and molasses. Any stan-dard pharmacopoea of the 1890s would in-clude recipes for soda drinks like the

Cream soda was originally soda water flavored with sweet cream. As conserved all abuvaing syrups became more widespread, 'cream' flavoring came to mean plain analla syrup without the cream. The product we buy today is also flavored warnlin, or more litedy, smaller, a community of the contract of the contra flavored with sweet cream. As commercial

Siberian Flip (orange, pineapple, and bit-ters) and 'he Don't Care Soda (pineapple,

Dear Matthew Alice: It seems that everywhere I go in this town,

URE FRAMES

VERY

VALUABLE

framing.

Good for one

week only.

Void after

3/26/87.

• BAKER

Broadway. I run into quite a few reople who aren't playing with a full deck. I was told that Cai:fornia law only allows a person to commit a relative for three days and then the person can walk away. How can that be? How can that law be changed to help? Jeannette Bosket

Jeannette Buskel
San Diego
To put the problem in perspective, consider that in the United States, people can be held against their will only in fail or mental hospitals. As a question of personal freedom, commitment to such a hospital is taken very seriously. And remember that walking through Horton Plaza arguing with our own personal hallurination may be

your rwin personal nation may be odd, but it's not illegal.

According to California's LantermanPetris-Short Act, a person can be involuntacily committed to a mental health facility for seventy-two hours if he or she present a danger to self, a danger to others, or is "gravely [mentally] disabled." After seventy-two hours, if the doctors feel the person is still disabled or dangerous, they must present their reasons at a court hear-ing. The court can extend the involuntary hold for fourteen days. The hospital can petition the court for one more fourteenday extension, but that is the legal limit to days). After that, if the person does not agree to continue treatment voluntarily, he

or she must be released.

This is a brief overview of a rather complicated subject. But if you are serious about wanting to relax the strict commitment laws, you might start by contactin Assemblyman Bruce Bronzen (Room 448) Assemblyman Bruce Bronzen (Room 448, State Capitol Office, Sacramento CA 95814). He is working to achieve the same thing through legislation.

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

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MONTHS SINCE Mark-Elliott Lugo was fired from his job as art critic for the Tribune. The newspaper's editors say Lugo was sacked for his "repeated failures to carry out assignments" and for working oversime without authorization. But the Newspaper Guild, which represents Lugo and 1086 other Union-Tribune employees, counters that Tribune managers have harassed and made life extremely difficult" for Lugo since 1985, when an aroitrate ruled that the paper had violated its labor agreement by using Lugo as a free-Lucer instead of a Guild-represented employee. The arbitrator then ordered the newspaper to hire

Lugo full-time. But the Guild's current efforts on behalf of Lugo could drag on for years. So a group of local artists, some of whose works have been panned by Lugo, have rallied behind him. Early this month, more than fifty artists and arts administrators, including Jennifer Spencer, Alexia Markerian Holly Weston David Beck Brown, and Jean Swiggett signed a petition urging Lugo's reinstauement

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Lorraine Krol, who organized the petition drive was on the receiving end of one of Lugo's most biting Tribune reviews, published last July after a collection of her miniature ceramic figurines was declared a winner in local annual "Humor in Art" competition. "Neither [Krol's humor nor her artistic abilities are sophisticated enough to carry the joke off, so her works look tacky and amajeurish," sneered Lugo. She responded to the critic's certing commentary by sculpting a miniature carnival scene in which Lugo was cast as a bindfoided knife-thrower hurling sharrened blades at a helpless character resembling

The artist says she and her colleagues "might not have agreed with Lugo's criticisms, but we looked forward to reading him." She notes that several established local artist and art administrators, whom she wouldn't identify, declined to sign the petition for fear that "their work would not be reviewed by the *Tribune*." Although Krol received a brief note from a Tribune editor acknowledging receipt of the petition and pledging to review the matter, the paper is now using staffers and other free

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. . . LUIS MONGE IS A HARD-WORKING

Republican, He's walked South Bay precincts for Congressman Duncan Hunter helped secure Ronald Reason's Hispanic voters, and served as chairman of the local Republican Hispanic Caucus. But Monge's effort to be named the first Chicano to head a local GOP caucus has stalled, and several of his supporters charge that Monge's race is a prime reason for his inability to

Corral the tie-breaking vote.
The six members of the GOP's 80th Assembly district caucus recently split three-to three in their vote for a new chairman. Monge had the

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sepport of lay Martin and Martin's mother, Filla V. Martin, who says that one caucus member claimed that the Martins supported More for chairman only "leadus we could then get more

Mexicans on the caucus. Mrs. Martin attributes that comment to June Brines, who didn't vote for Monge. Brines says Martin's charge doesn't deserve comment, but she won't deny saying it. "I could care iess about it, for Pete's sake," Brines says.

The deadlock could be

The deadlock could be unrelated to race. Siding with Brines is Tom DuBose, who defeated Jay Martin in last year's Republican primary election for the South Bay's state assembly seat. It was an especially nasty campaign: DuBose and Martin carped at

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candidates' forum, where Mr. Martin brandished a walking ane in her son's defense Monge won't say much about the possibility that he's

so far been unable to secure the necessary voice on the sole grounds that he's a Chicano, though he admits that being a Hispanic Republican "is not the easiest task in the world. But I've got a tough hide, and if you don't have a tough hide. you shouldn't be in this

He and other Republicans predict that the local GOP Central Committee will be forced to intervene and break the current stand-off, but Monge is confident the tie will be broken in his favor. If elected, he pledges then to endorse Andrés Moreno, an immigration attorney, to fill a vecaney on the seven-member icy on the sever

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OPPONENTS OF THE. PROPOSED SANDER

trash-to-energy plant in Kearny Mesa are soliciting some interesting allies in their campaign against the controversial garbage-burnin technology. Anti-SANDER activist Bob Glaser recently warned executives of severa automobile dealerships located near the SANDER site at Mercury Street north of Clairemont Mesa Boulevard that emissions from the SANDER smokestacks could cause acid rain and fog that might damage their automobiles. Glaser wants the car dealers who include Wes

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and Stephen Cushman of Cush Acura/Hyundai to endorse the Clean Air Initiative, which would strictly regulate the

construction of any trash conversion plant in San Diego "If they chose to endorse it, I think they'd be very generous in supporting our anti-SANDER ballot initiative." Glaser predicts.

After talking with Glaser, auto dealer Cushman immediately sought nformation from the

SANDER proponents and last week received a letter from a local public relations firm that represents Signal Environmental Systems company that would build the trash-to-energy plant. Signal

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executive Frank Mazaner save SANDER would damage automobile paint jobs

"totally unfounded and without any basis at all in fact." Mazanec accuses anti SANDER activist Glaser of "fabricating stories that could cause a hysteria" and says he's urged auto dealer Cushioan to contact new car dealers whose show rooms are located near Signal-built trash-burning plants throughout the country.
"We've never heard one
complaint from any auto dealer," Mazanec asserts

Glaser has also contacted the owners of industrial parks and other businesses located within what he's dubbed "the acid rain triangle" bounded by acid rain triangle," bounded by highways 005, 163, and 52. He says several property owners have contributed \$500 donations to fuel the auti-SANDER ballot initiative

NEWS COVERAGE OF SAGON PENN'S RETRIAL in the 1985 killing of police officer Thomas Riggs show that what's said in the courtroom isn't always what's heard by reporters covering the story. These headlines followed testimony last week by policeman Donovan Jacobs who grappled with Penn moments before the fatal

March 12 Jacobs Tes

Retrial/Search for Gang Member, Not U-Turn, Led Him to Stop Penn, Officer Says"

— Los Angeles Times Jacobs Gives Same Version

n Testimony/Repeats Parts Prosecutors Admit Are Wrong "
- San Diego Union

"Jacobs Maintains He Did Nothing Wrong, Concedes Having a Reason to Lie" The 'n bune

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Cuban National Guard in 1958, and Peña, a former officer in the Cuban Na-tional Police before the revolution, were among the four ex-prisoners and five resettlement.

Both men have received help from Catholic Community Services, as well as the local Cuban community, which includes between 3000 and 5000 expatriaies. Like Cuban refugees embers of outrage against Castro and remain confident they'll live to see him toppled. The two former prisoners still have family members in Cuba and refuse to believe they may never be reunited. "You have to have tope of seeing them again," remarks Loriga in Snanish. "It would be our last day alive Loriga would go back to fight, even at his advanced age. "I fought the Com-munists at one time, and they injured my arm, and now that it's okey. I would go back and do the same," he says excitedly.

Loriga was among approximately 37,000 members of former Cuban President Fulgencio Batista's army who were imprisoned by Castro in early 1959. Thousands of those soldiers were executed by firing squads. Peña was among some 'A000 federal policemen arrested and jailed by the revolu-tionaries. "The majority were

executed," he comments quietly.

Loriga had been injured badly fighting Castro's forces on October 21, 1958. His right arm was struck by a bullet and his chest torn open by a fragmentation grenade. He was recover-



ing in Carlos Finlay Hospital in Havana when, two months later, the victors came and emptied the hospital, re-placing the patients with wounded revolutionaries. Lorige was taken to Holguin Penitentiary and later to the inas prison on Isla de Piños. His right hand hung limp at the wrist, useless. He received no further treatment until an orthopedic surgeon operated on him here in January and

restored the use of his hand

Both Loriga and Peña say they were moved to several different prisons and that executions were constant. Some of the killings were organized, as when the frequent death penalties were carried out by firing squad, and others were summary executions. "Civilians would be brought in to inspect the prisoners and would make accusations about someone having killed their relatives.

Loriga explains. "Then the accused man would be taken away and shot immediately. A lady dressed in black, who we thought worked for the government, would come in again and again. She'd lie down crying that a certain prisoner had killed her son, and they'd take the man away and shoot him. It was like the Christians in the Coliseum

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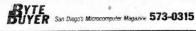
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Other deaths came at the hands of the guards. "One man refused to eat, he went on a hunger strike. They bayonetted him in his bed," Loriga relates. He remembers a man who was too slow in tieing his shoes. "They stabbed him. he was riding in a truck full of prisoners on the way to a work detail, and a man's hat blew off. "He asked them to stop so he could retrieve it, and while he was getting it, they shot and killed him."

origa's and Peña's stories of death are corroborated in the recently published prison memoirs of poet and author Armando Valladares, who spent time in the same prisons. In Against All Hone, Valladanse writes of the early period after Castro assumed power in 1959.

The army officers, police agents, and officials of the deposed regime who had been charged with crimes — unproven in many instances — had already been shot. But Castro had found a new enemy — the enemy within - and no one was safe from this threat of 'instant justice.

It was during those months that a group of women dressed in black would come into the [cells], peering intently, scrutinizing every face. All it took was for one of these every face. An it book was for one of new-women to lift a finger and point; 'That one! That's the one who killed my son!' The man stood accused. Tha, testimony, without any other corroboration, was enough. The prisoner was shot.

Peña was held for a time at La Cabaña prison, an eighteenth-century Spanish fortress built on a hill to pro-tect the port of Havana. He says that its capacity was about 3500 prisoners, but when Castro took over, its popula-tion swelled to about 14,000. "The inside of the prison was divided into galeras, small rooms that were twentyseven feet by eighty feet," he explains. "Between 300 and 346 people were confined in each galera, with one bathroom." People slept on bunk beds, stacked three-high, and on the floor between the beds. The galerus opened out onto the dry most surrounding the

rison, the opening covered with two ron grates. It was in this most that men were executed, the report from the ifles echoing off the three-foot-thick stone walls of the fortress. (Valladares called La Cabaña "the most terrible of all the jails" because of the constant firing squads.)

Peña says the only time the prisoners were allowed out of the galerus was for meals. "You were given five minutes to eat," he recalls. "Each man had a small can, about eight ounces capac ity, and at nine in the morning, they gave you plain macaroni. The can was never fall. At night they gave you thin soup, sometimes with bread, which you couldn't take back inside the ealero. If they caught you doing that, they put you in solitary confinement, in a little

Unlike Loriga, who was released from prison about six months before he was flown to the U.S., Peña was in prison one day last September, taken out to a bus, dropped off at the airport in Hayana, and flown to Miami that evening. When he arrived in San Diego, a Cuban doctor here, Ramón Moncada, examined him and observed symptoms of starvation. Peña was in the process of dying when he was released from prison

Moncada says that when he examined Loriga, the former soldier was still peranoid from his quarter-century behind bars. "There's only one thing want to know," Loriga asked him "Are they going to put me in jail again? Am I safe here?" Now Loriga has the effusiveness of a man who has regained his freedom, and although he has little prospect of finding a job here, he says he likes San Diego and will stay. Peña, however, has friends in Miami, and like many Cuban refugees who come to San Diego, he is leaving for Cuba's

capital-in-exile.

Part of his reason for going, he explains, is that one of his few friends here, Francisco Morales, nicknamed Panchito, will be driving east to Miami completely alone most of the time, especially on the Holy Days, and would miss being able to walk from his apartment on Thirty-seventh Street to Pan



wenty-nine-year-old Francisco Morales spent eleven years in Castro's prisons. He also arrived here last September, with his wife Josefa and their two children, Josen and Idierys. When Cuban-Americans took the family to K-Mart for the first time, Josefa collapsed in shock at the abundance. Joson cried for

Josefa, who is very pregnant, flew back to Miami with the kids in late February; Panchito Morales and his friend Peña will drive there in late February. They'll take the former's tenyear-old Buick, which was donated to him by someone in the Cuban com-munity here. Morales, a sturdy-looking welder with a bashful grin, hasn't been able to find work in his trade. He figures that Miami, where Cuban essmen look for Cuban labor, will be a better place to feed his family. His employment experience here has soured him on San Diego.

Public assistance in the form of Aid Families with Dependent Children (AFDC) is supposed to ensure him an income of \$750 a month. Whatever he brings home as wages is subtracted from that amount. He currently works for minimum wage (\$3.50 an hour) at a car wash on El Cajon Boulevard. Before that he worked briefly for a custom car-detailing firm. His last check from there was \$46.00.

While speaking of his jobs in Spanish through interpreter Nicolas Britto. Morales suddenly remembers something. He digs through a drawer of paperwork and hands Britto a bill. Morales says he's gotten several conies of the bill, from the U.S. Catholic Conference, which demands \$800.00 for his family's air fare from Cuba to San Diego. Morales is mystified by the charges, which to him represent an nous sum of money. He doesn't recall being told in Cuba that he'd have to pay his air fare, and besides, he had no say in coming to San Diego. He

and he had no friends or relatives here Like Loriga and Peña, he briefly saw friends in Miami after the flight from Havana, and then he was whisked of from the southeastern tip of the coun try to the Southwest. (A clerk in the collections office of the U.S. Catholic Conference in Washington, D.C. says that all the retugees signed forms before leaving Cuba, stating that they would repay their travel loans once they found

On the hottom of the bill is an ironic admonition that Morales might someday find funny, "Failure to repay your travel loan promptly may result in your account being reported as delin-quent to a credit reporting agency which could adversely affect your credit rating." Ah, sweet freedom!

But Panchito Morales and his wife and children express no bitterness at their newfound travails. They laugh often, for Morales feels lucky to have made it out of jail alive and become one of the estimated 1,036,000 Cubans living in the U.S. "The day I arrived in prison [in 1976], they shot four of my cellmates," he mumbles. Although Amnesty International claims that there hasn't been an execution in Cuba for three years, Morales says executions are still common there today.

Moraies was seventeen years old when he and five friends took to the hills above Havana to become counter-revolutionaries. "Our family has never been in favor of Castro, so it was our anti-Castro guerrillas have been a constant irritant in the Cuban countryside since 1959, and Morales and his friends meant to join the fight. But they didn't last a week. One of them came back to Havana and turned in his compadres.

Morales says the boys were tried for advocating against the government. and the prosecutor wanted the death penalty. "When you go before the judge, you already know what the



not because he's a Republican; it was because of his stance toward Com-munism in Central America. But we realize now that in order for Castro to fall, it's going to take both [political]

Britto envisions a day when Cuban expatriates on the West Coast are as strong a political force as their compadres in Florida. Cubans there claim. to have been the key in electing Gover-nor Bob Martinez, as governor, as well as State Senator Heana Ros, eight representatives to the state legislature, and Mayor Xavier Suarez of Miami "Cubans set a goal and work for it."
Britto says. "There are some people who've ibused the Cuban community here; we're going to make them see the

Though Britto, a veteran political operative in local Republican circles, recently changed his registration to Democrat, he and the Cubans in the Cuban American Political Association are decidedly conservative and unfriendly toward Democratic Mayor outraged over televised comment O'Connor made last May 28 on KEMB Channel 8, during her campaign for mayor. In response to a question from moderator Carl Sisskind about how she would attempt to deal with the flow of drugs from Mexico, O'Connor replied 'Well the control of the border is all federal. The control of Mexico and the U.S. is a federal concern. If we are talking about the drug problem, we are talking about not only Mexico, but you

sentence will be," he remarks. "The police tell you before the trial starts.' The boys were given ten years, rather than death, because they were minors even though the only evidence was the testimony of the Judas amone them. They have what they call a 'moral conviction' that they use to convict you even if they can't prove you're guilty of anything," Morales says. "They vinced you're guilty, so you're gailty

and sentenced."
In his book, Valladares describes how political prisoners are "convicted" by the Political Police, during interrogation, and how these convictions are relayed to the courts, which carry out the sentencing. He reconstructs his own nterrogation/conviction:

The officer told me they were sure that

I was an enemy of the people.
"You studied in a school run by priests,"

he said to me.
"Yes, in Escolapius. What difference does that make?

'A hie difference Priests are count revolutionary, and the fact that you went to that school is one more piece of evidence

"But Fidel Castro studied in a school taught by Jesuits. He went to Belén."
"Yes, but Fidel is a revolutionary
You, on the other hand, are a counter revolutionary, tied to priests and capitalists, and so we are going to sentence

e isn't a shred of evidence agai me. You have discovered nothing that in

iminates me in any way."
"It's true — we have no proof, or rather "It's true — we have no proof, or rainer no concrete proof, against you. But we do have the conviction that you are a poten-tial enemy of the revolution. For us, that Cuban-Americans have been steeped

in these kinds of stories for almost thirty years now, as a result of listen-ing to the refugees who come by various ens to the U.S. Most of them settle in Miami, and the San Diego populanon of Cuhan-Americans has remained fairly small — estimates range at about 3000 to 5000, though the outdated 1980



census lists only 1531 Cut San Diego Courty. Several hundred Cuban refugees were brought here in 1980-81 as a result of the Mariel boat lift, when Castro allowed the exodus of some 125,000 Cuban citizens. Longtime Cubar residents believe that many of these Marielitos have since left San Diego for Miami, just as Panchito Morales and Pablo Peña Valdez are do ing. But the recent émigrés to San Diego found that a strong local Cuban community was in pla and it's beginning to stir itself toward

a political awakening.

School is Britto has befriended the four former political prisoners who recently arrived in San Diego, because he makes it his business to know as many Cubans as he can. Britto is president and co-founder of the Cuban American

Political Association established last fall and which he now claims has about seventy-five members. Like many established Cuban-Americans, he views local politics as an extension of Cuban politics. "If we can get 5000 Cubans in this area - and we will — voting in one direction, we'll swing an election," he says, and the person elected could eventually have in-fluence in this country's Central American policies. Britto and other local Cuhan activists see American politics as a whole cloth - with local politicians as much a part of the weave as national leaders. And the Cuban-Americans invariably have one ultimate political goal: Castro's downfall. "You're going to find the Cuban community becoming very nonpartisan, he predicts. "Cubans voted for Reagan by

eighty-nine percent or something, but

are talking about the influx of Cubanin this community, and if you talk to any police officer that is on the drug task force, they tell you that the key dealers and key pushers in this town right now are the Cuban element in this community, and I think that is where we should start attacking it."

At this point, Sisskind pointed ou that Cuban involvement in drugs resides with a very small segment of the Cubun population and that from his interviews with the police, the Cubans deal only with marijuana. And he again tried to ask O'Connor how she would address e problem of reducing the flow of drugs through Mexico.

"Well, absolutely, I don't know, Mr. Sisskind, I just went out on a ten-hour ride-along. I can debate all night about whether the Cubans are

The military, the CIA do good — until the politicians come in.

officers took me to, and they specif-"But being your first ride-along,"

Sisskind interjected. "I can understand your excitement —"
"It was more than that, dear!"

O'Corner snapped.
Word of the interview spread quickly through the Cuban community here and within days, an apology was being demanded of O'Connor. After receiving two such demand letters from José Alonso, a local Cuban-American besinessman, O'Connor exacerbated the imbroglio by writing him a letter that contained misinformation about Cubans involved in crime. "The police officer with whom I rode gave me the information regarding Cuban involve-ment in drug trafficking," O'Connor wrote. "His comments were based upon San Diego Police Department

research and resulting statistics. I am sure that the police department would be willing to provide you with those statistics, and to point out to you the 'rock houses' mentioned on television." (Actually, the San Diego police department, like most police departments in big cities, is sensitive to the appearance of discrimination in its handling of suspects and does not keep statistics about the national origin of local miscreants. Arrest reports only list broad categories of race, e.g., Hispanic, black, Asian, or Caucasian.)

Nicolás Britto wrote a letter to Mayor
O'Connor last August 9, demanding,
under the federal Freedom of Information Act, that she produce the alfeged statistics regarding Cubens in crime. On August 27, he received a reply from city attorney John Witt, who stated that no

such information exists.

Britto had written his letter as chairman of the Cuhan American Political Association, a group that O'Connor's comments catalyzed into existence. "She maligned the entire Cuban com-munity and refused to apologize," Britto relates. "So we wasted to take some action and get organized, and when elec-

tion time comes, we're gonna be ready." didn't want to confront the Mexican-Paul Downey, press spokesman for Mayor O'Connor, says the mayor would American community over drugs. She have no comment on the issue herself He and another staff member met with community in San Diego. We can get organized now and wait for the right some of the Cubans jast fall to try to resolve the dispute, "And we explained our position, and they explained theirs, and we agreed to disagree," Downey ex-plains. "Her intention was not to say that all Cabans are drug pushers or that moment to act." Mayea well knows that there are in only Cubans are drug pushers. She had just been taken by a couple of rock

Patio, a Cuban restaurant run by former dentist Andrés Mera on Morena Boulevard. They seethed over O'Con-

nor's remarks while feasting on a din-

ner of Cuban-style fried rice, red beans. Cuban-style pork and chicken, yucu (a

kind of tuber), moros (a rice and black bean mixture), followed by fried bananas and caje con leche. Joining Mera and Britto were Dr. Ramón Mon-cada, attorney José Alonso, and Sergio

Mayea, a sheet-metal fitter who has worked at National Steel and Ship-

building Company for seventeen years. Now nearly eight months after that first meeting, Mayea, a fiery counter-

revolutionary who belones to the Cuban liberation group called Alpha 66, speaks with serene confidence about how O'Connor's comments will return

to bite ber. "We aren't going to forget

what Maureen O'Connor said," he ex-

plains, sitting in his comfortable living room in a San Ysidro town house. "She

The Package Plan is only

fact many Cubans involved in crime in San Diego. He has sponsored the resettlement of dozens of Cuban refusees here and some of his own household goods have been stolen by the émigrés. "But every ethnic group has criminals," Mayea explains. houses that were busted and happened to be run by Cubans. All segments of "O'Connor had a nephew arrested for the community are involved in drugs. drugs - does that mean that all Irish don't feel that she really has anything to apologize about. What she people are criminals? According to her, anything to apply read one way, and she meant it in another way."

ast August the founders of the Cuban American Political

Association met at Andrés' means he must have been a Cuban.

it means he must have been a Cuban.

The forty-eight-year-old Miyee is accustomed to and obviously enjoys a good fight, especially one in which a politician figures most prominently.

"Politicians always make things worse in this country," he says. "The military, the ClA and one of writh the publiciars." the CIA, do good until the politicians

Br suse it was an election, and she

Like Nick Britto, Sergio Mayea purposely blurs the line between local politics, national politics, and the overthrow of Fidel Castro, "The Cuban community here has been involved more in American politics than in the Cuban revolution," he observes. "Because the first thing Cubans think about is national security. We know what it means to lose our freedom. We what it means to lose the recommence of the rate of th helped mastermind and carry out the is touted as a national hero.

Mayea, a family man with a daughter in college, a newly adopted infant daughter in the crib, and a son in Cuba,



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VISIONCORE

do most members of Alpha 66. And he keeps up with his target practice. Alpha 66 was formed in 1961 in Puerto Rico, its sixty-six founding members still smiting from their abortive attempt to invade Cuba through the Bay of Pigs. The organization has helped supply rebels fighting in the Cuban hills against Castro, and it has tried to orchestrate a campaign to cripple the Cuban economy by burning crops and destroying tractor motors. Mayea says Alpha 66 members have helped train the contras fighting in Nicaragua. He believes that Cuba, Nicaragua, and other Central American countries are being manipulated by the Soviet Union in a kind of global diversionary tactic. "Cuba is already in the hands of the Soviets," he says, "but not Nicaragua yet. Costa Rica is weak, Hondera weak, Guatamala is unstable; the U.S. will be kept busy putting out small fires on its patio while Russia moves into

West Germany." Ever since the failed Bay of Pigs invasion of Cuba in April of 1961, Alpha 66 and other Cuban exile groups have remained ready to fight Castro anywhere, but the dream has always been to return to the island for another try. In fact, Mayea originally left Cuba in 1961 after hearing President Kennedy, over the Voice of America, say he would help Cuban exiles return fight Castro. Mayea had once been a part of Castro's revolution when he joined with Ché Guevarra's forces in the city of Caibariem in 1958. "But immediately, I saw Castro going to the Communists," he says. After Castro

assumed power, Mayea had to wear women's shoes because of the shortages of goods, and he turned to the black market as a source of income. (He made and sold deodorant for a time, mixing tale, cologne, and glycerine.) Though he had briefly joined the revolution, he soon realized that his disaffection with former Cuban president Fulgencio Batista was easily overmatched by his distillusionment with Castro. "Batista was the disease that created that cancer that is Castro," he declares. By 1961 he had become an

declares. By 1961 he had become an implacable enemy of Castro. So he and four compadres left Cuba one night in a twenty-foot boat powered by a five-horsepower motor. The motor quit on the second day of the voyage, and the men drifted, lost, for two more days after that. When they struck land, they thought they might have drifted back to Cuba. And when a green-clad soldier approached them, they were sure of it: the soldier addressed them in Cuban Spanish. But soon they discovered that all was well: Mayea says they had landed at a secret CIA train

After six months in the U.S., Mayea joined the army, even though he couldn't speak a word of English. He trained in Ft. Jackson, South Carolina, for six months, where he says each company of American soldiers had a Cuban platoon. His ID card carried the mysterious abbreviation U.C. — United Cubans. They were being trained for another invasion of Cuba, one that never came. "Everything went liberal, left wing," Mayea says. "They said, 'That's it, no invasion.' Many Cubans left the army, but I stayed. I was still

hoping."

Mayea was discharged from the army at Ft. Benning, Georgia, in 1966, and he came directly to San Diego. His brother Armando had just escaped from



Cuba to Mexico, and he had made his way to Tijuana and crossed over into the U.S. Both brothers have lived in

San Diego ever since.
There were only about one hundred Cubans living here then, says Mayea. The first one he met was Lou Conde, who eventually was elected to the county board of supervisors, where he served for a tumultuous four years between 1973 and 1977. Conde now lives in Miami. Mayea marks the passing of time by the various protests he par-ticipated in. "I first met Lou Conde in

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i knew of."
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IS THE PC 60/50 EXPENSIVE?

1966 when the Russian Circus came to the Sports Arena," he recalls fondly. "It was my first protest. I met Gary Kreep of the Young Americans for Freedom there too. We demonstrated a lot in

there too. We demonstrated a lot in those days, a lor."

The Cubans and the YAF ran counter-marches against the anti-Vietnam Wat protesters, whom Mayea considered Communist sympathizers. "We learned during the Vietnam War that the Communists use the media and the universities to portray their voice as the voice of the people," he says with knowing assurance. "So when they organize a demonstration, we organize

organize a denionstration, we organize obe right in front of them."

Mayes helped organize just such a disruptive counter-demonstration last October at the Federal Building downtown, when Congressiana Irm Bates made an appearance at a protest vigil against President Reagan Central American policies. Mayes and his files and Communitar trees about fellow anti-Communists tried to shout

protesters. Mayes organized a protest against Jesse Jackson, too, when Jackson came to the Mexican border during the 1984 presidential election. "He came in a imousine to the border." Mayes says with contempt, "and Le had to pass our pickets." Mayes says Jackson "betrayed even the black people when he embraced Castro. He forgot that Cuban embraced Castró. He forgot that Cuban troops occupy Argola and Ethiopla." He larghs at the memory of Jackson almost runaing back to the border from Tijuana when, during his appearance at a rally, a group of anti-American pro-tessers burned an American flag. Mayea has holped to mise money here for Alpha 66, some of which goes

directly to the contras trying to topple the Sandinista government in Nicaragua. Many veterans of the Bay of Pigs disaster have gone to help fight with the contras, believing that if Nicaragua falls, its Cuban affince will thereby be weakened. But to Mayea, the contra war is a short-term project. "We want to fight on Cuban soil, not Nicaraguan soil," he declares. "When you have a cancer, you have to go right to it and remove it. And the cancer in Central America is Castro." Once Castro is gone, Mayea says Alpha 66 plans to become a bona fide political party in Cuba, and he himself will return to teach constitutional principles

to Cuban soldiers

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In the Cuban-American, connect-thedots view of politics, the Cuban political prisoners are linked to Fidel Castro, who is connected to Nicaraguan President Daniel Oriega and through President Daniel Orlega and through him to the contras, and on to President Reagan, who has a distant political con-nection with Maureen O'Connor. To turn it around, O'Connor's maligning of the Cubin community harms their image, making it more difficult to establish themselves in the respectable work here. That makes it more difficult to organize as a block to help elect con-servative local and national politicians who might be sympathetic to their anti-Castro ceuse. So Cuban-American ac-tivists like Mayer and Britto have much trivist like Mayea and Britio have much to keep them busy. "To mintain the love for your country and to act, you have to be very strong," Mayea reflects. "I'm probably the only real revolutionary in San Diego, tocause most people are so busy and have at work so hard here to make a living. There's no time for anything else. For mr, it's easy. This is the second independence of Cuba we're first was. Cuba we're fighting for. The first was from the Spanish, this one is from the Soviets. I maintain my faith in freedom and my faith in Cuba. I believe Castro will be overthrown, and I'm more sure now than ever that I chose the right direction."

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Nightmare of the New Hope

The ship went down with all hands. Except one.

BY RICK GEIST

Benny heard them again, those last shouts. He saw the ca leaping. He'd survived Benny sat on the straight-backed

chair under the single light at his desk. The shotgun stared at him, its barrel steady except for the slight parret steady except for the slight rocking of his pulse. Again, in his mind he heard the roar of the waves and the shouts. His finger tested the trigger, the faint yelling still in his

head.

The phone rang. His finger rhook. Across the wind, he had heard the voices. The phone rang and rang, and the barrels inched away from his face.

His hand floated over and touched the receiver. He stared at his blackened fingernails. Exposure, they called it. Funny he hadn't felt it at the time. The phone

rang
His fingernails. The doctor said that first they would turn black, then fail out. Now they hurt as if they had been crushed. His

toenails, too.
"In a hundred years, who's gonna know the difference?" Uncle Alex once said. He said it when Benny came home crying after a fight in the fifth grade. It hadn't helped then. It didn't help now

The phone rang. Then came a little snap in his head, and the world sped up. He saw the dark walls beyond his circle of light heard the traffic outside, a chilly San Diege night. He looked at the oun, then picked up the phone.

"You the guy off the New Hope?"
Benfty's heart pumped. "You there?"

"Yeah" Benny said "Sorry as hell about your family. You okay?"
"Sure."
"Miracle you made it. Listen, we

pulled up a piece of your radar Caught in our nets off Eureka. Want it? We can -"

"I don't want anything. Spread it around. I don't want anything. He hung up. He'd thought it would be over after telling the families about their men. But the phone calls kept coming. Sticky. A kind of hell. Pieces of the New Hepe hadn't sunk. He couldn't put

it away.

A kind of hell. Had he been the one to die, while the others were warm and dry, drinking coffee aboard the New Hope? The New Hope, He could still

smell her, the oil and coffee and fish. And he remembered the glare That certain glare always shone on the ocean before a strong wind. Benny knew the sea. His finger traced the swirls in the dark wood

of the gun. A fishing family, they'd been called, fishing out of San Diego for three generations The weight of it sagged his mother's face as if gravity pulled harder on her than on others. Her eyes were brown, as her brothers had been.

Her two brothers, Julius the philosopher and Alex the musician They'd been more like fathers than

Men were always leaving his mother. His own father had left her, and not for the sea. She didn't believe him when he said. "You get



uncles. They took him to sea. Before Benny's last trip, she said, "Don't be a durmny all your life. Stay and finish college. They like you out there at State. Besides, remember your Uncle Julius." Old Uncle Julius. Gone. No wreckage. No bodies. He just hadn't come back. Now both uncles

were gone. And Benny lived. Why

He pulled back the hammer of the gun with his thumb and eased it down again, pulled it back and

eased it down.

In his head flashed the same picture, the angry sea and shricking wind above the fortieth latitude. The ocean was different up there. The roaring forties. He used to hear romance in those words. What had he told his mother before leaving?

Something smartess about going down to the sea in ships. She called him selfish, like the rest of the Santos men. Selfish. She was right, and that's what cut. He should have thought of her at the end of that day. That day. All afternoon he'd watched the

wind pick up and the mare's tails thicken into a heavy overcast bringing a premature dusk. The
New Hope rode heavily in the rising sea. Her bow plunged into the troughs and oncoming waves, and each time he worried as she struggled to rise. He would talk to

Crossing the deck on his way to the wheelhouse, Benny had to stop and grab a line. The boat plowed deep into the trough. The pitch made water bang inside the bait tanks on either side of him. The

goddam tanks. The bow lifted. shouldering off the swell. Green-white seawater swept the deck and streamed out the freeing ports. Benny hung on.
When he finally reached the

wheelhouse, his uncle was a dark shape, his strong hands on the wheel But the face shadows and soft green light from the instruments, was a blur.

"We're gonna have to pump those tanks," Benny said.

His uncle's voice, a small voice for a big man, rose above the hum and whine of the wind. "Save it. We run for the beach. Not far now Twenty-five, maybe thirty miles to

The New Hope burrowed into the trough and struggled too long to rise free. With tanks in the hold and tanks on deck filled with live bait Benny figured the New Hope was eight-tenths water. "I don't like it."

Uncle Alex didn't answer. Spray rattled against the window. Benny peered out into the swirling darkness. "Gets any worse,

our ass is in a sline." "We don't show a profit, our ass

Benny turned to leave. His uncle called. "Hey, Benito Tell you what. It gets worse, you pull the

chutes on the deck tanks. The gun was a weight in Benty hands. He sat in the cone of light. It had been his decision. Gets any worse, pull the chutes. Same as saying, you decide. Shouldn't have been his decision.

Benito, his uncle had called him Had he known? Had Uncle Alex known that Benito meant blessing

The gun was a weight in his hands. Would he hear a roar, or just one short bang?
The wave had banged against the

Leaving the wheelhouse, he went below and found Vincent and Ski at the table playing checkers in the galley. They looked up, with weathered faces. The boat lurched. They spread their hands on the checkerboard to keep the pieces

from sliding.

Vincent, a small man with a square face, said, "Can't have a decent game of checkers aboard this sonofablich, but she's a home."

Benny dropped onto a chair and pulled off his watch cap. "How can you guys play in this weather?"

Vincent grinned. "We can't. Just
makes us feel better tryin."

Ski, a hollow-cheeked man with

dark brows, gestured outside with his chin. "I mean, what? We

Benny shrugged. "Could be a wet "I mean, why in hell don't he

pump them tanks?"

Benny didn't answer. Uncle Alex had been scrambling since the canneries dropped their prices, but he was a good seaman. Then Benny said, "Don't you guys know they make magnetic checkers?" A wave slammed the side of the

boat, the shock drowning out the scream of the wind and the thump of the diesel. The New Hope lashed over. Checkers flew. To keep from tumbling, the men gripped the table, white knuckled, silent. For a long moment, the boat lay on her side. Benay hung onto the table stanchion, his feet against the builthead. A locker flew open and

cans and bottles spilled out,

crashing.

Then a shudder ran through the New Hope and she righted herself Put she listed and rode the next couple of swells with a corkscrew motion, a wounded animal.

Benny bolted for the door, Ski the deck lights were on. They found themselves knee-deep in live bait, a tilted flood of silver anchovies. In the roll, the starboard tanks had

emptied.
Across the wind, Benny yelled to
Vincent, "Port tanks. Pull the chutes!"

Another wave banged the exposed hull. She lurched over. Benny grabbed the boom as the deck fell away. The New Hope rolled further hung for a moment, then jerked as if trying to right herself. But like a

For a time, Benny dangled from the boom. As if from a distance, he saw the water boiling below, noticed how the body of the boat blocked the wind. How had this

happened? Then his breath came fast and he scrambled up the deck, clawing at cables and the wooden grating. He pulled himself over the railing, onto the side of the New Hope and back into the gale. In a crouch against the wind, he catwalked forward along the hull. At the wheelhouse, he dropped down. Uncle Alex clung to the wheel. Benny reached in for the radio, but his fingers were meat with no feeling. They fumbled at the knobs. The boat swaved.

His uncle's voice, "Benny" Benny pounded the radio.

waves. Wind-blown water filled the distance between Benny and the boat. Their voices wailed through "Pull the cord."

He couldn't pull the cord, not

storm blasted off the tops of the

with the rope around the middle of the raft. It might explode. He found the knot, tore at it.

Their thin shouts reached him

again. He looked. He'd been pushed farther away. The sea leapt. He took a mouthful and gagged. still tearing at the knot. It finally loosened. Tiny against the storm, the voices found him aga. . "Pul!

the cord!"

The last faint words were a pulse in Benny's head. He stared into the calm eyes of the gun barrels. Could he enter through them into peace? Come in out of the storm at last?

"Pull the cord." Had it beer.

ncent's voice? Vincent, His friend. They rode motorcycles together in the desert Small, compact Vincent, the man who would live forever. The clown who yelled, "My head is a giant zit," and squeezed the sides of his face, pushing a banana out of his

Benny's hand stroked smooth metal and wood of the gun. Would he see a muzzle flash?

Yards of cord had unwound Benny went under, kicked to the surface, still pulling. When the cord stopped, he jerked it. A pop, then the raft sprang like a monster waking, growling and hissing. A nightmare of swelling, unfolding rubber pushed Benny under again.

He looked down at the top of his

uncle's head, curly hair, tip of nose
He heard the diesel still thumping

and the shaft knocking as the screw

voice as high and frantic as the wind, "Coast Guard, Where's the

"The big hand pointed. "There's the raft. Go!"

ribbed barrel sturfed with a rubbe

dinghy. It bobbed fifteen yards off

lights, a tiny thing moving away in the violence. Spray drove past in

sheets. No man could swim in that

"Benito, jump!"

The boat staggered down a swell, barely afloat, the radio out, the raft

Benny felt a great coiled strength

come into his legs, a gathering, a matching fierceness. He cleared the wheelhouse and the edge of the

how felt the shock of cold water

Swimming, nothing but swimming and cold water and raft

He couldn't sec. The swell lifted,

tessed him, and dropped him. He

plunged ahead and bumped the raft canister. A little cry of relief burst

from him, lost in the shriek of the

wind. His hands scrambled, searching for the inflate cord. The

sea bounced him. Spray lashed the can. His hand found a rope tied

around the center of the canister

Then came the voices, feeble

seair if the roar and the howl. He

Hope. Why didn't they jump? The

glanced back. Ski and Vincent were silhouettes on the bull of the New

the bow, barely lit by the deck

Benny saw the white canister, a

He returned to the dead radio, his

turned out of the water.

fucking Coast Guard?"

"Yeah."

He broke surface, saw the life raft, a rubber doughnut with a tent He dove through the hatch as a heavier gust of wind struck. Its tent like a sail, the raft skipped across the water. Through the hatch, Benny looked back. The New Hope

had disappeared into the fury.

Benny rested the gun across his lap and rubbed his eyes as if to wipe away the image. How long had it taken the New Hope to go down?

His skin felt warm. The room was cold. He rubbed his eyes. For the hundredth time, he asked himself, could be have done anything different?

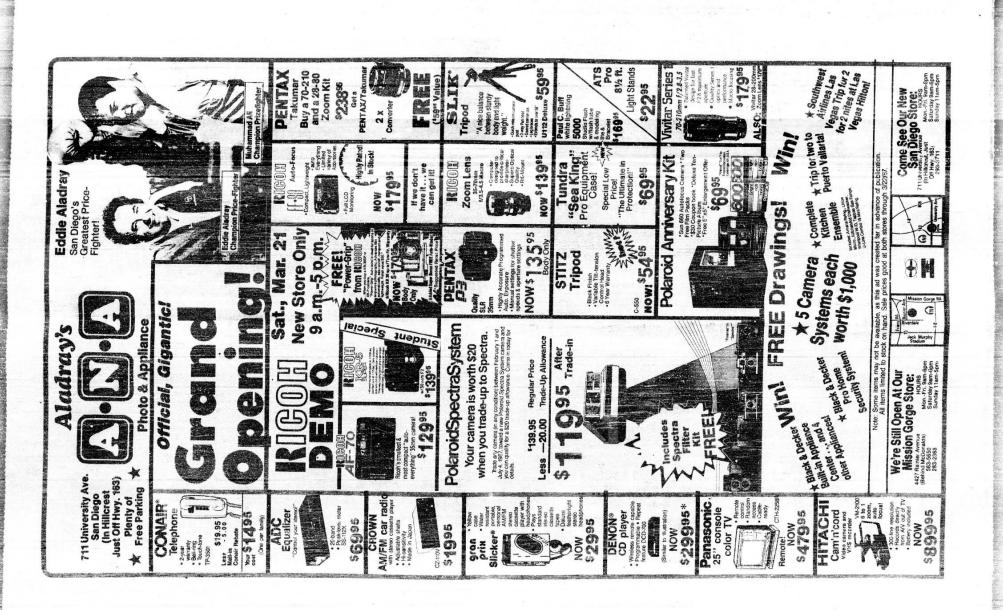
He'd leaned so quickly Impossible to jump so far, over the edge of the wheelhouse and the bow, yet he had. In the rush, he left them. He lived.

And Uncle Alex? Still in the wheelhouse? What had he felt going down? A roaring crescendo of his fingers tapping the bulkhead as if it were a strange nautical piano' Benny recoiled. He lifted the

gun. Its weight soothed him. The wind had raged against the raft and shook it. On hands and knees. Benny peered out into the storm. A sickness of panic burst in his stomach. All the black-winged his stomach. All the black-winged fears of childhood stirred, the snarling aloneness-death fears. He screamed, "Wait!"

Uncle Alex All around him Benny heard a deep and steady rumble and the slash of the wind. Then in his head

heat a chant, Isn't happening Isn't



Nightmare

happening. Isn't happening. The chant pushed down the fearsickness, which waited under the words like a stalking animal. Isn't

happening.

Spray whipped the sides of the tent and gusted through the hatch. Like an observer. Benny saw himself fight to close the flaps and finally snap them shut.

Isn't happening.

A deeper roar came, close and above, a huge wave breaking. Benny jammed his arm through the line circling the inside of the doughnut and held on. The growling overran him and shoved slam of acceleration. The raft leapt and skittered and bounced, an insane carnival ride.

The animai rose in Benny, Isn't

The wave let go, leaving bellow of wind, steady rumble. Benny lay in water that sloshed. The tent mouned in the wind. Then he felt himself fumble along the side of the raft in the near-darkness, looking for a pouch or container. A pump, gotta be one. He found it floating free, a rubber bulb like half a volleyball with a hose at either end. His hands poked the long hose through the flaps of the hatch and worked the pump by squeezing the bulb. As he squeezed, the chant in his head slowed, then stopped. Suddenly, as if his ears nad popped, he heard the roar and whine more

He thought of cards on spokes. thousands of them. As a kid, he would have his uncle pin playing cards against the spokes of his bicycle, where they growled like a

motorcycle when he rode.

A wave thundered over him. He clung to the line while the raft chattered through a burst of acceleration, another insane ride that left him sobbing. When the wave let go, he reached for the pump again. Pump it out. Order against chaos. He would organize his little craft. He would pump her out, then look for the New Hope. The New Hope.

The live thing in him, the incredible fear, rose again. He dropped the pump, crawled forward, looking for the observation port, and found it, a small hole in the rubber of the tent. The raft tilted. He stood and poked his head out into the storm.

The raft tipped more. The wind reached under and lifted. Benny felt the raft going over, saw the water coming up, ir slow motion, and at him. He reached as if to break his fall. But his hands were inside. His head plunged under, the black water tearing at his face, then back up into the wind.

The dark beast in Benny sprang

loose and raced through him, raving. He screamed going over, screamed through the tearing water. On each roll, he sucked air, then water, as he went under again and

came up coughing.

The raft cartwheeled across the waves, water bursting into his mouth and nose. At last he jerked his head from the port and spread himself on the rubber floor. Thraft skittered, bounced upright. He coughed and he sobbed Into his head came the words of

an old roommate who had practiced yoga. "Chant 'OM,' you'll get rid of fear. Chant 'OM' and you'll be "OMMM," Benny howled.

"OM, goddamn it. OMMMMM." The wind battered the tent. The

ocean raged.

Isn't happening, isn't happening,

isn't happening. He found the pump, stuck the hose out the flaps, and squeezed the bulb again and again. Order against chaos. A wave pounced on the tent, crushed it down, and pummeled the raft. Benny hung on. The roar cut through him.
On the straight-backed chair

under the single light at his desk, Benny fought to breathe. He couldn't get enough air. What about the others as they ran out of air?

The gun. Would it taste oily? Cool? He couldn't move.

At some point in the beating of the wave. Benny had known he couldn't fight the storm, its power too immense. He surrendered. Relief flooded him. He could die. It would be a comfort. He would die.

The relief.
The wave let go. The tent popped upright. He lay breathing. Water sloshed inside the raft. Let it be, he thought. They made these things unsinkable. He lay breathing. Warmth surprised him. It spread from his crotch. Piss. He was pissing his pants, a fine warmth. He enjoyed it until cold water took over The sea roared. Oh, God, where were those guys?

He had seen the New Hope on her side, Ski and Vincent silhouettes on the hull. He had leaped so quickly Why hadn't they? But he knew. No man could swim in that stuff. Benny pushed the hose of the pump to the hatch. He pumped. He lived.

He didn't know how long he

pumped. But he learned about the waves. They came in sets, and the ones he heard only pushed him. The ones he did not hear crashed down on him and were the worst. They stomped the raft and pushed it under and seemed never to let go. He surrendered twice more and felt the curious relief. He pissed a lot and wondered where it all came from, such a quantity of urine with nothing to drink. He pumped and he pissed. The world roared.

As the long night wore on, even his fear grew tired, coming out only for the worst. If he kept busy, he wouldn't think

By the first gray light of morning, Benny had the raft pumped out. There hadn't been a bad wave in a while, the sets coming farther apart now. He found a large sponge in one of the pockets, and careful to stay on his side of the raft, he mopped water the pump couldn't

He leaned back. "She's a home." Those had been Vincent's words. Suddenly he could see little Vincent in the galley making jokes, and he could hear Ski complaining.
Uncle Alex would stand in the doorway, silent as usual, his hand wrapped around a coffee cup. His hands, big and brown and scarred,

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Nightmare

him a ten-dollar bill when he was a kid. They played the piano. God, did they play the piano.

The galley would be warm. He could smell the coffee. Where were those guys? Why didn't they pick him up? The dirty bastards! But a little part of him still knew. They

were gone.

A wave exploded on the raft. Benny clung to the cord that ringed

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the inside of the doughnut. When the wave let go, a short laugh bubbled up in him. "She's a home,"

Water slopped around inside the raft and Benny shivered. He curled up and rocked. Under the desk light, Benny rocked. He tilted back on the chair. let it slam forward, tilt back, slam

Uncle Alex hadn't liked him to lean back in chairs. But Uncle Alex had rocked him once. Late one night when Benny was six, bis uncle rocked him, then tucked him

nightmares, Benito. If those alligators come back, hold their mouths open with this stick."

He slid a length of broom handle in beside Benny. "See, if they can't close their mouths, they not gonna eat you." With the stick in his hand,

Benny slept.
The next morning, Uncle Alex painted a mural on Benny's bedroom wall. The painting showed a brave little boy holding an alligator's mouth open with a stick. Benny remembered how green the alligator had looked on the white wall.

The ship that finally picked him up at the end of the day had been white, a white ship on the green sea, a Polish ship. They wrapped him in wool blankets and poured thick vodka for him. "Nostrovia, they cried and tossed back their

After rwenty-four hours in the water, he'd had a body temperature of 91 degrees. Now his skin burned, like a fever. He survived. It could kill him



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PICTURE FRAME

Nightmare

phone rang. Beany couldn't move and, beneath that, a different pulse,

The phone rang. The gun barrel floated around as if on a track. The whirring quickened. The phone

rang.
Benny's finger squeezed. The gun roared. The phone exploded and then was gone. "Nostrovia!" Benny The whirring in him slowed. In the quiet room, the blast still echoed. Again he felt the slam of the shotgun on his shoulder, the sudden immense violence. He stared at the hole in the wall. He

dropped the gun and trembled.

The dark animal in him stirred.

Behind it rose the great coiled strength he'd felt before leaping from the wheelhouse. He felt both and pulled,both ways: he stared at the hole in the wall. The gunshot still echoed. He shook and he breathed. And a sense of being

shadows. He had to do something, do it quickly.

Then, down on the floor for push-ups, he pumped in a frenzy. He had to fight all this. He pumped until his breath came like little explosions. His muscles burned. Each time he rose, he cried out. Into his head came a whisper,

In the raft, he gave up. He remembered the relief. He couldn't stop the push-ups. Sweat burned his eyes. The whisper, "Give up." He pumped. Up, fuck you

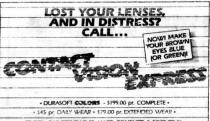
Down, give up. Up fink you.

Down, give up.

The promise of relief grew in his head until he surrendered and collapsed on the cool floor. He wept. He lived

Benito. Uncle Alex had known. Benito.

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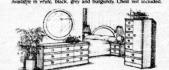


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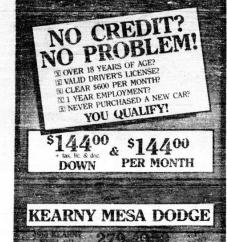
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JONATHAN SAVILLE

The acting and staging of Ronald Har-wood's The Dresser at San Diego State (in its Main Stage production renning, through March 21) is so professional that one might imagine oneself sitting in a Broadway theater. The skill, polish, and theatrical know-how are all immediatel visible in Michael Kempner's set, which depicts the backstage of an English provin-

cal theater with meticulous realism, yet at the same time, in its shapes and textures (abetted by the outstanding lighting of Paul Puppo), creates an atmosphere as poeti-culty suggestive as it is archaeologically true. The same combination of imagination and accuracy is evident in Karen Cruickshank's costumes which (as i dictated by the script) exist on two stylistic levels, each flawlessly realized: the dowdy realistically detailed, everyday dress of this Shakespearean troupe and the patently

artificial costumes of their roles in the play artificial costumes of their roles in the play they are putting on, King Lear — costumes so old-fishioned and conventional that they reveal at once what kind of acting these players bring to their Shakespearean

One of the pleasures of this play (as of any play about actors both on-stage and backstage) is, in fact, the contrast between the realistic acting style of the actors as people and the manne ed - and in this case bombustic — style of the same actor as they take on their fictive roles. The chie is they take of their factor best. She chief figure embodying this double style is Sir, the aging and disintegrating actor-manager, whose progressive nervous breakdown forms the play's through-line. Mack Owen, a consummate professional acting a cona consummate professional acting a con-summate professional knows just what to do with this consummately juicy role, delighting particularly in the parallels between Sir's own nervous breakdown and Lear's madness, the realistic truth of the first, the rhetorical staginess of the second, and (in the most stylistically subtle element and (in the most stylistically should element of this bravum performance) the way the suginess has also become part of Sin's natural mode of self-expression, even when he is in his dressing room conversing with his wife and other members of the troupe of autocracy and dependence with his dresser Norman Owen is wonderful. But dresser. Norman, Owen is wonderful. But it is a tribute to the SDSU production, directed with magisterial authority by Nick Reid, that even the smaller roles, presumably played by students (Owen is an Equity actor and a member of the drama faculty at State), have a comparable quality of technical mastery, stylistic assurance ity of technical mastery, stylistic assurance, and human reality: Ein Kelly as Sir's "lady wife." Romy Kittrell as the stage manager who has humbly and hopelessly loved him for twenty years, Kimber Riddle as an ingénue with whom he is carrying on a thoroughly egotistical filiration, and John Navarro and Jeffrey Wolf as other sectors. In Sir's, commany respectively. actors in Sir's company, respectively pathetic and aggressive.

The play's central role, even more im-

portant than that of Sir, is that of the dresser who was so impressive in SDSU's recent, magnificent production of *Bent* (of which Mack Owen was the director). Madruga is an astonishingly accomplished actor, with an expressive voice, an artful command of the character's dialect, an engaging vitality, and a power of emotional truth that gives this chatty, effeminate, kindly, devoted, loving acolyte of the grandiose, self-centered. self-dramatizing Sir a supremely touching quality - something essential to a successful production of The

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Dresser, for it is in the character and emo-Dresser, for it is in the character and end-tional experience of Norman that the essen-tial meaning of the play lies. Madruga and Owen play beautifully together, with a lovely sense of dramatic interaction along with their appropriately diverse sayles.

Nevertheless, there remain a few rough edges to Madruga's performance that show him less experienced than his older col-league. The physical effeminacy is a bit overdone and occasionally seems conovercone and occasionally seems con-trived; a scene in which Norman is over-come with laughter at the ingenue's misunderstanding of Sir's flirtatiousness is undermined by evident "indicating" (a e-seeming imitation of emotion), with the laughter ringing quite untrue; and toward the end of the second act, Madruga internalizes his (otherwise exquisite) psychological portrayal to such an extent that his voice becomes progressively more inaudible - it is as though be were acting in an intimate theater-in-the-round instead of on a proscenium stage where, whatever quiet griefs the character may be underquiet griets the character may be under-going, the actor must be heard clearly in the back row (I had to strain my ears, often fruitlessly, in row J). These flaws tell us that Madruga is still in the process of learn-ing to be a professional actor — something only natural, considering that he is part of an academic program in theater aiming at just such training. Everything else in his performance tells us that, with further at-tention to his current weaknesses, he is likely to become a professional actor of real

Director Reid has given this production a realistic 'cisurely p'cc, taking advantage, through admirably calculated timing and grouping, of every dramatic effect in the script. The characters are lifelike and the atmosphere is convincing. It must be admitted, however, that the energy of the play seems to lag in significant sections of the second act, and that by that time of the evening, things have begun to seem a bit long. Part of the fault lies in Madruga's inlong. Part of the fault lies in Madruga's in-creasing inaudibility, but there are also weaknesses in the script itself that the pro-duction cannot overcome. The sphendid film of The Dresser, with Ton Courtenay and Albert Finney acting up a storm, had somewhat greater success in concealing these weaknesses, chiefly because of the nature of the film medium as opposed to the stage. Films, with their greater emphasis on the visual elements and their virtually unlimited mastery of the realistic depiction of person, place, and action, can absorb and conceal structural flaws that the stage, a more demanding and less tolerant master, almost inevitably tends to leave in more or less full view. In this staged production (excellently staged, as I have in-dicated), one becomes aware of a fact scarcely perceptible in the film — namely, that there is only one situation in the pl (Sir's illness, Norman's ministrations, and the relationship between the two men that these actions illustrate), that the situation is fully established and fully explored in the first act, and that most of the second act, before Sir's death and Norman's final emotional scene, is structurally super fluous. The events in the second act tell us little new about what is happening ir, that provincial theater in January, 1942, about Norman's selfless devotion to Sir. or about Sir's self-centeredness and tack of gratitude. The backstage scenes with the wife, the stage manager, the ingénue, and the talentless actor playing Lear's Fool enrich our knowledge of what we already know, without moving as appreciably along in our perceptions of plot, characterization d theme — a procedure that may be fine the film or the novel (a medium to

which film is closely akin) but that is deadly in the theater.

Another fact made evident in the theatrical production, as opposed to the film, is the decisive inferiority of The Dresser to Kine Lear as a work of theatrical art. Of course one knows to start with tha a commercially successful play by Ronald Harwood is unlikely to be in a class with Shakespeare's (and the world's) greatest play, but the difference in quality of the two plays seems less an issue in the film, where the realism and the close-ups impede any impulses of the audience to distance themselves from the script and to reflect upon it. The difference — as one can see in the stage version - is not one of characterization, for the characters of *The*Dresser are actually more thoroughly realized, on the level of realism, than anyone in Shakespeare. A significant fac-tor is that Shakespeare knew the vital importance of plot as a means of conveying the play's sense of life, while Harwood,

bound by the antiplet conventions of realism, must forgo much of this powerful dramaturgical element. But it is less the dramaturgical conventions than the world vic as themselves that keep The Dresser in so much lower a category of theatrical achievement than King Lear.

Lear goes mad against a huge background of society, nature, the cosmos, background of society, nature, the cosmos, and the gods. What happens to him, both in his life and in his soul, is a paradigm of human greatness, human folly, and the immense and venerable powers of reality In contrast, Sir and Norman are isotated in the petty, intimate, extremely real, but unresonant surroundings of everyday realism. Matters of kingship, familial love and duty, history, nature, and the divine governance of the universe (whether beneficient, creel, indifferent, or uniatelligible) do not even come up. The center of the play is Norman's love for Sir, the way this faithful servant fulfills himself through his tenderness, his self-secrifice.

and his willingness to serve and help even without the over material and enotional rewards his goodness deserves. This is an important point to make, and Harwood (well supported here by Madruga) makes it touchingly. But Norman's love — like all emotions, actions, and states of being in works of art dominated by the materiali realistic view of the world - exists only on the level of individual psychology. Its larger implications — for the moral life in general, for the structure of society, for the status of man in the universe — are not drawn because, in this view of reality, such silens are funtasies and illusions, themselves no more than epiphenomena of psychological states. Out of such a view of reality one may make a good and a true play (which is what The Dresser certainly is), but not a grand and a great one. This distriction is perhaps the most useful bit of instruction offered (if only implicitly) by the first-rate staging of Harwood's play at San Diego State









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Witch Way



JEFF SMITH

Por Caryl Churchill, there is little diference between then and now. The forty-tine-year-old British playwright uses the theater to bring the past and present together as, she says in a preface to her play Trape, "In a painting by Eacher, where he objects can exist like that on paper but

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impossible in life." Churchill employs this nonlinear, synchronic view of time to reveal how little the subjugation of And her plays probe the past for similarities to current conditions. In her Fen, for example, several generations of women workers share an endiess struggle for noneasterst change. In Cloud 9, nineteenthements of control of the processing a combined for the comment of the processing and the comment of the processing and the comment of the comment of the comment of the processing and the comment of the com

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contemporary sexual oppression. In Top Girls, women from the farthest reaches of history dine in the present, discover commonalities, and raise many questions about women's "roles." And in Vinegar Tom, cur-rently playing at the Marquis Gallery Theater, witchcraft in seventeenth-century England serves as a telling metaphor for modern forms of misogyny. First produced in 1976, Vinegar Tom is

not only very interesting in its own right, to only very interesting in its own right, it is also among Churchill's more accessible works and thus can offer keys to unlocking her more difficult Cloud 9 and Top Girls. The play is set in an unsamed Puritanical village. Here superstition competes with organized religion, and a simple curse — "The devil take you!" — can have monstrous consequences, be they real or imagined. Fear and ignorance reign, as does an extremely oppressive system that enslaves women within a severe code of behavior. Along with the seven deadlies, sins in this society also include women deriving pleasure from sex and even want-ing merely to live alone ("Anytime I'm haping merely to live allene ("Anytimes I'm hap-py," a woman observes, "someone says it's a aim"). A series of early seenes in the play trace the plagh of Betty. She refuses to marry a man and, so the "logic" goes, its otherwise allowed and the series of the series of the series and the series of the series of the stadistic dector assives Retty that soen she'll be "well enough to be married." In **Inegor** Tom. (ong before any have been identified, the women alterady are treated like witches. the women already are treated like witches

the women already are treated like witches. Churchill builds an atmosphere of har-rowing irrationality. When calamaties strike the villagen, when crops fail or crows suddenly bloat, religion provides con-venient answers. Suffering, to these peo-ple, is the outwerd sigh of a sinful nature. And since all pain cromes from the creator, it is risally deserved. Or in rif in a power it is risally deserved. Or in rif in a power themselves from this accusatory logic. Raising a question as old as Job, they ask why "good" goode must suffer. The why "good" people must suffer. The answer, that good people can be bewitched, sets a manic witchhunt and the rest of Churchill's short play in motion. Witches

become scapegoat, for affliction - and witchery an excuse to persecute women. Any woman, since the Catch-22 reasoning of the hunters is all-encompassing (if she floats, for example, she's a witch; if she drowns, she might have been one too). that being a hunter of witches, a "searcher, s a way of demonstrating one's own goodness.
Were it not for a very Churchillian

device, via Bertolt Brecht, Vinegar Tom would unfold in a straightforward manner, revealing one seventeenth-century horzor after another. As a means of joining past and present, however, the playwright and present, nowever, the playwright frequently disrupts her narrative with con-temporary musical interludes. Cast members (dressed in black at the Marquis Gallery) sing songs that comment on the previous scene and that become increas-ingly ironic as the play mayes along. One song, ostensibly a paean to the family, advises women to "keep your mouth shut and support your man" — not because he deserves it, but rather out of self-defense so that "the horrors that are done won't be done to you." Another mocks the identi-fication of witches with chilling humor: "If you complain, you're a witch. Or if you're lame, you're a witch. Any marks or devia-tions count for more." The songs constitute an early instance of Churchil's collapsing time to illustrate the similarities between then and now. Witchhunting, according to the playwright, was merely an overt form the playwright, was merely an overt form of an oppression that continues today. The songs are intervoven with the scenes to effectively, in fact, that the final number—which asserts what has been suggested all ong—appears heavy-handed. Churchili has already made the point twenty different and more subble ways.

The Marquis Galleny Theater's production, in general, ranges from the subtle to the heavy-handed as well. The quality of the acting is very uneven, at best, and the

the acting is very uneven, at best, and the musical numbers at times are far from the precision that could make them zing. Directed by Jennifer Myers Johnson and choreographed by Johnson and Whitney

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Marlette, the show has some flat scenes Marlette, the show has some flat scenes (and singing, voices) and often wooden movements. The play casts multiple perspectives on many of its characters, whose good and/or evil aspects shift kaleidoscopically, depending on the specific context of a scene. But several cast properties at the Managure. mbers at the Marquis - in particula Helen Reed Lehman, James B. Johnson, Kari Nyhammer, and Steven Soden deliver one-dimensional performances that rely too heavily on obvious acting choices and that weigh down the flow of the

One of the show's persistent problems revolves around the question, How does an actor play an essentially unlikable characted. Though a poidon of the cast has chosen simple answers — be mean or shall — two actors have found impressive ways of solving the problem. Rosemary Tyrrell plays Margery, a fervid witch hater, as if she's certain she's in the right, sanctimoniously so. And Tyrrell succeeds in making this self-proclaimed "good" being both believable and frightening by turning Margery's excessive moral fervor into a positive - at least for the character (a when she boasts, get ready, "the devil can't bear to see us so good!"). And Jene Hopf, who plays Goody, has found an even ceries solution. A "searcher's" assistant, Goody aids Henry Packer when he interrogates and tortures women accused of witchcraft

Rather than make an obvious choice and play the character as a one-person Panzer division. Hopf has gone to the opposite ex-treme, which allows her every word to drip with irony and menace. Her Goody is serene. She is at peace with her calling and proud to be working with a "great profes-sional" like Packer. Roland Barthes once observed that "wickedness is always precise." In a nifty piece of understated ac-ting, Hopf shows us that it can also be ter-

fyingly calm.
Patty Sipes, Betty Matthews, and Jena Lynn Kirsch also deliver strong performances as three women who dare to live outside their society's oppressive strictures Sipes and Matthews play Alice and Betty.

whose simple assertions of individuality may cost them their lives. And Kirsch's Ellen, a "cunning woman" hop prepares charms and potions for the villagers, makes a potentially fatal mistake by assumi...g that the ruling powers are rational beings. Special mention must go as well to Delores Fisher, the musical director. Her lively piano accompaniment gives the show a through-life, even when its pacing tends to lag, and her modernized arrangements of the songs help to forge the playwright's link between then and now. The Marquis Gallery Theater's production of Vinegar Tom has many flaws, but this surprisingly funny, often very disturbing play lives on, powerfully, in spite of them.







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JOHN D'AGOSTINO

For a fan of electric blues, catching one For a an of electric putes, carcting one of Albert Collin's live shows ranks among such once-helpre-li-die experiences as sharing apringtime in Paris with a lover or bringing your MasterCard balance to zero. Nearly forty years after he began playing the circuit of blues joints in Houston, Texas, Collins remains the most arresting of blues showed a besidealy economic. of blues showmen, a benigally eccentric, hyperactive performer whose concerts somehow manage to introduce elements of

P.T. Barnum to the blues tradition without compromising the latter's integrity. As a guitarist, Collins has no superiors and few peers, but it is his dramatic flair and not solely his technical proficiency that con-tinues to pack clubs, as it did the Belly Up Tavern lest Thursday.

The Texas blues cuts who have followed

in T-Bone Walker's footsteps are to their counterparts from other areas what the Texas Rangers are to Crockett and Tubbs; they esclew any slick accommodation of the changing times, prefer to work tough and gritty, and are united only in their rugged individualism. Watching Collins lead his six-piece band, the Ice Breakers (drums, bass, keyboards, two saxes, trumpet), through the eventing's second selection, a slow blues, it occurred to me that one couldn't design a horte perfect representative of the Texas traditis. The fifth four cancel disminustration free is the second tradition of the control of th fifty-four-year-old musician's face is like a battered suitease bearing the sears of four decades on the road, and yet his eyes still flash with the wild mischief that twenty years ago gave him a reputation as something of a renegade blueser, it is that suggestion of miscreance, a sense that Col-lins could be "dangerous" if he weren't confined to the stage, that informs his style,

one generally regarded as among the more original in blues.

Collins's unique sound is partly the product of preparation. He affixes a capo to his guitar so high on the neck that it leaves him only a few frets in which to work, and that altering of the instrument's timbre and compacting of the instrument's limbre and compacting of its range, together with his use of a minor-mode tuning, allows him to coax some unusual bends, intervals, and overtones from his Fender Telecaster. Co. lins's technique takes care of the rest. Building toward a solo on the slow blues with choppy. Texas style chording, he began interspersing sustained notes with his kefir-smooth vocals until one could no longer tell one from the other. As the horn section twisted the tension to a taut neak with a long, anticipatory crescendo, Col-lins stepped back, cocked his axe on one

tins stepped back, cocked his axe on one hip, and let My. Collins doesn't so much play bluer riffs as rip them from the instrument like an at tar-king pit bull, Clawing at the strings with his long fingernalis, the guitarist alternated stileto-like jabs with dramatic finger-vibratos in constructing a solo that was at once nasty and emotive. His solos were not brief, and when he returned to the microphone after several minutes of scorching imprevisation, he had to sing through a sustained ovation.

It was on the tongue-in-check "Master-Card" that Collins's vaunted eccentricity surfaced. The tune is a funky blues that especially given this band's instrumentation

 indicates a stylistic link between the blues and the Stax/Volt school of Sixties soul music. Scretching at the strings as though trying to strike a match, Collins delivered the song's premise and then launched into a long rap that had the audience cracking up.
"Be careful with that credit card, baby,"

e pleaded as the band reduced the heat to funky simmer. "I already owe 500 dollars, and that twenty percent is killin' me, baby. Now, I don't wanna tell ya what to wear, honey," he continued in an unconvincing attempt at sincerity. "but I think

you look real good in them blue jeans. Look, they got some on sale over there against the wal!—only \$15.95, baby I think you'd look beautiful in a pair o' those. Listen, baby, maybe you and I should step aside and have a talk." At this, Collins began his "talking guitar" bit, in which he mimicked with his guitar the conversational inflections of the arguing couple, some of which dialogue was X-rated and very

Eventually Collins got around to that part of his show that has become his pièce de schick but which is so reliable in its ability to push a concert to the level of an "event" that one never tires of it. After a long, blistering solo on an upbeat Texas shuffle, he stepped down from the stage and waded into the standing-room-only audience. With an assistant following him in dience. With an assistant following him in a crouch and tending to his 200-foot guitar cord with a practiced incompletiousness. Collins bunched his way through the theorig while laying down some of the night's hostest licks. What in some hands would seem cheap contrivance instead assumed the cherge of a spontaneous jam, as Collins seemed genuinely to feed off of the fans' energy in a series of face-to-face

Sweating under a following spotlight, he weaved his way to the back of the club's seating area, stopping every few feet like a guitar wielding politician to play to a fresh circle of delighted bluesbos. By the time he'd reached the firthest table on the floor area, his playing was so intense that some people seemed on the verge of los-ing their cool. One older black man in a porkpie hat sidled up to the musician and porkpie hat willed up to the musician and look himself in a sort of scuffing (wo-step, his eyes closed and his arms waving overhead. A white guy with waist-length hair and beard just shouted "Yeath" over and again in Collins's direction. Others in the crush danced or merely packed at Col-lins, who appeared almost transfixed as he

lins, who appeared almost transfixed as he tore through enough blues guitar history to send a musicologist running to his reference library.

After painstakingly working his way back to the stage, Collins brought the tune crashing to a halt and following a long and very loud owntion addressed the audience. He thanked them, for supporting him all. He thanked them for supporting him all these years, expressed his happiness at be-ing back at the Belly Up, and then slipped into a stream-of-consciousness rap that had several people exchanging bemused looks nobody — I just came to play." One would have had a difficult time convincing several hundred satisfied customers that the man they call the "Master of the Telecaster" hadn't accomplished both feats.

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Hours: Open daily. Sunday through Thurs-day, 11:00 a.m. to 3:00 a.m.

During this season of awards -- the Grammys, Academy Awards, People's Choice, and various drama and movie critics' awards — I would like to suggest one of my own: the American Dream Award, bestowed on the restaurateur who Award, bestowed on the restaurateur who arrived in San Diego penniless and quickly rose to affluence. My candidate for this

year would be Cheng Ly, a refugee from Cambodia, who came here in 1979 without knowing a word of English and with the thinnest purse imaginable.

Everyone in his immediate family — brothers and sisters — sought work. Cheng Ly finally found it in the kitchen of Yen Ching, a restaurant in Clairemont. He lived sparingly, saved diligently, and by 1982, he rented a restaurant that was a bit worse for wear at Thirty-sixth and University. Ly soon had the outside walls covered with an exotic Asian script. The windows were barred, and the exterior neither looked inviting nor suggested that any gastronomic treasures lay within. It was late in 1982, and the place was called Ly's Garden. Whenever I drove by, I would marvel at

the crowds of Asians who gathered on the sidewalks, dressed as if they were attending

til a friend tole me she had been there. Shortly thereafter I went to Ly's Garden for dinner and was handed a menu that offered standard Mandarin dishes. I didn't want any of it, especially since I noticed that the Asians around us were eating something marvelous and unusual. They had ordered from a different menu. When I managed to obtain it, I couldn't read a word of it. The printed characters were neither Chinese nor Vietnamese, so I searched the restaurant until I found exactly one other Caucasian, a woman who was celebrating ! asked her what kind of cuisine they were

eating, she replied, "Cambodian."

I then began an elaborate dumb show with Ly, pointing to dishes that I saw other diners consuming. His English was so haiting that at last I handed him a pencil. and he wrote everything down for me -in Cambodian. I placed the slip of paper in my purse and out of politeness ate the Mandarin dishes.

The next week, I returned, handed over

the sheet of paper, and my friends and I had a stunning meal of hot-and-sour fish soup, salted shrimp, clams in ginger sauce, duck over marinated vegetables, and beef satee. By dint of great effort, we exchanged three Caucasians in the place. I never discovered whether my ensuing review brought forth more people from other parts of the city, though I tend to doubt it. Tran's Vietnamese restaurant in East San Diego still goes begging for diners, and Cantonese Seafood Restaurant at Forty-second and University Avenue continues to serve a mostly Chinese clientele. When I heard mostly Chinese clientele. When I heard that a Lyk Garden had oppened at Sixueth and El Cajon Boulevard, I assumed that Lyh ad moved his operation to more spacetus quarters. But as it developed, the new restaurant is called Lyk Garden No. 3, and the old one is still in existence.

No. 3 can seat 300 people. And there was Cheng Ly, dapperly attired in the best American style, speaking English fluently, and presiding over this vast domain with

aplomb. When we were handed the new menu, which her been made available to the public only the day before, it ran to six large sheets printed on both sides and offered Cambodian, Mandarin, and Szechuan dishes. Rather than choose blindly, we asked whether we could speak to Mr. Ly, and he kindly obliged, not only with suggestions for what we should eat but

with an update of his life. In May of 1986, he opened Ly's Garden No. 2 in Long Beach, which is not faring as well as he would like. But since its open as well as he would like. But since its open-ing the first of this year, Ly's Garden No. 3 has been doing fine business. On Sunday a single party of 300 was expected to flii all the tables. We put ourselves in Ly's hands entirely,

except for one dish, the beef satee, which one of my friends longed for — and all the dishes were Cambodian. We began with a soup called "three ingredients firepor soup" (No. 29, \$11.50). We were not contrary to what the description implied — brought three ingredients, but a large plat-ter of uncooked ingredients to place in the boiling broth. In Vietnamese restaurants, the hot pot is usually hot water and vinegar and obtains its flavor from the ingredients added to it. The broth at Ly's was full of bok chry and was already flavorful before we began our cooking. The platter contained squid, shrimp, meat, tofu, broccoti green onions, and carrots. We were also brought three woven baskeis with long handles, and we placed the raw food in the baskets until they were cooked in the broth We had two sauces, one sweet and the other hot, but few of us bothered with the dips. We ladeled out the broth with whatever was cooked. This process requires patience, but it was great fun, and we had a mussive amount. When we tired of the baskets, we dumped the remaining contents of the plat-ter into the book. This o the broth. This is a knock-out soup. but you have to assume a leisurely attitude for cooking time.

The soup was followed by a wonderful lemon grass chicken, which was accompanied by delectable, slightly sweet, marinated vegetables (No. 185, \$5.75). We

also had a saind beef appetizer, similar to Vietnamese salads with its marinated beef fresh julienned vegetables, crushed peanuts, and chilis. It was too spicy for me, but several others enjoyed it. We had a beautifully done whole rock

cod that had been steamed and was covered with cilantro and ginger (No. 113, \$12, 95). And I made a fool of myself over the shrimp with butter sauce (No. 69, \$7.95) The shrimp are served in their shells, and you peel them with your fingers. But the shrimp don't swim in butter, as the description of the dish would lead you to

imagine. Finely mineed garlic is sautéed in butter and looks almost like broad crumbs. Some at our table preferred the salted shrimp (No. 67, \$7.95), which they

had had on another occasion.

Ly's Garden No. 3 is mainly a Cambodian scafood restaurant that offers seventy-eight dishes that contain shrimp, squid, sea cucumber, scallops, crab, abalone, lobster, oysters, catfish, rock cod, flounder, white fish, clams, and even fish stomach. These are done in a variety of sauces and in combinations, such as shrimp or scallops with chicken and duck feet, the latter of which are often served as goodies for Chinese dim sum. You could vish this restaurant every week for a year and still not exhaust the seafood specialties, some of which are Chinese or similar to Vietnamese. All the Cambodian dishes are indicated by a triangle on the menu, and you

we concluded with a good beef sates (No. 149, \$5.75), but it went begging because we were just too full. Throughout the dinner, we had been waiting for the wife of one of our party who had to work late. All the leftovers, including the soup, had been packaged to go when she arrived, but the waiter was most affable about bringing her fresh dishes so that she could eat some of the food. Our service was solicitous, the food fresh, varied, and unique. We had a marvelous time, and Ly beamed

strange land coupled with integrity. He adds to the breadth of our experience by his stimulating product. Happily, it wasn't soo coatly, either. Our bill with drinks (Ly's has a full bar) came to \$58.72, without



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QUARTER NOTES

PIANO

WORKS The La zolla Chamber Music Society continued in ambitious recital series last week with the appearance at Sherwood Auditorium of Andras Schiff. The young Hungarian pianist perform Bach's English Suite No. 4, the Sonata, opus posthumous — a program of great solidity, sobriety, and grandeur — and his playing exhibited all the technical command and musical intelligence that such a program required. I had heard Schiff in concert at the East County Performing Arts Center some years back. under the auspices of the Grossmont Community ncerts, and had found his playing cold and uninvolv with a certain indifferent aloofness in his attitude toward the audience reflected in his approach to the music he played. Technically, his playing was impeccable, but as a musical experience, it had a fatal emptiness. Since that time, I had heard some of Schiff's Bach recordings, which give quite a different impression, and his performance at Sherwood of the Fourth English Suite had the same characteristics that make those recordings so

This was undisquisedly pianistic Bach, although there was nothing about it that suggested the grossly anachronistic approach of those eminent planists of the past who have played Bach as

Rachmaninov. Schiff did not use the piano as a medium for romantic reinterpretation of baroque music, Maintaining much of the baroque style in matters of tempo and structure, he made use of the piano's technical resources to enhance the music's internal emance the musics internal structure and to bring out the expressivity implied by the themes, the harmonies, and their interactions. He was particularly impressive in exposing the independent contrapuntal lines, with superb contrapuntal lines, with superb technical control giving each a distinct tone color (an accomplishment in which he was aided by the truly poble Hamburg Steinway the Chamber Music Society had brought down for him from Los Angeles). The discreet shaping of phrases through agogic rhythms and dynamic shading (the latter, of course, impossible or the harnsichord), without ever seeming to impose the pianist's personal feelings, gave a pervasive inner vitality to the music; and Schiff's own penchant for incisive entrances and bold-contrasts (demonstrated in the other, nonbaroque works on the program) was well suited to reproducing, on the newer instrument, some of the more valuable dramatic characteristics of its baroque

This was Bach-playing of the first order. The rest of the program, while intelligently, sensitively, and uneccentrically played seemed slightly less captivating. In making a



statement of this sort, the conscientious critic is obliged to provide some sort of objective reference - o which the only example I can adduce (though it is certainly an important one) is what I would consider Schiff's insufficient, and insufficiently subtle, use of the pedals. In the Brahms and Schubert works, artful pedaling is needed to provide variety of tone, to enhance the capabilities, and to provid nuances of expression that coordinate with those created by the touch of the pianist's fingers on the keys. Schiff pedals relatively little, and the result - in the romantic

composers if not in Rach -

is an unsuitable (though by no means over whelming) dryness

that make up the movement of thought in these works. Schiff, in short, is a remarkably good Why, then, did I find that

pervasive difficulty in feeling engaged with the music I was hearing? Some quirk of my own, perhaps, since I confess cannot identity any specific element in the performance (other than the pedaling) that could describe as madequate. Yet the sense of dissatisfaction was undeniable, though admittedly, other careful isteners may not have sha it. What seemed to me to be missing was heart, that deep union with the composer's mind, emotions, and soul that makes a musical performance not fundamentally an object to be admired (as these performances surely had to be admired) but a unique, immediate, and indelible experience in the life of the listener, something inside one's being rather than outside it, just as that experience seems to exist in the being of the musician as he plays, rather than as an externa score, by someone else, that he has studied, practiced, mastered, and is now reproducing. For those members of the Sherwood audience who felt this audience who felt this dissatisfaction as I did, my articulation of it has may be for use. For those who found their deepest feelings aroused by Sehiff's physing (and this is music that demands such arousal), these words may be simply regarded as a subjective expression by one critic, to be considered and rejected.

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of timbre and a tendency to

articulation at the expense of the singing legato so essential to Schubert's and Brahms's musical thought. Aside from this arguably inappropriate choice in the playing, there was no other area in which one could objectively assert that Schiff was doing anything in a less than outinum way.

in a less than optimum way. Tempi were well judged, the structure of musical ideas was conveyed with powerful clarity, and there was an

unusual lucidity in revealing the inner lines of the texture

The Steinway's luminous, blooming tone was exploited to good effect. The dynamic

and rhythmic shaping made sense, both in individual

phrases and in the large-scale interconnections of phrases

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SIGNS OF TROUBLE

with the sign-baters, "This is conflict of philosophies," he says. "Here comes a guy into the community who proceeds to litter it up with these signs. And you know some of these developers, they'd pave over

heir mother's grave if they could make a buck out of it." The sign wars escalated in the summer of 1985 to a battle of echnology. The sign communication an cementing foundations the public property along the roadways and padlocking th signs into place. A gang armed with bolt cutters met that challenge. And when the sign companies put a clear protective coating over their signs to guard against the paint that was being plattered over them, the sign igilantes responded by

covering the signs with far. It reached the point at which Wylle threatened in the local newspaper to "castrate" whoever was destroying his

pressing his lawsuit, while the Olivenhain Two and their supporters will keep holding garage sales to pay the lawyer's fees, even though roadway signs are no longer a big problem.
"You know who won this whole thing?" Norman asks. "The lawyers." S

IMAGINE AN IMAGE

towainued from page 4) the stereotype that a woman's species of business depends on iter looks and not an her mind. The next image on the screen was an affor a deodorant. "We are obsessed with cleanliness to the point of where we're terrified of any natural scent,"

s Simonton's comment. A third ad featured the word "genius" above a photograph of a business-suited woman.
"These kinds of words are user

to placate women," Simonton said. Ads featuring pretty faces encourage unnecessary competition among women, and 'competition is important to keep women down." She believes "we live in a hierarchical system in which men are at the top and women are at the bottom." The last and longest part of

the slide show was composed of pornography. Simonton emphasized that "we oppose violent pornography," but "we support unlimited freedom of the press.... We don't advocate censorship, but corporate responsibility." The slides were graphic and included both male

and female subjects. The main activity of Media Watch is the disruption of beauty pageants. "I do believe in civil disobedience. I've been

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arrested ten times. It's the backbone of our system,"
Simonton explained.
"Disruptions are part of our

American heritage."

Being arrested ten times is nothing compared to what her friend, Nikki Craft, has accomplished. Craft, who. Simonton noted, has a degree i ceramics, has been arres ceranics, nas been arrested forty-eight times. At one pageant, where she and others protested the American emphasis on dieting by staging an "Alice in Slenderland parade, Craft called attention to the problem of bulimia by making herself vomit into a making nerser vomit into a toilet, one of the floats in the parade. "Women came up to her and congratulated her. "We are pro-nudity," continued Simonton. A

continued Simonton. A newsletter published by Media Watch notes that "we reject the puritanical ethic that says nude bodies are obscene and must be

hidden" An accompanying hidden " An accompanying photograph shows an overweight, bare-chosted warmen and the state of th round eyes or oval eyes. wrinkled or smooth skin, long legs or stocky, in wheelchairs on bicycles — are beautiful. Our diversity is our beauty." Several slides depicted Simonton and other protesters parading topless outside beauty pageants. "This is a direct way to take control back over our bodies," her friend Nikki had

explained when such parades were first proposed. "I appeal to a higher law," said Simonton showing topless protesters holding hands and singing. She noted that her group once "celebrated International Women's Day by taking our Media Watch's newsletter



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entinued from page 37) includes an appeal for help: "Media Watch needs \$600 in filing fees in order to sue the San Diego Police Department for infringing on our First Amendment rights. They didn't allow us to leaflet and they arrested many of us on bogus charges...." In her talk charges.... In her talk, Simonton was more specific; she said she was "arrested for dropping a rose" and that a \$10,000 suit has now been filed Next to the newsletter's appeal for funds is the comment that "it is time that all heterosexual boycott marriage until it becomes legal for homosexuals to marry. If marriage is about politics, not love, what good is

Simonon, who styles herself an advocate of privacy, complained that "we don't see published [in major magazines and newspapers] a picture of a raped woman or a murdered woman,' though we see pictures of the aftermath of Hiroshima. She maintained that the media try to keep the public uninformed about violence to women. But not to worry "W have enough time to sit and wait. This is a class issue."

RIP IT UP

property line." Dolnick says he is further angered by the fact that al! 400 trees were planted on the section of slope directly below the condos, while the slopes on either side remain bare. "When the irrigation lines were being installed, I spoke with someone in the City of San Diego's water department and was told that the primary reason for the planting of the trees was not park beautification, but to hide our condos from people using the

lake," he says. Despite his anger, Dolnick says he is contern to argue his point with the citizens' advisor committee on March 24. But Mike Pent says that because many of the trees have already been ripped out, presumably by condo vigilantes less patient than Dolnick committee members might not be very sympathetic — at least not until the culprits have been identified. "We consider this type of vandalism very disconcerting," Pent says, "and would recommend harsh penalties for anyone responsible."

WHITES SAIL

(continued from page 5) age, aren't cheap — a forty-year-old man would spend \$2500 to join and would pay \$55 a wonth in dues. Applicant also need social connections namely, two members to sponsor them and six other members to give them good references. Yacht-club hopefuls are interviewed by a membership committee, which then votes on each admission.

The waiting list at the San Diego Yacht Club is full, and a receptionist there said no membership applications are being distributed at this time. Stacy Taylor, meanwhile, has moved onto a Tony Orlando interview this week, and Roge Hedgecock is handling the backlash from vituperative per owners accusing him of cat slurs.



LETTERS

continued from page 3) what credence can be given to writers like James Walton (March 5) whose ravings include statements like. "No doubt this story was written in the claptrap. ne-bedroom apartment. podunk ignoramus exploit," and "nazi-like." Who is served by uch name calling? Is he takin the lead from the ultra-succe disarmament efforts of our

disarmament efforts of our Reagan administration? Even though I'm not a deer hunter, I don't consider hunting to be "sick" behavior. I have lived in a half-dozen different states and found thet in large portions of this country, hunting is viewed as an instinctive challener. Those who instinctive challenge. Those who argue that a pastoral animal is no challenge to a rifle forget that man has always used weapons to hunt. I wonder whether these soff-appointed moralists agonize over the millions of cattle that are ered for their cor slaughtered for their consumption or the billions of tiny, defenseless insects that are poisoned, swatted and stopped on. Or is theirs a selective morality where only mammals of the zoo variety can engender such sensitivity? The reality of life is that hunters are one of the few groups.

hunters are one of the few group which strive to preserve wildlife through the protection of the habitats of all species. Lest we forget, the principal reason the famed hunter Teddy Roosevelt is enshrined on Mount Rushmore is enshrined on Mount Rushmore in precognition for his developme of the national parks system, and his protection of areas such as short formad Campon through national monument designation over the objections of Congress, No, it is not the hunter who is killing the deep, but James Walton, Barbara Caliri, and all the rest of us who have taken our whole were their have taken over what was their place in the name of civilization

As for the Reader, the mind se of Mr. Walton and the others is such that they don't even want see such an article printed and chastise this paper for doing so. chastice this paper for doing to 1 think they are missing the boat. The odition actually appear to be seeking to incite hostitity toward husters and create a forum for "returning the fire." The juxtaposition of a "nature-lowing" fisherman article against the "ruthless hunter" story is no seciden. Vehicle in the inflammatory title. I wooder if oditing also helped make the story juicier. Slit straight and hunting letters is no missing either. The ulcier. Six straight anti-hunting etters is no mistake either. The echitors are free to express their opinion, but let's not play games by framing the whole world as anti-hunter.

anti-hunter.

I don't possess the answers that will satisfy everyone. I only suggest that all it soo black and white and that timdes of name calling are a waste of everyone's ime. Richard Pasquale

After reading their letters to the editor, I couldn't help bus grin like a snaggle-toothed jack-to-lantern on Halloween. To think that my simple deer-hunting story could provoke such a distressed outcry of foul play. Their words applauded. Brovo to those fine applauded. Brave to those fine men and women who are willing to jump in front of speeding bullets to protect the likes of Bambi. My hat's off to them all: Jay, Barbara, Adriane. Paul. Jackle, and last bet certainly not least, James. Thanks for making my day?

ly day: I'll tell you I was so enamored by their passionate prose that I am going to frome their letters and Gets Old

above to come over to my house And let's not forget the thousands Larry Himmel, I w of hunring pictures I have that will surely serve to delight them Adam Kurzejeski Mission Valley

The Biggest Frustration

department-store dressing rooms.
Like thitle people, folks in
wheelchaint frequently carnot see
their own reflection in restroom mirrors nor reach the paper towel

dispenser.

Changes are being made, but our builders and planners really do need to learn to keep ou. special needs in mind. Perhaps the biggest frutration I experience involves the way I am frequently treated by strangers. I may be only four feet high in my whole half, but that doesn't mean I have a child Done feet high I have a child. I am a child. Don't pat my head or shoulder as if I were a five-year-old. My brain is fine; it's my-legs that don't work.

Thanks again for a great article Thanks again for a great articl respecially appreciased the title for the piece. When I first began to use a wheelchair four years and allocklers would feel the stress but instead it was my neck muscles that hart for days as I adjusted to always looking up! Nancy M. Sawkney Mission Hills.

When Himmel

Neal Matthews thinks I am 6.3 supersensitive when it concerns enior citizens! I am referring to Begins at 7:30" in regards to the description of the senio the description of the senior citizens in the Alpine community. Certainly I do not know whether the adjectives used were descriptions used by Neal Matthews; or could he possibly have been quoting the Himmel cress?

elderly man as being "this side of fossilization" is blasphemy. I can

resultration" is blasphemy. I can readily believe that Mr. Himmel

readily believe that Mr. Himmed idicialed a "wheezy old man" in regards to his behavior with Allison Ross. If Mr. Matthews is only repeating what happened with the Larry Himmed cast, then I wish he had left his descriptive priss unsaid. I cannot understand how the Larry Himmel show even appeals to the yuppies. I know it'll be many years I know it'll be many years

I know it'll be many year:

before they appreciate what it means to get old, God willing

they make it! Evelyn S. Herrmann, chief of senior citizens' services

Off TPUCK
My family and I very much
enjoy your weekly "Picture
Story" in section three. It's the
first thing we turn to.
But in order to keep incorrect
"history" from heng repeated,
I'm writing you about the photo in
your issue of February 12 on
which the legend says. "Tijuanas"
Caliente reservices concerned to New

which the segend says. I ijuana's Caliente racetrack opened on New Year's Day, 1916 to great lanfare... and continues to tell how the track was washed out a month later by the great 1916

Actually, that was the Tijuana

Actually, that was the Tijuana Racetrack, established by the Lower California Jockey Club. It was alongcide the railway just a few steps south of the border cressing. It is no longer there; it

women who want to get a

City of San Diego

On Track

rew? Remarks concerning too many handicapped parking spaces and ridiculing the seniors' voices are uncalled for. To describe an

Caliente closed down exactly decreed gambling to be prohibited.

P.M. Klauber

ceased operating when Agua Caliente opened in 1928. As many oldtimers here will

remember, Agua Callente entailes a beautiful hotel and casino in addition to a new racetrack. The Agua Caliente Racetrack is still on maps three miles southeast of

crossing. In the track's advertising and in turfgoeri's parlance, the name has been shortened to "Caliente." In its heyday, Agua Caliente was a popular vacation spot, advertised as "America's Deauville," and was often visited by prominent people from the movie colony in Holly wood and elsewhere.

ing. In the track's advertising

Isewhere.
The resort and casino at Agua seven years and one month after they opened, on July 21, 1935, when the Mexican government

Throwing Duncan's

Weight Around **PERGIL ATOUTIA

1 am confused. Not movie
critic quite amazes me. He gives
sars as if it's the universe he's
anonisting. Where does he think he
is? I too am very dissatisfied with
a lot of what is heaped upon us
here in San Diego. But in his
weignes he refers to movies that reviews, he refers to movies that have not even been in San Diego movie houses. Why doesn't he use a little more of his gift of blab to get us some of those movies tithose we never see but he's

always referring to). I personally think San Diego is a movie person's nightmare, but he's simply willing to blast hell, rather than use any influence to change



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10



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

All That

Brass It is a far cry (or blast) from the earliest known horns and trumpets to a sophisticate brass quintet like the Canadian Brass, who will be appearing in San Diego next week under the auspices of the La Jolla charaber Music Society. Homs derive from animal homs, later reproduced in meral (such as he Danish Bronze Age hers, cas in the shape of a mammoch tusk), and ultimately developing through various kinds of cow horns, culminating in the modern French horn. Trumpets were originally canes or branches, hollowed our in a

shaped expansion at the end: later they too were reproduced in metal. Originally, the different pitches could be made on these instruments only by changes in wind pressure by the performer, but in modern times they have been equipped with finger-operated valves that enable them to play full scales with great dexterity. A third kind of brass instrument is the trombone, which was develope in the Middle Ages with a telescoping slide that can lengthen or shorten the rube to Members of the brass family covering the bass range reached their peak (or depth) in various nineteenth-century instrumer including the orchestral tuba

> word. The upper-class brasses became part of the orchestra, where their distinctive tone blended with instruments of the other families, while their lower-class relatives (to whom they often paid visits) took part in marching bands on civic holidays or at football games or to accompany parading troops. The Canadian Brass is a

poetically named instrum

smoothness, richness, and

orchestral strings and woodwinds. There thus

group that attempts to have the best of both worlds. Its five members — Frederic Mills and Ronald Romin (trumpets), David Chanian (French horn) Eugene Watts (trombone), and Charles Daellenbach (tuba) — are classically trained, play the standard orchestral brass instruments, and come to this onsemble from careers in symphony orchestras. But, like brass bands, they perform music without the admixture of strings, and their repertoire includes far more than standard classical music. They play works by Bach, Handel, Purcell, Vicaldi. Debuse, and many instruments, and come to this Vivaldi, Debussy, and many Vivaldi, Debussy, and many other composers of the other composers of the "classical" tradition, arranged for brass quinter (since few of the composed for such an ememble). They play avant (continued on page 9, col. 5)

not by any means constitute the entire brass family. Brass bands, they have exploited all sorts of other brasses, including such the ophicleide, the flugelhorn, and the euphonium, but the basic types are those mentioned above. The standard horns, trumpets, trombones, and tubas arrained their definitive forms in the nineteenth-century orchestra, where their clarity of tone, along with the new-found flexibility, made then suitable partners for developed what might be called a class system in the brass world. The upper-class brasses

A Tour Of Little Italy

A visitor planning a trip to San Diego in 1900, consulting Baedeker's United States, would find this description. "[The] city of 17,700, like many other California towns, has been the arbiert of a 'boom' which has led it to lay out streets and town-plots in places likely to be mere pasture-land for many years to come. It is now, however, steadily growing and churches, schools, public buildings, and public parks

San Diego is still booming and a far cry from those days of

budding respectability. In the intervening years, progress in San Diego has exploded and imploded, accordionlike, doubling back or the original boom town by the bay. Freeways have sliced through old neighborhoods. Families who have lived in small peckets of the city for generations are endangered species. They are the equivalent of the Bell's vireo and the mesa mint on the outer fringes of the ity's development

Three of the early neighborhoods in San Diego that our turn of the century tourist would have seen were settled by Italians, Chinese, and familians on page 10, col. 3.

Weave Well Enough

Carmine, turquoise, ocher, magenta, gunmeral gray, aure, gold, fuchsia, cadminm, khaki, cobalt, lavender, forest green, apticat, cerise, marigold, apple

green, umber, crimson. Rayon, cotton, wool, olk, flax, paper, coconut fiber, Ultrassiede, Lurex, metal... Sources, curves, palm trees, Squares, curves, pain trees, slathers, swirls, stripes, diamonds, triangles, spiders, pyramids... There is such a profusion of

colors, textures, and shapes in Colors, textures, and snapes in the weaving show at International Gallery that ar first the hungry eye just gobbles them in gulps. Gradually, the array of hues and forms resolver array of riges and forms receive into individual pieces of work, such as Live Wire, the delicate hanging which Joyn Thomas dlk thread in predominar twelve feet long. Live Wi while shadings that be that and weether the eye. I

one can get the full impact of the piece.

One of seventeen ontemporary weavers have work on exhibit. Tayn

Thomas is part of a group whose members call themselve textile or fiber arrists. Unlike the ethnic weavers from fifteen countries whose work also will be shown, textile arrists create

their pieces as art, rather than for functional purposes, such as clothing or rugs. They draw on traditional methods (in Lite Wire. Thomas employed the ikat dveing method used in

India and Guaremala), but they have taken weaving into new areas of fabric and technique. Spaler in Oats by Mehta Horvor-Stupek features a giant spider made of coyer (spin from coconin fiber) and burlap on a web of coyer, both of which are suspended before a giant eye made with a cotton warp the vertical threads in the locun) and a west well one horizont, threads). Sheets O'Hara used computer-assisted be design her who excal

representational wearing. Car later shows a peramid surrounded by beach underlied In Only My Palm Reader Know for Sierc, a table and a polin treare mode a room by an arched window; there is a Middle Eastern feeling to the scene. The work is in seven pieces the central wearing showing the table and palm tree and, each side of it, three ween columns that are stepped out like naws it pillars. Although



Convolution to SEADER

EVENTS must be received by mail to face than the Friday proceding the I broaders were in order to be considered for pathecasion. Does of polymer The Events Editor receives the right to role all material. Send complete submarine, michaling a description of the event, the date and must in on the light, the precise address where as to be field, the precise and the submarine to the polymer of the event, the date and must in the polymer of the event. The process and the process of the process and the process of the process Cl. Box 80803. San Diego CA

Outdoors

Birdstalkers, on the trail of the feathered deniuens of Point Luna, join a National Park Service expert on a guided trek to spot a sparrow or serbaps peruse a parrot. Saturday, March 21, 9:30 a.m. and 1:30 p.m., Cabrillo National Monament. The near is

Call for reservations, 293-5450.

Call for reservations, 293-540. Military History is the focus of the National Park Service's quided walk along the steep slopes of Point Lorna, Saturday, March 21, 103 a.m. and 1-30 p.m., Cabrillo National Monument. The walk is free, but the park requires an admission fee. Space is finited. Call for reservations, 293-5450.

Geology Hike, wear sturdy shoes Meet up with other hard; souls. Sunday, March 22, 8:00 a.m., at the paved parking area on the west and Black Mountain Road, 1.5 miles north of Mira Mesa Boulevard, Mira Mesa. For more information, call 271-6710. No hike if it raiss.

Kate Sessions Pack and Kate Sessions Park and Environs, a naturalist from the Canvoncers will be the guide for in exploration of this delicate ecosystem. The park also commands fine views of the constinue, Mere up with fellow strillers. Sunday, March 22, 24°D p.m., at the playground pretic nibb near the Park Drive posting lot, Pacific Beach, Free, 253-3621.

. Dance .

Ballroom Dance, Peter Maxwell -Ballroom Dance Theater is eight professional artists who present theatrical interpretations of classic ballroom steps. This British company takes the stage today, Thursday, March 19, 8:00 p.m., East County Perferming Arts Center, 210 East Main Street, El Cajon, For information, call 440-0372. Featured musicians are Miles Anderson, Enca Sharp, and Will Parsons, Friday, March 20, and Saturday, March 21, 800 p.m., Mandell Weiss Center for the

Performing Arts, UCSD. 296-9523. From the Repertoire, midway through its San Diego engagement, the American Ballet Theatre performs pieces from its rich history, including Violin Concerto (Bolanchine/Stravinsky) and Sioset (Paul Taylor/Elgar).

Thursday, March 20, 800 p.m., and Wednesday, March 25, 2:00 p.m., Civic Theatre, 202 C Street, downtown, 236-6510.

"The Mirror," Andrei Tarkovsky raised Russian eyebrows with his avant-garde techniques when his film premiered in 1975, This autobiographical piece is the second movie in the seven-film

a di lim

"Elevator to the Scaffold," a 1957 psychological thriller by Louis Malle, stars Jeanne Moueau and will be seriected in French with subtriles, Monday, March 23, 760 p.m., in the third floor auditorium of the San Diego Pallie Library, 202 E Street, downtown, Free, 696-3927.

La Paz is the setting for this snule of social classes and races in Bolivia in Antentio Eguino's Chiagnotos screening in Spanish wath subtitles, Monday, March 23, 7, 30 p.m., room 130, Hepner Hall, SDSU, Free, 205-6085.

work, which screens with English subtitles, Wednesday, March 25, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of

All-Bach Program, Cheryl Bower, organ; Betsy Frater, soprano; and Charles Lauer, rumpet, perform selections fr Cantatas 51 and 202, Toccati Cantains 91 and 202, Foccata and Fugue in D Minor, and a choral prebase on Come Holy Ghast, Friday, March 20, 7.30 p.m., Fast United Methodist Church, 4690 Palm Avenue (ar Lenion Avenue), La Mesa. 466-4163.

Symphony Concert, the North Coast Symphony of MiraCosta College will perform three works by Crech and Hungarian

Music

composen, J.D. Foisom, music professor from Marshall University, its featured: In Johann Hummel's Concerto for Trumper and Orchestra, Last's Piamo, and Orchestra, Last's Piamo, price, Dovids's popular New World Symphony concludes the cereing, Friday, March 20, 745 p.m., Castbad Community Gultural Arra Center, 3573 Monitor Street, Carabad, 2797-2211.

TO LOCAL EVENTS

Piano Pecital, Murray Perahia has performed and recorded extensively in America and Europe and is a past winner of the Leeds Competition. He offers the Leeds Competention.

Mourt's Fantase in D Minor, and
Piano Sonata No. 15 in D Major;
Beethoven's Piano Sonata No. 18
in E-flat Major; and four Chopin
Ballades, Friday, March 20,
8:00 p.m., Sherwood Auditorium, Contemporary Art, 700 Prospec Street, Lu Jolla For information, call the Lu Jolla Chamber Music Society, 459-3724.

Jazz, the Chris Kilch Jazz Duo performs on woodwinds and keyboard, Friday, March 20, 8:00 p.m., the BookWorks/Pannikin Bookstore Cafe, 2670 Via de la Valle, Dei Mar. Free, 755-3735 or 481-8007.

"Medieval Melisma" is the name of the program for Jim French and Jeff Pekarek, performing early music on wind, string, and percussion instruments, Friday, March 20, 800 p.m., Words and Music Beckstore, 3806 Fourth Avenue, Hillcrest. For reservations, call 298-4011.

Classical New Age Concert, San Diegan Vladimir Vooss will present his composition Seyatosphera, a multimedia

Hillcrest, For m, call 298-4011. keyboard music. The musical composition is a combination of New Age sound and classical arracture. The solo show will be Saturday. March 21, 7:00 p.m., the auditorium of the Philosophical Library, 355 West Felicita Avenue, Escondido. 745-2724.

Vocal Duo, the Washington Sisters perform gospel and other musical styles, Saturday, March 21, 7:30 p.m., Orass Roots Cultural Center, 1947 Thirtieth Street, Oolden Hill, 232-5009.

Jazz by the Jack Wheaton Trio, sponsored by the North Coast Jazz Society, will happen Saturday, March 21, 8:00 p.m.,

Carlsbad Cultural Arts Center, 3557 Montoe Street, Carlsbad.

Classical Guitar, Fred Benedetti performs music of Spain and Latin America, Saturday, March 21, 8:00 p.m., Words and Music Bockstore, 3806 Fourth

Spreckels Organ Concerts, Robert Plimpton, San Diego's civic organist, performs free concerts at the Spreckels Organ Pavilion in Balboa Park every Sunday at 2:00 p.m. This week Plimpton performs selections fro Bach, Mendelssohn, Grieg, and others. Free. 295-6000.

Organ Recital, Swiss concert organist Guy Bower will perform a varied program. Sunday, March 22, 400 p.m., All Souls Episcopal Church, 1475 Catalina Baulevard (at Chatsworth Boulevard), Foint Loma. 223-6394.

Chamber and Choral Music by the Phillips Academy (Andover, Massachusetts) Chamber orchestra and cantata choir will feature Motar's Kequiem and other works, Sunday, March 22, 430 p.m., St. James-by-the-Sea Eniscopal Chorch, 743 Prespect Street, La Jolla, 459-3421.

291-



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SPECIAL ENGAGEMENT Appearing Sunday, March 22 &

Monday, March 23 8:00 & 10:00 pm

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Renaissance Music, vocal and instrumental, will be offered by the San Diego Early Music Consort. Songs of des Pret, Willaert, Senfl, Marentio, and others are played on reproductions of period instruments in the performance on Sunday, March 22, 730 p.m., Smith Recital Hall, SDSU, 265-6031,

265-6031.

Organ and Trumpet Concert, local high above virtuous Ryan Anthony has won many music compertitions and recently performed with the Cleveland Orchestra. He will be featured it Haydra's Tumpet Concerto in Effait. Ryan and organist Robert Plimpton will also perform work by Ned Rorem, Marcel Dupré, and others, Sunday, March 22, 730 p.m., Fast Presbyereian development of the Concern of the Control of t

downtown, 232-7513. Lunchtime Miniconcert, André Cardenes, Jeffrey Levenson, and Karen Follingstad will play two trios for violin, cello, and piano. The program will be Beethoven's Trio in D Major, Op. 70, No. 1, and Trio in D Minor, Op. 32 by Arensky, Monday, March 23, noon, Lyceum Theatre, Horton Plaza, downtown, Free, 574-0310

Jazz, the George Kezus Quartet Monday, March 23, 7:30 p.m., Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla, 454-9832. "Toccatas and Flourishes," the San Diego Community Concert Association has scheduled this Association has scheduled this concert music program for Monday, March 23, 8:00 p.m., Symphony Hall, 770 B Street, downtown. 273-0709 or 298-8730.

Center invites you to an evening of muse, food, and wine, Local singers and muse; tans vall perform romantic muse from Naples. A upper of ptras, salad, and wine will follow, Tuesday, March 24, 720 p.m., Our Lady of the Rosary Church, 1654 Srate Street, downtrows. Limited seating, For ticket information, call 259-7153.

Piano Recital, Yu-Mei Wei performs music by Bach, Prokofiev, Chopin, and Beechoven, Tuesday, March 24, 7:50 p.m., third floor auditorium, San Diego Poblic Library, 820 E Street, downtown, Free. 606, 4972 696-3927.

Brass Ensemble, the Canadian Brass Ensemble, the Canadian Brass believes "a good performance isn't enough. People have to go our feeling happy." Toward that end, the five-man ensemble's repertoric includes Vivaldi, Jelly Roll Monton, Peter Schickele, and everything in between. They will be visiting San Dreon Lineada. March 24 B Street, downtown. Call the La Jolla Chamber Music Socie for information. 459-3724. See the article on page one of this section for more information.

An All-Haydn Program will be offered by Robert Samson, Thomas Scauffer, and Crynthia Darby on Volin, cello, and force piano, Tuesday, March 24, 8:00 p.m., St. Paul's Episcopal Church, 27:28 Sixth Avenue [at Nutneg], downtown. 298-7261.

Lectures

enny Gitek, editor on the sale of the sale Artec Center Council (SDSU, Free, 229-2737.

The Plight of the Navajos The Plight of the Navajos of Big Mountain, Arizona, is the subject for Arthur Miller of the local Big Mountain Support Group. A nonpershable foodstem donation is requested for admission, Friday, March 20, 7:30 p.m., Grass Roots Cultural Center, 1947 Thritich Street, Gelden Hill. 232-5009.

"Liberation Theology in Nicaragus," Mary Hartman, an American nun, has lived and worked in Nicaragua for twenty-five years. As director of the Nicaraguan government's human rights commission, she will speak about human rights, religious freedom, and liberation theology in that country, Saturday, March 21, 7:00 p.m., First

457-1191.

Araficial Intelligence, Edward Fesgenhaum will discuss the application of this specialeed branch of computer science to biology and medicine. Feigenhaum is a professor and researcher at Stanshord and will deliver his lecture Monday, March 23, 860; pun, Main Stage Thenter, Dyamatic Arrs Building, SDU, Free, 266-6191.

Spark Forum Series, this month's subject is "Mexico: Seeking Modern Expression in the Habitat of Antiquity." This series of informal discussions on

Institute of Architects, Tuesday, March 24, 7:30 p.m., Words and Muste Bookstone, 3806 Fourth Avenue, Hillerest, Free, 297-6300.

Sex Education for Parents, local sors Bersy and Michae Weisman, an educator and a physician respectively, give parents help in determining the what, how, and when of what, now, and when or discussing secuality with youngsters, Tuesday, March 24, 7:30 p.m., the Book Works/Pannikin Bookstore Cafe, 2670 Via de la Valle, Del Mar. Free, 255:3735 or 481-8007.

481-8007.
Crechoelovakian Ambassador te the United State. Mirrslaw Housteeky will address his country's role in the context of Central and Bastern European policies. This lecture is part of SDSU-World Affairs Institute series and will be hid next Thunday, March 26, 745 p.m., Little Theore, rose of 1, Report Tail, 3DSU-Free, 205-664.

Halii, SUSU. Free. 205-66-14

"Education for the Twenty-first
Century" is the theme for a
sertes of three weekly panel
discussions. Dr. Thomas Payant,
superintendent of the city schools
of Sen Diego, chain the first
panel, which addresses the
challenge of "A Nation at Risk,"
next Plantidge, March 26,
23-0 pan. Schoulde plantifully
Library Cary, 456-2227, Future
Universities Cary, 456-2227, Future School, 6298 Radcliffe Drive. University City. 456-2227. Future panels will address problems of illiteracy and the teaching of thinking skills.

Radio/TV

Padres Baseball, spring training games are bradeau five on TV and radio this week. KFMB-AM (f6) radio boardast begin at 12:05 pm. unless otherwise to the first price of the first price of the price of the first price of the first price of the Sauthay, March 20, 650 pm., and Sauthay, March 21, Cleveland, Sauthay, Watchestoft Sauthay, Sauthay the game against the analysis. Sunday, March 22, 11:30 a.m.

Soccer, this week's Sockers games are broadcast live on KLZZ (AM 600) and in Spanish on XEXX (AM 1420). The Socks play at Kansas City, Friday, March 20, 6x/5 p.m.; and at Dallas, Sunday March 22, 4:35 p.m.; with one game at home against Baltimore, Wednesday, March 25, 7:35 p.m.

"Vanishing Point," a series of halt-hour dramas produced by the Canadian Broadcasting Company airs weekdays at 7:30 p.m. on KPBS-FM (89.5). This week's KPBS-FM (89.5). This week's rales of fantsay, science fection, and the unusual are I'm a Stromger Here Myself, today, Thursday, March 19; Etalas, Friday, March 19; Antimony, Morday, March 12; The Bailiff and the Womer, Tuesday, March 24; and Phate Toxe, Wednesday, March 26.

"Carmen," sing along with New York's Metropolitan Opera Company. The Bitset (avorite is this week's offering from the Met Saturday, March 21, 10:30 a.m., KFSD-PM (94.1).

TO LOCAL EVENTS

pods are scheduled to return Saturday, March 21, 11:30 p.m., KUSI Channel 51.

For Early Birds, Susan Stamberg For Early BITES, JUSTIN TARRECTS, recently returned to public radio as host of her own news and variety program. One ongoing feature is a "progressive novel," a feature is a "progressive novel," new chapter of which is written by a different American author each week. Her three-hour show is broadcast every Sunday, 7:00 a.m., KPBS-FM (89.5).

NCAA Basketball, the oubleheader regional finals are scheduled for broadcast Sunda March 22, 10:30 a.m., KFMB Channel 8.

"El Norte," Gregory Nava's film is this week's entry in the American Playhouse series. The Actory centres on a brother and sister who flee Guatemals for the United States when their parents are slain. The film also Monday, March 23, 900 p.m., KPBS, Chernel 13, repearing Sunday, ennel 15, repeating Sunday sch 29, 1:00 p.m.

"Will the World Starve?" is the "Will the World Starve" is the question posed in an edition of the Nous series. In looking for an answer, the show examines the mismanagement of the Earth's lard and water resources, Turesley, March 24, 9.00 p.m., KPBS, Channel 15, repeating Pitalay, March 27, 2:00 p.m.



conals will be nin along the 6.3-mile circuit. Eleven classes of racers compete for cash prices, Saturday, March 21, 8:00 a.m. Take the Willows Road East exit The transfer of the second sec from I-8 in Alpine. For

turn let to the race parking area.

Autocross/Saloen, persistondriving competition tests the
neettle of car and driver.

Professionals and annazers are
welcome, and novice instruction
will be given by the gomeon, the
Corvette Culab of San Diego,
Sunday, March 22, 300 a.m.,
west parking lot, San Diego
Scaluta, For information, call

Soccer, the Socks are home for only one this week, against Baltimore, Wednesday, March 25, 735 p.m. San Diego Sports Arena 224-GOAL. Check the RadioTV listings for away game broadcasts.

In Person

Comedy, Lois Bounfield, Allan Stephan, Argus Hamilton, and Charlie Laborte shore the bill. Thursday, March 19, through Saturday, March 21, the Cornedy Stote South, 910 Fearl Street, La Jollu, Call for show times. 454-9176.

had as a kid — when you laugh so hard that you coughed the corn up your rase." Rick Corso also performs today, Thursday, March 19, through Sunday, March 22, And if that's not March 12. And if that's not enough, the commoly ten m'the Funny Bova" (La Jolian Jonathan Schmock and non-La Jolian Jonathan Schmock and non-La Jolian Jonathan David Letterman perionally, will make you laugh some more. Tuesday, March 24, through Sunday, March 29, the Improvisation, 827 Clamest Aveniue, Pacific Beach. Show times vary, so call 483-4520 for details or reservations.

Hr's Magic when David
Copperfield performs. But he will
disappear after the last two shows
in his local engagement, Friday,
March 20, 6:00 pm, and
9:00 pm, and Diego Civic
Theater, 202 C Street,
downtown. Charge tickets by
phone at 236-6510 or 278-TINS.

Open Reading, Iring your heat, newest, oddest, most shocking, or just your favorite original prose or poetry to share, Friday, March 20, 7:30 p.m., Writer's Book.core and Haven, 3341 Adams Avenue, Normal Heights, 282-3363.

In the Klemer Tradition, local musician and performer Rob Robbov appears in an evening of humor and storytelling. Wednesday, March 25, 2:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadie, Call 456-4030 for reservations.

African Master Drummer Obo Addy will be speaking about and demonstrating the music of the

tribes of his native Chana, next Thursday, Merch 26, 5:30 p.m., Serra Hall Faculty Lounge, USD. Free. The World Affairs Council is sponsoring the event. 231-0111 or 260-4600.

Special

San Diego/Tijuana History Fair, the fifth annual event features research projects and audio-visual presentastions by U.S. and Mexican high schoolers. Some of Mexican high schoolers. Some of this year's topers include legends of the casino at Agus Caliente. San Diego's Chinatown, and political development of women in Tijusan. The fair is open to the public Friday, March 20, through Sunday, March 22, 10:00 a.m. to 4:00 p.m., Monterums Hall, SDSU. For additional information, call 20:5-5780.

first of a series of San Diege ethnic neighborhood tour will be specialized by the Museum of Man on Saturday, March 21, 9-50 a.m. Reservations are required. Call the museum for information. 239-2001. See the article on page one of this section for more information.

Sattle of San Diego Bay Fiesta,

Notice of San Diego Bay Flexts, the public is invited to the size of old Fort Guijaros for pomp and ceremony celebrating the role of the old Spannh fort in Archaeologies will be on hand to answer questions about the site. The navy cannon room will fire the 125-year-old cannon, and Spannh dances and musectans will extertain. Sangria, gaella, and other goodes are available.

for a nominal charge. The event begins Sunday, March 22, noon, at the U.S. Nawy Submarine Base, Point Loma. For permission to enter the base, register by calling 294-1262, and give your vehicle type, license number, and the name of the driver.

For Kids

"The Gingerbread Man" is the tasty program presented by the McKay Puppers. Friday. March 20, 10:30 am. The puppersers will offer Poff the Mage. Dragm. Sanndey. March 21, and Sunday. March 21, and Sunday. March 22, 11:00 am., 1:00 and 2:30 pm., March Ethercock. Pupper Theater, Balbon Park. 406-1126.

"Making Magical Puppets," youngsters from five to eleven years old can create fairy and folk-tale characters from soft. natural materials, Saturda March 21, 1-30 p.m., the Children's Museum, 8657 Villa La Jolla Drive (La Jolla Village Shopping Center), La Jolla, 150-0768.

"Music with a Twist of Mime "Music with a Twist of Mime is the name of the children's program, Saturday, March 21, Children's Room, San Diego Public Library, 820 E Street, downtown, Free, 236-5838.

owntown. Fee. 2:95:25:38.

Films, The Toriose and the Hare,
Ferdinand the Ball, Panama, and
New Friends, films for
preschoolers through third
graders, will be shown Saturday,
March 21, 10:32 a.m., University
Community Branch Library, 4155
Governor Drive, University City,
Free. 451-5722.

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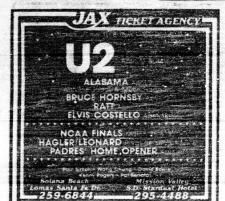
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Bubbles are the order of the day when preschoolers point a much when preschoolers point as much storytime and all children joint or a scap-bubble-blowing contest, Wednesday, March 25, 10-00 a.m. (dubble painting) and 3-30 p.m. (bubble blowing). Children's Moorn, National City Public Library, 200 East Twelfth Steet, National City Prec. 310-4260.

316-420. Tide Poolers, preschoolers, kindergarteners, and their parents get an introduction to local manne life. A natoralist from Scripps Aquarium will point out the colorfol coastal criteria siext Thunday, March 26, 12-30 p.m., Scripps Aquarium, La Jolla Shores Drive, La Jolla. Reservations required. Call 534-4578.

Galleries:

Weaving: A Common Thread, stry pieces from nineteen farry pieces from nuneteen contemporary textile artists will be on display. Included are a humorous multipanel design by Shella O'Hara and a dreamlike crisscape panel by Jayn Thomas. Traditional seawings from Africand the Middle East are also are compross, friday, Marchi open with a reception, Friday, Marchi open series and the Middle East are also the comprosing of the property through Saturday, 10-20 a.m. to 6-00 p.m., and Sunday 10-10 a.m. to 4-30 p.m. See the article on page one of this section for more information.

New York-School Artist J New Tork-School Artist for Brainard exhibits drawings, assemblages, collages, paintings, and books, through March 22, Mandeville Gallery, UCSD, Gallery hours are Tuesday through Sonday, room to 5 p.m. 534-2654.

Boston Artist Jerry Schiff has Boston Artist Jerry Schiff has created an installation on display in Parameters 8, 721 Eighth Avenue, downtown, combining magheut lumber, felt, steel, and cast lead to reflect his interest an historical hand-powered machines. The exhibit ends March 221 gallety hours are daily, 11 a.m. to 5 p.m. 454-3541.

"Border Realities III," an combining works by "border" Tijuana contriues through March 27, Centro Cultural de la Razi, Pepper Grove, Boll oa Park, Artiss participasting in this exhibit Include David Avalos, Sarah Jo Berman, Guillerin Coinez-Peña, Marco Venicio Gonzalez, Victor Ochon, Michael Schnurr, Gerardio Navario, Wednesday through Saturda 11 a.m. to 5 p.m. 232-9743.

Robert Sanchez, Emily Hicks, and Eriberto Oriole. Gallery hours are Wednesday through

"Letters to Friends," new works by James Machacek dealing with memories of old friends and

memories of old friends and relationships and a collection of new work by W. Hasse Wojtyla are in display through March 28,

Sunday, noon to 5 p.m. 235-6135.

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

Contemporary Painting Exhibit, the La Jolla Museum of Contemporary Art is currently exhibiting a number of works from the collection of the Rothchild Bank AG, Zurich, including Robert Rauschenberg's



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TO LOCAL EVENTS

Can, and other work by Lucas Samaras, Kim MacConnel, Elisw rth Kelley, Italo Scanga, and Frank Stella. The exhibit continues through April 1, the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Call 454-3541 for

gamery nous.

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

through April 3, Southwester College Gallery, 900 Otay Lakes Road, Chula Vista, Gallery hours are Monday through Friday, 10 a.m. to 2 p.m., Wednesday and Thursday, 5 p.m. to 9 p.m. 421-6700 x292.

"Super Exitos," a group of retables by Wick Alexander than narrate the stories of accidents that have happened to the artist or his friends, and "Works in of his friends, and "Works in Progress," a photo-text installation reflecting the sociopolitical aspects of illegal immigration by Elizabeth Sisco, are on exhibit through April 3, Bechm Gallery, Palsmar College, San Marcos, Gallery hours are

Wednesday night, 727-7529 "An American in Paris."

Collection of photographs by William Klein continues through April 5, the Museum of April 3, the Museum of Photographic Arts, Balbon Park. Gallery hours are 10 a.m. to 5 p.m.; Thursdays to 9 p.m. 239-5262. Italian Sculptor Mauro Speciali's

simple, massive geometric forms actively engage the specific location and particular circumstances in which they are placed. An exhibition of his site specific sculptures in the La Jolla

U2 April 13, 14

RATT April 16

BILLY

ALABAMA

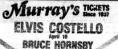
GRATEFUL DEAD

stinger or continues through April 5. The museum is located at 700 Prospect Street. La Jolla and is open Tuesday through Saturday, 10 a.m. to 5 p.m. except Wednesday, when closing time is 9 p.m. 454-0267.

"Video Discourse: Mediated "Video Discourse: Mediated Narratives," curator Chip Lord says, "What unites these works is personal vision." This six-and-one-half-hour video presentation told is up to the arrist. The arrises La Jolla Museum of Contemputary Art, 700 Prospe Street, La Jolla. The videotape screen daily from 10 a.m. to 4:30 p.m., with the last half hour eserved for viewing by selection or additional information, phone

Piber Artist Blair Tare, known for her subdued color sequences and patterns derived from traditional African fabric, displays traditional African fabric, displays three of her recent pieces through April 5 in the Second Alcove, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Gallery hours are Tuesday through Saturday.

10 a.m. to 5 p.m., except
Wednesday, when closing time is
9 p.m. 454-0267



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are Friday and Sacurday, noon to 4 p.m. 235-8466. Del Mar Sculptor T.J. Dixon exhibits ten terra-corta full-sized figures that "capture gestures typic," of one's enaracter" at the Grove Gallery, UCSD. The exhibit closes April 11 Gallery hours are Tuesday through Fidny, 10 one to 5 to me. Semister.

"Fantastic Planet," a collection of collaged prints by Elatine LaVasseur, is on exhibit through April 18, Naralie Bush Gallery,

COPPERF

painted backdrops. University Art Gallery, SDSU. The exhibit ends April 9, Gallery hours are Monday, Thursday, and Saturday, noun to 4 p.m.; Tuesday and Wednesday, 10 a.m. to 4 p.m. 265-4941. 265-4941.

"A Dick Heriton," an installation by Bruy Bell of Shackboad panels that rared with mixed-media." "Inhome the Signature of Signatur

"Inanimate Objects/Destroyed Works," a collection of photographs by San Francisco artist Bruce Conner, is at the Pink and Pearl Gallery, 711 Eighth Avenue, downtown. The Pink and crait. Solutions. The Eighth Avenue, downtown. The exhibit closes April 18. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 236-0284.

"Porcelain To-lay," nine artists will be exhibiting new porcelain works created for this exhibit, which continues through April 18 With Gardiner Gallery, 535 Fourt With Gardiner Gallery, 335 Four Avenue, downtown. Running concurrently is an exhibit of jewelty by Steven Brixner, Eve Eisler, and Pavel Opoxemby. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m. 221-2366.

op.m. 231-2360.
"Rorty Photographs." "
co-adar myself a particulta, net
co-adar myself a particulta, net
co-sulta, bese of conditions of
bernes." says beel-Peter Wristin of
best one of and black and white
patitis that "give form to fantasies
and nightmares from unknown
regions of the imagination." This

TARLE

OF DEATH

908 E Street, downtown. The gallery hour are Wednesday through Saturday, 1 p.m. through 5 p.a., 544-0203. "Inanimate Objects/Destroyed Works," a collection of

Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesday when closing time is 9 p.m. 454-0267. cleaning time is 9 pm. 454-0267.

The Beason for the Neutron Boush. "50:000 nickels (each one representing 8 solvet sinth), indicate the proposed since the proposed

Serigraphs by Corita Kent utilizing bright colors and simple abstract designs to get across the political messages are on exhibit through May 11, Founder's Daileys, USD. Call 260-4682 for more information.

Museums

Laserium, in addition to On the Wing and The Dream Is Alive features, the Reuben H. Flori features, the Renders H. Hers Speer Theater and Science Center in Balbon Park hosts a series of Lucerum Insertight: shows. Line Che Laterium, the Che Laterium, and the Che Medical of 2th Methews and others, will be shown on Saturday and Stranday at 6 pm. The Folice, String, Arshy, and Stewert, servers String, Arshy, and Stewert, servers String, Arshy, and Stewert, servers Stranday at 7 pm. Each and Saturday at 10:15 pm. Each



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TO LOCAL EVENTS

"We Are Born of the Stars" and kyward, two new Omnimax ilms, are now showing at the Figure Cultural Center's space theater. We Are Born of the Stor-s the first 3-D film in the is the first 3-D film in the Omnimax format and is compused entirely of computer-generated graphics. Seymant follows the growth and development of a fack of Canadian genes. This twenty-three-minute limax film includes the first cel-ontimation sequences in this format, as well as dramatic performing acrobatics in midair.

Cultural Center, Paseo de los Héroes. Zona Rto Tijuana. For show times, call the center at 706-684-1132.

Mingei Museum of Folk Art, "Designs for the Budy. New Norwegian Hewelty," an exhibit of neckpieces, ampieces, and pins from young Norwegian artists, is on exhibit at the Minge International Museum of World Folk Art, University Towns Centre, 4405 La Jolla Village Drive, La Jolla Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m., Friday until 9 p.m., and Sunday, 2 p.m. to 5 p.m. 453-5300.

The Museum of Man has a number of exhibits open concurrently, "Hopt Harvest"—seventy-two black-and-white photographs depict how the Hopt indians of the Attaina desert survive on the and land of their reservation. Also an exhibit is "Face Finding," which demonstrates the seven steps n

demonstrates the seven steps a forense anthropologist follows when reconstructing a face from a skull. Another exhibit, "Plains in Transition: Indian Life 1850-1900," displays more than 200 artifacts from the culture of the Plains Indians that demonstrate how their culture changed under the influence of the European settlers, "Mirrors of the Gods: Reflections of Hunhol Reality" is on view at the

San Dego Museum of Mari in Ballion Fark. More than 1000. the Sierm Marie Cheridernal region of Mexico are on view, including sum paintings, bakers, headdresses, rattles, photographs, exhibit commises though March 19. For more additional on the show and on related museum activities, phone 219-2001.

ASURI History Museum; "On the Edge: Threatened J. Endangered J. Endangered J. Entrot." in new exhibit that studies thougearing plant and aminal for continues through 1998 at the Natural History Aduction, Bailoo Park, Tia, Museum is open daily, 10 ann. or 4 p.m. Cail 232-3821 for more information.

Brass

garde works by such composers as Lukas Foss, John Beckwith, and Michael Colgrass. And they are equally happy with brass-band music or with ragione and last pleces by jelly Roll Morton, Scott Joplin, and Fats Walter. The sobriety of the Pars Walter. The sobriery of the Baroque and classical is enlivened with the high jinks of show biz, as the group entertains audiences with its twenty-four-karat-gold-plated instruments. And that is what San Diegans will see and hear next week.



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COSTELLO

The Canadian Brass will appear at Symphony Hall at 800 p.m. on Tuesday, March 24. Symphony riali is at 770 B Street, downtown, For further information, phone the La Jolla Chamber Music

Little Italy

is introduced from pager Portuguese. These families had, once seeking fish, gold, jobs with the railroad crews, perhap even jobs in the ill-tated local even jobs in the ill-faced local silk industry. The flavor of each of these early neighborhoods remains quite clear in the place names, churches, shops, and

names, churches, stops, and restaurants in parts of downtown and Foint Loma. This Saturday, Ballson Park' Miseam of Man will spouse the first of a series of tours of traditional ethnic traditional ethnic neighborhoods that reflect San Diego's origins. Members of the Italian community will describe its history, from the earliest days as a rightly knit neighborhood of fishering, and their families to today, where the church and community center keep their cultural heritage strong. The neighborhood commonly known as Little Italy, or what remains of it since the 1-5 freeway cut it in bult in the and India streets in downton



One focus of the half-day. s also an important part of the faily life of the neighborhood. Our Lady of the Rosery Church is the sixty-year-old religious center for the community but is little known by people outside the parish. The church was built in 1925 by the fishermer and skelled Italian missons, stonecarvers, and arrors, some from the United States and some from Italy. Its rather rday some from tray. Its rather plans exterior contrasts sharply with the very strong European feeling of the carvings, trescoed ceiling and walls, and ornamentation inside This intimate church is a true pie-

of Italy in San Diego.

Near the church is another neighborhood resource, the talian Community Center This organization, mostly volunteers dedicated to the continuity of their culture in San Diego, offers language classes, monthly cultural activities, and maintains ar activities, and maintains an Italian language library. Members of the community center will serve as narration.

include food. There will be a stop at a broad basers for a demonstration of Italian paser making and the art of the



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Italian sausage. And once the appetite is sharpened by the smell of hot peppers and fresh semulina bread, the tour will end with him bur a local

sponsoring similar tours of the sponsoring similar tours of the Chinese, Portuguese, and Mexican neighborhoods of San Diego Reservations are necessary, and the cost will include the meal at the onclusion of the root. For reservations and details about the tour of San Diego's Italian community, call the museum 239-2001. The tour begins at 9:30 a.m., Saturday, March 21 — Lydia McRae

teintinued from page 1) Henri's Lectro Circuit Dance

hist the fact of naming their compositions sets modern textile attists apart from the traditional weavers of Afghanistan, Indonesia, and

Yugoslavia, whose rugs and cloth will also be displayed

More than seventy five works, both contemporary and traditional, will be shown in "Weaving: A Common Thread" at International

Jallery 645 G Street lowntown. The exhibit open with a teception Friday.

March 20, from 6:30 p.m. to 9:00 p.m. and will remain

through May 8. Gallery hours are Morala: through Saturday 10:00 a.m. to 6:00 p.m. and Sunday, 11:30 a.m. to

Another difference is price. Some textile sit can sell for up

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ANDREA'S GOT 2 BOYFRIENDS Los Angeles Theatre Criti. of the cornedy-drama by David Willinger. The play takes a "humorous and bittersweet inside look" at three mentally disabled adults and their social worker, with all trying to find their area, they are the artists. shell are shown, with all styring to mis-deline and myself the conditional and myself the make up their lives. Much of the play was taken from the actual words of there's been lipided to the shell and the shell awards this production has won are the L.A. Drama Critics Circle award for Enjoyship Design

The LA Dama Sulface Incle ware for Enember Performance, along with Leven Divarsa-logue awards. (Sm.)
San Diego Repertory Theatre, Sisth Avenue Pisphouse, Thursday, Merch 19, Unough April 25, Thursday, through Sunday, al

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autocratic classics professor agains a strong-willed female student. He rejects her submitted thesis, which retells the legend of Antigonic in a modern collect, and the rebeig against his authoritarian decision. John Tillinger has directed the production. Cast members are production. Cast members are Georgy Girzand, Mertisas Chibea, Debig Mooney, and Steener Flym. Steener Rubin is seenic and costs.net designer. Kern. Doesey is the lighting designer. and Corty L. Peyman is the sound designer. (Sm.) Cassina. Castle: Centre Stasey. Simopo Edison Crarter for the Performing Arts. Saturday, March 21, through Nay 3, Steeday through Saturday at 800 pm. Seeding in 700 pm. Metinee Seturday and Sunday at 2.00 p.m.

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The Lawrence Welk Village Theatre
is skaging Santly Wilson's
affectionate apool of liapper era
musical cornect, Set on the Riviera,
the musical follows the trains and
temporary tribulations of Polity and
Tory, Siles an English heriesa, and
tory, Siles an English heriesa, and
to the son of Lond Prockchurs!
Each are in disguise but fail in love
annews. A misunfentanding may Colon and or designate but sain in low-scaled down for the high through shed borron has directed and chemographic the production. Cast foretropagation to product on the Brussdage Constance Catro, Reight Ellerge, Heavit Wall, John Store, Catterine Fries, Zub Eufran (edu-cationer Fries, Zub Eufran (edu-cationer Fries, Zub Eufran (edu-tationer Fries) (edu-

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THE CIRCLE
The new Deane Theatre production

of the 1921. Software Managhara pley has the stylish acting and slagings are used to in the stagings are used to in the stagings are used to in the stagings are used to interest the stage of the or carry these accomplishes acting cannot get the audience of the or carry that CRIMES OF THE HEAT.
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Editingth, James Chings
Ellen
Thompson Grigge, Ellen Carmen Beoubeaux, John Fulbright, Jamle Griggs, Elleen Martiner, Jill Randolph, and Terese Westmoreland. (Sm.) Stagehouse Theatre, Gressmont College, through March 21: Thursday through Saturday. Thursday ! 8:00 pm.

G(t) by I(0)

(Sa.)
Qas'amp Guarter Theatre Company,
Deane Theatre, 444 Fourth Avenue,
downtown, through March 28;
Wednesdey through Saturday at
8:00 pm. M.tince Sunday at
2:00 pm.

COLD SWEAT
The South Coast Interestory Theatier
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DIRTY WORK AT THE CROSSROADS
The Patio Playhouse is staging the 'manic metodatera,' replate with a stalkant hero, lovely heroine, society matrons, a French mald, a occurry matrion, a Prench maid, a occutivy bumpling and a cought of horroughly dissardly villating. Therefore, you directed the production of this popular Western Production of this popular Western Seel, Like Threather, Michael Dominiques, Scott Davis, Diese Threather, Dee Reliey, Anne Allen, Natic Streiter, and Debblie Jenkins. Plephouse is also present on a selfo Plephouse is also present on the self-of-

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(complete with a water-glass orchestra). Performers in the revue are. Andy Ping, Revis Mann, and John Christian-Vanderbillt. (Sm.) Patio Playnouse, through March 22: Fildey and Saturday at 8:00 pm. Matinee Sunday at 2:00 p.m.

DON VICTOR AND PRIGHDS
Marvin's Dinner Thesite prevents
improvisational comedy by Don
Victor, farmerly, of Victor and
(Whospi) Of thesis, Lee Convey
Nochelle Rubingos, and Convey
Welling, "This distinguished
company may present Same? Doys
or 18th Landoes will probably play
Franchic and I wan set of the Same?

in Tight Lizerboes, will probably p Procee Fags, and, if you ask then nicely, might do scenes from Humecats from Fad!" Among the offerings at Marvins are prime rit catch of the day, and Maryland

carich of the day, and Perrytene carlosakes. (Sm.) Marvin's Dinner Thester. 250 Vis de la Villa (eccusa from the racetrack). Solana Beach, through Parrol Pa

THE DRESSER
Roundid Harmonds sharms is an actor's dream. Set heckstage in a provincial English theater during World War II. It celebrates the stage and its traditions, in particular, the one insisting that the show must go on. Two factors may prohibit a lowly wartime trouge from performing. Afrag Leve on this evening, however. on. Two factors may probible a looky weather through through participation was the management of the second of the

EVE STODDARD presents THE THE CRAMP H A ROMANTIC MUSICAL REVUE

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in a one-woman man natural result. DARLENE WITH A 'D' March 14, 21 79 & April 4 of 10pm

Norman commands him, actually, and dictates the next move and desired emotion and then flies on observe or notions and then these or obeach fillow repeatedly lags behind, and so, consequently, does the pace of this very uneven production (5m.) Misston Playhouse, 1936 Culvira Mission Playnouse, 1976 Sent Wey, Martina Village, Incough March 21; Thursday through Saturday at 800 pm, For Information cell 226-0518

THE FOREGOESE
The Pine His Lodge Dinner
The time Fix, cuts the San Diego
premiter of Larry Share's demantic
cornedy about an English soldier
who persuades his yery bashful in
tend to join him wa apecia, chip
sasigument in a sruall Georgia
town, Left alone in a run-down
shing lodge, the asi'y irsend
process to macquerede as a
lone-giver—with roulist this are

Camphan, and Jory Romana (Sin.)
Pine Hills Lodge Dinner Theatre,
Drough March 28: Friday and
Saturday, dinner at 7,00 p.m.

Hompion, and Unith Libby, these of the area's best acture where applicames on Sari Diago stages are far too less. Set in Las Angeles. are far too how bet in Lou Angeles, the play is made up of six estimated lighes in warch of cohesion. The players, knower, are excellent, so much so that they use found that they have been a standard to the playeright Lin boach with powerful there. In If Wart Davice Da his three character play is in reality several different kinds of player yolded indelizately together. It is a dark in another property that thesis it is setting as a cross between the Lea Angeles of Raymond Chardies and that of Charlier Anassos. It is all lightheeted comedy, in spots, this side of the common of the common of them very further leading there and there were further leading there and there were further leading the order for a light section of the common of the common of section of the common of mostly—affaits to test the waters once depth. And it is a potentially written further defense should wri chiler, now tender, now row, now glib — and the playwright has yet to integrate these tragmented impulses effectively. The play

impulses after their. He plus in mines in mines, but the case of the Castlerp tracific through as a through Newski is excellent as Don-this work of field through, and deeply through the plus is a beat, a finite all you call table has a finite all you call table has a

field day as Kay, a character as alive as the other two are docrmant. The personification of teckiness, and sceningly dimensized from alar. Kay turns out to be a sars; realist. Her turnst speech, and Lubbys wonderful delivery; is a knockout in brief, the Crossimy is production of 100 or 1

LEADER OF THE PACK

conty states rock some of Life strength Among the song see in presented are: "The Ni, Boby. Do loo from Rom." Cinged of Lowe." And Then He Nissed Ne. "Harrisy Lobes and Locate of the Pick. Harrisy Lower Control of the Pick. The Control of the Pick. The Lower Control of the North Among the Lower Control of the North Nights and Lower Lower Control of the North Nights and Lower Lower Lower Control of the North Nights and Lower Lowe

actording to Virchia, each performance will be a unique little party every sight." (5m.) Mayan Hall, Southwestern College, through March 28, Vertnenday through Saturday at 8:00 p.m.

LONCH HOUR

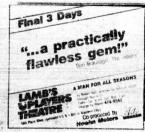
Couver, Bert Edwinds, Sheryl Smire, and Pamela W. aver (Sm.). San Dieguiso Playhouse, through-March 29, Friday and Shturday, and Thursday, March 26, and Sunday, March 29, at 800 p.m.

A MAN FOR ALL SEASONS Sir Thomas More (1478-1535) was a brilliantly successful lawyer, a savvy politician who became Lord



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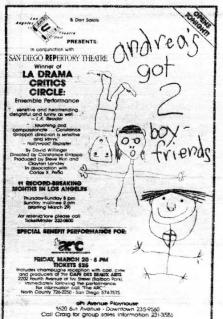
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deserved longevity of the Lamb's Players Theore and its fine production of A Man for AS Seasons are both genuine courses for celebration. (Sm.)
Lamb's Players Theore, through March 21: Tuesday through Saturday at 600 p.m. Matimee Saturday at 2:00 p.m. Chancellor of England, e literary figure of world renown, and ultimately a saint. His biography reads like the Who's Who of an entire et a.— in a single being Altinough he broke new ground in the less philosophy, and theology, More is best remembered for DACK OF LIES

More is best removimened for association per district of more to discover his wills. Catherine of Margon, King Herry VIII proceedings of the Margon, King Herry VIII proceedings of the Section of the England and required all of this subjects to exercise fidelity to this "Act of Succession." More, a deepty plous man, roluceful base emy cost in that certain the eartherity of the Physics and Catherine of the control of the Catherine of the Catherin PACK OF LIES
The Lamplighters present the drama of deception by Hugh Whitemore, based on actual events in the early 1960s, about the personal tives of spies and an intrusion into the quiet world of an intrinsion into the quiet world of an English coughe and their schoolgirl daughter. Rether than the theetics of esplorage, the play is much more concerned with the most little more concerned with the most little most littl

one fact. More doesn't felt file remains constant, adhering to principle, as the world around him popples greedly toward its next self-serving advantage. In the lively production of this drama at the Lamba Players Theater, Michael Harvey has created an impressively detailed portrait of More, whom Frammus called "The English Societies." Harvey glass More in a constant harvey glass More in controlled to the controlled on controlled on the controlled on controlled controlled controlled controlled controlled controlled co Sunday at 200 pm.

"PROCKED"
The Notth Courts, Orbitalian Yorkh
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Hollman has directed the
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Hollman has directed the
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Oventreet, Rynn Hosel, Marie
Growenor, Nahlan Phelja, Alexia
Growenor, Nahlan Phelja, Ale enviably secure center and an arresting simplicity. His More is a fenousaunce man (in both reases of the phrase) as eager to enjoy the simple pleasures of living as he is simple pieasures of living as he is needy to make the stand that will cost him his like. And Harvey shows us the heart of this complex man aimous effoctiessly and with few laise notes. With this production, well directed by Deborah Gilmour Smpth, the Lambs Players Theatre celebrates its tenth anniversary. The took of the show is a piecudic, and took of the sides, with one or two exceptions, it gains good. The well-exceptions, it gains good. The well-exceptions, it gains good. The well-exceptions, a gains good.

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ROMEO AND JULIET NOMEO AND JULIET Edward Payson Call this directed a splendid Florince and Juliet at South Coast Repertory in Coast Mees at It is a thronoghly traditional staging, with no ensectionisms no updating, no trender of venues and a minimum of overall-hart lost tricks—on intelligent, imaginative, entireligent, and engelick, and engelick in coast position of Shalespean by Sect. The enable of Shalespean by Sect.

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not to be missed. (Sc.) South Coast Repertory Theatre, Mainstage, through March 29: Tues "ay through Saturday at 8:00 pm. Sun-Jay at 7:30 pm. Mattinee Saturday and Sundey at 2:30 pm.

STATUTE AMERISA

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STEP TOCETHER, STEP
The Sanlec Community Theatre
presents the world premiere of a
new musical comedy written by
Local actor discrete reference to
Linda Berg. The musical takes a
back-steep look et a company of
teen agens in the final days of
refressed for a "musical-cornedy
agic apectacular". When the leading
the property of the community of
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that the commun role in a soep opera, other members of the cast soize the

wey. The double-cast production been to directed by Mullin and Merrie Williams. Cast members include: Michael Dotson, Jennie include Michael Dotson, Jennie Heuderson, Jenny Alexander, Davin Heuderson, Jenny Alexander, Davin Williams, Michaels King, Bobby Williams, Shelley Smith, David Jenkins, Jennifer Berg, Michael Williams, Slosene Califoun, and Robb Beus. Jamie Llauori Is the choreographer. (5m.)
Santee Community Theetre, through March 22; Friday and Saturday et 8:00 p.m.

Sinding at case part.

TUNE THE GRAND UP
The San Diego Repertory Theatre is institute an ewend-winning musics revue featuring the music and lyrics of famed Disadway composer Jerry Hermas. The revue, which has been natural in San Process, of the last two years highlights more than three dozen of thermas has such since as "Hole, Della, Marre, and work who was "Hole, Della, Marre,"

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From an old accident Pal's me, Miss while the the picture About 15 pairs and Notice I became a langer 1 to an encoded least through my nock uses the control of the Miss of the Miss of the Miss of the Archite to the angithing about IL frag, uss I have to the Archite to the angithing about IL frag, uss I have I would Not I send a better through the Miss of the Miss

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WHEN YA COMIN' BACK, HED RYDER? The Mass Apolliad Theatre presents Mark Medoff's district about Teady.

s militatic bully who avoides a clinic in the desert and taunist in th

WHO CARES ABOUT A
BALLERING?
The Bowery Theatre presents the
commely about a retired ballerina
toying to write her memoirs. A
succession of typits:— ranging
Herhedgin rennerse to "a partially
deef and nearly blind upper class
seringer down on her lacel"— are
wildly discrapanised graceful dame de
the writing. The photos of old
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the process by disputing the claim of the living with their own tales of past was and old humiliations. Steve Pearson has directed the Steve Pearson has directed the production. Antin plays the balletins, and Robyn Hant plays the succession of typiese. Plast Gilbard is costume designer, J.A. Rob the lighting designer, and Eupennasa Gallardo the properties mistress. Tom Arnoc has written an original soore for the production. (Sm.) Bowery Theates, through Parch 22. Thorsidey through Stordard 3y et 600 pam Sunday at 3700 pm.



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Please send concern rease sens concert information and photographs to Render Music Scene, R.O. Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO

In their bid to introduce a medium-size concert venue to the South Bay area, Southland the South Bay area, Southland Concerts and the people at the Stratus club could have done a lot worse with their maiden booking than the double-bil of the Chameleons UK and the mighty Lemon Drops. Of all the done-and-croon bands that have surfaced in Great Britain in the post-new-wave Eighties, the Chameleons UK would seem to have the best shot at establishing that subgenre's credibility as something more than a transitional form because the quartet showcases its strengths without falling prey to its inherent limitations. Given a blindfold test, a

istener might reasonably draw lines connecting the Chameleons UN to such acts as the Smiths, U2, Simple Minds, and even Gene Loves Jezebel. That's diverse and pretty heady company for a group that only recently released its major-label debut on Ceffen/Warrer Brothers Records, but Stringe Times delivers so completely listener might reasonably draw Times delivers so completely on the promise of its predecessors (Script of the Bridge and What Does ing Mean? Basically) that



one doesn't want to hedge and speak of mere "potential." On the most basic of levels, the Chameleons UK share with those higher-profile bands a taste for reverberant, modal guitar voicings; wocals that don't so much trace a memorable melody as add a

motivic frosting to a thick, marbled instrumental mix: and

a rhythmic drive born of mesmeric mystery but require a minimum of creative effort or musical skill — the Chameleons UK build upon alignment with those artists is those hypnotic properties with imaginative textural, harmonic more qualitative than stylistic. Unlike a number of lesser bands who seem to use modal chordings and droning guitars as a crutch — especially together, they suggest a imaginative textural, harmonic, and even rhythmic changes. Tinkling, braided guitar arpeggios give way to scorching chords that sound like a 747 sliding to a halt on its metallic

belly. Sithery guitar riffs that recall Pink Flowd at their recall Pink Floyd at their spaciest become chunking choruses worthy of the latter-day Kinks. Bright-reunding pop-passages that betray an insute sense of the to-tapping hook accelerate to a frenetic bashing that to descend into thing only to descend into string-

laced reverie.
The Chameleons UK don't allow the listener to become complacent, on Shunge Times, there are enough musical digressions to keep the mind alert, even as the quartet remains reasonably faithful to the consistent groove. Variety can give even a weak record the "legs" it needs to bear repeated playings, but on a strong effort such as Strange Times, that sense of the stylistic door remaining open leeps the interest level high throughout a sixteen-song, two record set that includes a creditable cover version of the Beatles' "Tomorrow Never

it's a shame that to this It's a shame that to this point, most of the scart press the Chameleons UK have received in this country has centered more on their most promet in 1861 in Middleton. England to a mail town near Manchester), the Chameleons, as they were then called, developed a strong following in Great Britain the Chameleons, as they were the called, developed a strong following in Great Britain the State Unfortunately, there already for recognition in the States Unfortunately, there already

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COSTELLO NICK LOWE



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WED./Pam Edwards hosts.

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SAT./More fun and more prizes with with your host Brian Schock.



FLYWEIL SUN./Host Pat Martin will be giving away a "Weekend in Mammoth". (Courtesy of Adventure Tours.)

MON./Host Sue Delaney teams up with the "Rock N' Roll Hypnotist", Dr. James Downs - watch out

1280 FLETCHER PARKWAY . EL CAJON . 448-7473

(continued from page 16) was a band on these shores with that name, so the foursome had to add the

malifying "UK" to their noniker. In 1984 they secured an American record deal and released their debut album on the MCA label, but by the time they'd completed a worthy follow-up, their British record company had fied them up with financial/legal hassles, and What Does Anything Mean? Basically was never released in

Luckily, Geffen/Warner heard the group's potential and snatched them from oblivion. more popular more succes bands, the Chameleons UK remain obscure in many American markets. The Jazz Society. A triple bill of rhythm and bues acts will descend on the Civic Theatre American markets. The promotional push of a major Stateside label and sufficient alternative-radio play should earn both Strange Times and the Chameleons UK at least when Fre-Idle Jackson, Ray, Coodman, and Brown, and Najee perform Sunday night: while Celtic harpist Alan Stivell is at the Belly Up Tavern.
Monday's 6 dy concert of some of the recognition they deserve, but it probably will to a flood. I can't think of a major-act attraction in two much better way to get the days. On Tuesday, the cast of days. On Idescay, the cast of Beatlemania will perform at the Bacchanai. The week closes with the Marshall Tucker Band at the Bally Up Tavern on Wednesday; while buzz flowing in this area than buzz flowing in this area than to make this talented band the focus of the Stratus clubs inaugural bash. The Chamétoris UK and the Mighty Lemon Drops will perform one show Sunday night at the Casa de Oro

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"Cleanhead" Vinson

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recent 'Jazz at the Lyceum' series, the Elario's gig allows you no excuse to miss one of

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

COMCERTS

Billy Vers and the Besters: Bell

Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue Solana Beach, 481-9022.

Elarios, tonight, Thursday, through Sunday, March 22, 9 p.m. Summer House Inn. 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Eddie "Cleanhead" Vinson:

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

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

Preidle Jackson, Ray, Goodman, and Brown, and Najee: Civic Theatre, Sunday, March 22, 6 p.m. and 9 p.m., 201 C Streat, Community Concourse, downtown.

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"Reatlemania" Cast: Bacchana Ticsday, March 24, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

The Marshall Tucker Band: Belly

Henry Butler: Elario's, Wednesday, March 25, through Sunday, March 29, 9 p.m., Summer House Inn. 7955 La Jolla Shores Drive, La Jolla. 459-0541.

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

Paul: and File: Halcyon, 1 hursday, March 26, 9 p.m., 4258 West Point Loma Boulevard.

Obo Addy and Kukrudu and Nightshift: La Paloma Theater, Friday, March 27, 8 p.m., First and D streets, Encinitas. 259-0803 or 481-1041.

The Peter Sprague Jazz Trio: Words and Music, Fridas March 27, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011.

Eek-a-Mouse, Rankin' Scroo and Ginger, and the Riddim Section Band: Carpenters Hall, Friday, March 27, 8 p.m., Twenty-fourth and Broadway, Golden Hill. 239-5832.

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

A Tribute to Billie Holliday, featuring Ayanna Hobson, Cler Horluchi, and Ian Wilmot: Words and Music, Saturday, March 28, 8 n.m., 3806 Fourth Avenue, Hillcrest. 298-4011.

Mick Taylor and Maggie Mavali and the Cadillacs: Belly Up Tavern, Sacurday, March 28, 9 p.m., 143 South Cedroz Avenue, 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 Montezuma Hall, Sunday, March 29, 7:30 p.m., Aztec Center, San Diego State University campus. 232-0800.

The Butthole Surfers: Stratus. Wednesday, April I, 8:30 p.m., 9620 Campo Road, Casa de Oro. 697-8634 or 278-TIXS,

The Wallets: Belly Up the Wednesday April 1, 9 p.m., 14: South Codros Avenue, Polana

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

143 South Cedros Avenue, Solana Beach. 481-9022.

April 6, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

"Jazz Live." featuring Forecast: San Diego City College Theater, Tuesday, April 7, 8 p.m., Twelfth and C streets, downtown, 225-95 or 234-1062.

John Carter: Carlsbad Cultural Arts Center. Saturday, April 11, 8 p.m., 3557 Monroe Street,

Bruce Hornsby and the Range: SDSU's Open-Air Theatre, Sunday, April 12, 730 p.m., San Diego State University campus. 232-0800.

Joe Sample: Bacchanai, Sund-April 12, 8 p.m., 8022 Clairemon Mesa Boulevard, Clairemont, 560-8022

U2 and Lone Justice: S Arena, Monday, April 13, 8 p.m.

April 14, 8 p.m., 8022 Clairemon Mesa Boulevard Clairemont

"Jazz Live," featuring Robin Henkel: San Diego City College Physics Tuesday, April 14, 8 p.n -225-9504 or 234-1062

Ratt and Poisson Sports Arena, Thursday, April 16, 7:30 p.m. 278-TIXS.

David Lindley and El Rayo-X: April 16, 9 p.m., 143 South Cedros

John Prine and Ario Guthrier San Diego Symphony Hall, Friday, April 17, 8 p.m., downtown. 232-0800.

Buddy DeF. anco: Bella Via. Friday, April 17, and Saturday, April 18, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108. El. is Costella and Nick Lores

Saturday, April 18, 7:30 p.m., San Diego State University 232,0800

China Crisis: Bacchanal Sunda April 19, 8 p.m., 8022 Clairemont Mess. "oulerard, Clairemont. 560-8022.

Pieces of a Dream: Bacchanal Monday, April 26, 8 p.m., 8022 Clairement Mesa Boulevard, Clairement, 560-8022,

April 22, 8 p.m., 8022 Claire Mesa Boulevard, Clairemont 560-8022.

Slide Hampton: Bella Via, Friday, April 24, and Saturday, April 25, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

Liz Story: La Paloma Theatre, Friday, April 24, 7:30 p.m., First and D streets, Encinitas, 436-4030

Doug and the Slugs: Belly Up Tween, Monday, April 27, 9 p.m., 143 South Cedros Avenue, Soloni Beach, 481-9022.

Thursday, April 30, 9 p.m.; Friday, May I, and Saturday, May 2, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: The Jimmy Echo Group, county. classic rock, and pop. Friday and

Sahuday.

Sahuday Bestaurnast and
Nighticha, 2019. Highway 101.
Cardiff. 94-210. Mg Henney 101.
Cardiff. 94-210. Mg Henney.
Sahuday Fagara, Sahuday Fagara, Sahuday Fagara,
Sahuday Fagar Chirira.
Dreamhand (Seaturing Bodby)
Cardin, saxxobonisti, swing parket,
Dreamhand (Seaturing Bodby)
Leaturing and Leary Moore, Janz,
Monday, the Parallo Quartet.
Deboy Janz. Tuesday, Georgi- Feera and File Carkes. Welchedowly, Inc.
Sahuday Godding Sahuday Sah

Belly Up Tavera, 143 South Cedros Avenue, Solana Beach 481-9022: Billy Vera and the Praters, rock and rhythm and blues, Thursday, Booker T. Jos blues and rhythm and blues, and the Jacks, rock, Friday; the James Harmon Band, rock and rhythm rock, Saturday; Allan Stivell, new age harpist, and the Paradise Street Band, Irish music, Sunday the Mar Dels, vintage rock,

Monday, Talk Back, reggae Avenue, Cardiff-by-the-Sea. 436-1231: Joel Kimmel, folk, Band. Southern-flavored rock and roll, and Jaime James and the Kingbees, rock and rockabilly, Wednesday Afternoon Concert the Chicago Six, Dixieiand jack, 5:30-8 p.m., Friday, the Chicago Pitteen, Fig-band swing, 5-8 p.m.

The BookWorks/Pannikin Ceffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar 755-3735: The Chris Kilteli Jazz Duo, 8 p.m., Friday

Rossalille Back Baren 2877 Viet Way Oceanside, 721-5400; Midnight Delight, concempor Tuesday through Saturday, is music, Monday, call club for information.

Camelot Inn, 887 San Marco Boulevard, San Marcos, 744-1322 Live music, Friday and Saturday,

Coffee-by-the-Sea, 1953 San Eliiv 430-1231f Joel Kimmel, folk. 8-11 nm. Friday Friday Peggo Shamon, folk. Satinday Mark and Sarah Schlehecker, classical guitar don. Sunday brunch: David Paul, oragna; Inspirational, and folk music, 7-10 pm. Sunday evening.

Lounge, 450 Donglas Drive Oceanade, 757,0880; New Country, country, Wednesday through Sunday, Lone Star Country, country, Morslay and

El Coco Loco Mexican
Restaurant and Lounge, 3296
Hission Avenue, Oceanside,
757-7757; Live Afro-Cuban and
Latin music, Thursday through

Sunday, call club for information.

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

El Comal, 1284 Poway Road oway, 486-1010; Ron Bell contemporary and cou hursday through Samuda

Washington, Escondido. 745-Bsalt contemporary, Monday and Prime Suspect, ruck, Thursday.

through Saturday; Pranz, rock, Wednesday.

Fish House West, 2633 South bop, hoogie, and jazz. Thursday through Saturday. Tony Ortega hous a jazz. arm session Sunday

The Flying Bridge, 1103 North Hill Street, Oceanade 722-1904 Tony Carmen, nostalgia music Wednesday through Sunday:



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THE CHAMELEONS THE MIGHTY **LEMON DROPS**

THURSDAY, MARCH 26

JANES ADDICTION FASTER PUSSYCAT **ABECEDARIANS**

WEDNESDAY, APRIL 1

B.H. SURFERS

BIG AUDIO DYNAMITE-SOLD OUT



NONSTOP DANCING 9:00-2:00 TICKE THOSTER BOY OF PERMITS BOOK WORLD & ARTS TIX Sti The Surger

(continued from page 16) was a band on these shores with that name, so the foursome had to add the qualifying "UK" to their moniker, in 1984 they see an American record deal and released their debut album on the MCA label, but by the time they'd completed a worthy follow-up, their British record company had tied them up with financialflegal hassles, and What Does Anything Mean? Basically was never released in

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CONCERTS

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Alan Stivell; Belly Up Tavern, Sunday, March 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Big Audio Dynamite: Stratus, Monday, March 23, 8:30 p.m. 9620 mpo Road. Casa de Oro. 697.8634 or 278 TIXS.

"Beatlemania" Casti Bacchanal, Eusday March 24, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

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The Rotthole Sarface Strate Wednesday, April I, 8:30 p.m., 9620 Campo Road, Casa de Oro 697-8634 or 278-TXS. The Wallets: Belly Up Taven

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"Jazz Live," featuring Porocast: San Dingo City College The ster, Tuesday, April 7, 8 p.m., Twelfth and C streets, downtown, 225-9504 or 234-1062.

John Carter: Carlsbad Cultural Arts Center, Scientay, April 11, 8 p.m., 3557 Monroe Street,

Bruce Hornsby and the Range: SDSU's Open-Air Theatre, Sunday, April 12, 7:30 p.m., San Diego State University campus. 232-2800.

Joe Sampler Bacchanal, Sunday, Apail 12, S.p.m., 8022 Clairemont, Mess Boulevard, Clairemont, 560-8022.

112 and Lone Doubless Short 278-THS

Houghlimar Bacchanal, Breadae ent 14, 8 p.m., 8022 Clairemont esa Eculevant, Clairemont

Jozz Live." Salaring Sobin Twelfth and C streets, downtown, 325-9504 or 234-1032.

Ratt and Poisons Sports Arena, Thursday, April 16, 7-30 p.m. 278.TIVS

David Lindbay and El Rayo-Xi Belly Up Tavera, Phorsday, April 16, 9 p.m., 143 South Codro

John Prine and Arlo Guthrier San Diego Symphony Hall, Priday, April 37, 8 p.m., downtown, 232-0800.

Buddy DeFrancer Bella Via, Friday, April 17, and Saturday, April 18, 8 p.m. and 10 p.m., 2591 Highway 101. Caroliff, 942-1108.

Elvis Costello and Nick Loren SDSU's Open-Air Theatre, Saturday April 18, 7:30 p.m., San Diego State University, 232-0800.

Claims Crisics Bacchanal, Sunday April 19. 3 p.m., 8022 Clairemon Mesa Boulevard, Clairemont. 560-8022.

Pieces of a Dream: Bacchanal, Monday, April 20, 8 p.m., 8922 Clairement Mesa Boulevard, Clairement, 560-8022.

Azymuth: Bacchanal, Wedner April 22, 8 p.m., 8022 Clairem Mesa Boulevard, Clairemont. 560-8022.

Stide Hampton: Belia Via, Priday April 24, and Saturday, April 25, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

Lis Story: Le Palorsa Theatre, Friday, April 24, 7:30 p.m., Pirst and D streets. Enci-

Doug and the Sings: Belly Up Tavern, Monday, April 27, 9 p.m., 143 South Codres Avenue, Solans

Nine Stanoso: Both Via. Thursday April 30, 9 p.m.; Friday, May 1, and Saturday, May 2, 8 p.m. and 10 p.m.; 2591 Highway 101, Cardiff, 943-13-08.

Club listings are compiled by Fam Jennings. If you wish to be included, please call 205-9382 Thursday afternoon or Friday before 5:00 p.m. The fistings are

Morth County

Barr-X Ranch House, 119 East Broadway, Vista 724-0530: The Jimmy Echo Group, country. classic rock, and pop. Friday and Saturday.

Belle Via Restaurant and Nightclab, 2591 Highway 101, Cardiff, 942-1108; Max Bennet, max, 8 p.m., Thursday, Peter maz, 8 p.m., Thursday, Peter Sprague, jazz, 9 p.m., Friday and Saturday, Peggy Chirr's Dreamtand desturing Bobby Gredon, satophonist, swing jazz, 5:30-9:30 p.m., Sunday, Mark Leasman and Larry Moore, jazz. Monday: the Joe Martilo Quarter, bebop jazz. Tursday. George Keras and Flip Oakes, Wednesday, Ive

Relly Up Tweern, 143 South. Cedros Avenue, Solana Beach. 481-9022: Billy Vera and the Equaters nock and rhoftm and blues. Thorday: Booker T. Jones blues and thoth and blues, and the Jacks, rock, Friday: the Janue-larmon Band, rock, and rhothm.

and blues, and the Wild Cards, rock, Saturday, Allan Stivell, now-age harpist, and the Paradise Street Band, Irish music, Sunday. Camelot Inn. 887 San Marcos Boolevard, San Marcos, 744-1332; Live music, Friday and Saturday.

> Coffee-by-the-Sea, 1953 San Elijo Avenue, Cardiff-by-the Sen. 436-1231: Joel Kironal, folk. 3-11 pm., Priday-Peggy Shaimon, folk. Saturday, Mark and Sarah Schlebecker, classical guitar due, Sunday brunch; David Patel. original, inspirational, and folk rusic, 7-10 p.m.. Sunday evening.

Borrelli'e Back Boom, 2677 Vista Way, Oceanside, 721-5400 Midnight Delight, contemporars, Tuesday through Saturday, live music, Monday, call club for

ren, big-band swing, 5-8 p.m.

The BookWorks/Panulkin

Sunday, call club for information.

El Comal, 523 Encinitas

El Cemal, 1284 Poway Road Powar 486-1010, Ron Bell.

through Saturday, Pranx, rock,

Fish House West, 2622 South Highway 101, Cardiff by the Sea. 753-6438: The Bob Long Band. bop, booglie, and jazz. Thursday through Saturday! Tony Ortega

The Flying Bridge, 1100 North





THURSDAY, FRIDAY, SATURDAY MARCH 19, 26, 21

FOUR

Every Priday 7:00-9:00 pm NO COVER-ALL DRINKS \$1.00

IO MER PM

Every SATURDAY NIGHT hosted by John Leslie \$1.00 OFF cover charge with HGB CARD



TUESDAY, MARCH 24 THE ORIGINAL BROADWAY CAST OF

BEATLEMANIA

See your memories 'Come Togethe

PURPLE

HAZE

JIMI HENDRIX TRIBUTE

SCARLET

ipso facto CHRIS ISAAK

PRESPATS BLOOD, SWEAT & TEARS



MONDAY, APRIL 6



MONTY BRYON & THE NEW FRONTIER

Bella Via -22 NOTE OF THE PROPERTY MAX BENNETT PETER SPRAGUE Friday and Saluraay, March 20 and 21 9:00 pm JOE PASS -Friday and Saturday. March 27 and 28 3:00 pm and 10:00 pm TicketMoster

> SUNDAYS IN MARCH DREAMLAND — SWING JAZZ 5:30 pm to 9:30 pm Mondays - Make Lease the Largy Moone luesdays - JOS Warello Guarrer Wednesday - Gorger Kazas & PLP OAKES Thursday - SLIOU LAWRENCE

Cerning:
April 8 and 15 - 808 HAGGANT
April 17 and 18 - 5000Y DE FRANCO
April 30 to May 2 - MINA SIMONE

Italian Restaurani & Jazz Nightclub 2591 Highway 101, Cardiff, 942-1108 . Ocean View



Kenwood & Campo, Casa de Oro 17 & UF + 400 A COMOL - BRESS CODE - COMCENT HOR CHE 9/X DESSENTS SUNDAY, MARCH 22

THE CHAMELEONS U.K. THE MIGHTY **.EMON DROPS**

THURSDAY, MARICH 25

JANES ADDICTION **FASTER PUSSYCAT ABECEDARIANS**

WEDNESDAY, APRIL 1

B.H. SURFERS

BIG AUDIO DYNAMITE - SOLD OUT



MONSTEP BANCING S.08-2:00 TICKETITLESTER REAV CLUB SANCTUARY/AUTERMITTEE ACTISC SATURDAY HE ENERGY PANCE HOUSE

AT NAT CONDANY MED JACK'S GARE STILL OFF PERSONS SOON SOUND & ARTS TIX TECHNOLOGY COMMON MICE 275-71334

Restaurant and Lounge, 3296 Mission Avenue, Oceanide, 757-7757; Live Afro-Cuban and Latin muste, Thursday through

SUNDAY, MARCH 29 KIFMG 98.1 PRESENTS

> GEORGE HOWARD

> "A Nice Place to Be" jump



WEDNESDAY APRIL NIGHT OF MISTING STAR STREES PART!

Special guest: THE RAVE UPS

SUNDAY APRIL 5



David Clayton Thoma

PAT TRAVERS

THANKYOUFOR X-POSING THEX





TRIP TO LONDON



*910

Special thanks to all participants!



JAZZ DANCE NIGHT



NEW SHOOZ

mentary hors d'oeuvres beginning et 6:00 pm Gemini Pashions presents their n Auxtion starting at 6:30 pm Dancing begins at 9:00 pm

FRIDAY THROUGH TUESDAY

CLASSIC OLDIES PARTY



THE JETS

featuring Kenny Morrill March 20-24 March 20:24

The Jets present

RAMA LAMA ROCK 'W ROLL REVUE

Sunday, March 22, 500 8:00 pm

Door prizes dance 6 diess contests • Free hors d'oeuvres

Advance tickets \$4,00 through ficlosait 283-SEAT

At the door \$5,00

Dancing begins at 9:00 pm

WEDNESDAY

KIFM 98.1 LESON JAZZ





Pantaly Pasisions presents their action Auction starting at 7:00 pm Dancing starts at 8:00 pm



BAHIA RELLE MOONLIGHT CRAISE

Salling every Friday & Saturday night
7:30 pm & every hour on the half hour until 12:30 am

Gentleman's Cholec Restaurant, 1020 San Marcos Boulevard (old California Market), San Marcos, 744-5215: Denny Tymer, country

Gilbey's Cocktail Lounge, 945

The Grouchy Gaucho, 25000 Libe Road, Valley Center, 749-8041; Chuck Peralta, oldies ballads, country and mestern, on

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

The Harbor House, 1950 Old Highway 101, Leucadia 942-7114: Mark Lessman and Larry Moore, jazz, Sunday orunch.

Harbor Lights, 264 Harbor Drive. Oceanside, 722-4855; Don Tennison, country and contemporary, 8:30 p.m., Monday

Preniou's 264 Film Street Frency's, 264 Etm Street, Carishad, 729-9244: Tony Soraci and Oc., contemporary, Tuesday through Saturday, with Judy Ames Thursday; the Gelair Boys, vintage mck, Sunday and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Drive, Rancho Bernardo. 566-2400. The Rondeaux Brothers, cornedy and music. Friday and Saturday.

Ima Cognest'o, 3050 Pio Pico Drive, Carlsbad. 729-0904: Live music, Thursday through Saturda call club for information.

Ireland's Own, 656 First Street, Encinitas 944-0723: Sean MCGleet Institutus and MCGleet Institutus on Contemporary sorgis, Trunclay, Contemporary, Finder and Miles Types Institutus on Miles Types Institutus Miles Types Institutus on Miles Types Institutus Ontemporary, Finder and Jeff Morin, Duck, Jeseph Angel-aton, Jean, and hypovitit Eight Correst and perform on Sunday oversities and externion of Turn, 'guardeline's beginning at 7 p.m.; president are welcome to join in.

The Jazz Factory, 125 West Grand, Escendido, 747-3163: Scott Joplin plane sing-slowed the muscl. Wedneeds and Thursder, jam session. Sunday afternoon and Tuesday evening; tire dance music, Friday and Saturday.

July Boger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Dunn and Werren, contemporary, Wednesday through Saturday.

Mypling's, 927 First Street (in the Enclarias S42-8181: Gavien Wither New Orleans Jaco, Sunday through Tuesday: live mustic, Wednesday through Saturday, call club for information.

La Costa Hotel and Spu/Bravol Cabaret, Costa Del Mar Rosd, Carlebad, 438-9111: The Manny Glass Orchestra, big-band swing, Monday through Saturday

La Tapatia, 340 West Grand, Escondido, 747-8282; Live Latin mosts, Friday through Sundey, call club for information: the Manach La Tapatia performs Friday through Sunday beginning at

Leo's Little Bit of Country, 680 West San Marcos Boulevard. San Marcos 744-4120: Jerry Baze and a Touch of Country. country. Thursday through Sunday, and Tuesday: Alaska, country. Wednesday.

Escondido. 746-7038: Steppin Out, country rock. Tuesday



elete prime rib dinner \$5.09, 4-f1 pm





CULTURAL ARTS BOARD

THURSDAY, MARCH 19 - 8:00 P.M. - MONTY'S DEN

"JAZZ IN THE DEN"

LLASS Tickets: \$2 SDSU students, \$3 general public Everyone gats a free beverage!

FRIDAY, MARCH 20 - 8:00 PM. - BACKDOOR

A.S.C.A.B.B.O.B. II

EASTER ISLAND

FEAR & FAITH

IMAGE BUREAU

ALLIANCE

Tickets: \$3 SDSU students, \$5 general public

SUNDAY, MARCH 29 - 7:30 PM. - MONTEZIAMA HALL

presents

(lokels: 58 SDSU students, \$10 general public 9/X

THURSDAY, APRIL 2 - 8:00 PM. - MONITYS DEN "JAZZ IN THE DEN"

FATTBURGER Tickets: \$2 SDSU students, \$3 general publi

FRIDAY, APRIL 5 - 8:00 PM. - MAINSTAGE THEATRE



lickets: \$5 SDSU students, \$7.50 general publi

"ALL AGES ALWAYS WELCOME" Tickets available at Aziec Center Box Office (255-6947)

TICKETHINSTER

May Co., Mad Jacks, Plaza Music and Fleet Exchange Ticketmaster of (619) 232-0800.

Mille Fleurs, 6009 Paseo Delicias, Rancho Senta Fe. 756-3085: Joe! Nash, piano show tunes. Wednesday through Saturday. Topaz, 1922, Sunday through

Mission Inn. 502 Past Missi

Monterey Bay Canners, 1325 contemporary, Wednesday throug Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; Native Son, rock, Thursday through Saturday, Piano Bar; Buddy Rohner, Thursday through

Oalrvale Lodge, 14900 Oakvalc Road, Escondido, 749-3193: Nor Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sund-

Session, 4-9 p.m., sum: 7.
Old Del Mar Casic, 2730 Via de la Valle, Del Mar 755-6614; The Siers Frobbers nock Thurchy through Saturday, Rochola, Beatler music and oides, Sumday, Country, Monday, Kat's Caraum, Dives and riyelm and blues. Tuesday and Wednesday.

Old Time Café, 1464 North Highway 101, Leucadia, 436-4030: Steve Kowitt, with Holly Burke, Terry Sprague, and Kate

Louisbury present an evening of poetry, music, and dance, 7:30 p.m., Thursday, Kristina Olson, folk, blues, and jazz, and David Roth, singer-songwriter, 7 and 9 p.m., Friday, the Unstrung Hence bluesters. and 9 p.m., Friday, the Unstrung Heroes, bluegrass, country, and saing, 7 and 9 p.m., Saturday, San Hinton, foik, 7 p.m., Sunday and Monday, Old Time Hoot Night, Tuesday, Ron Robboy, storyteller, 7:30 p.m., Wednesday, Sunday brunch concert: Catherine Espinoza, harp music.

Pea Sonp Anderson's, 850 Palomar Airport Road, Carisbad. 438-0880: Frank Ricci and West Wind play show tunes. contemporary music, and more, Tuesday through Saturday, and will Sheliy West, 8 and 10:30 p.m., Friday, free country dance lesson Wedisesday, with Frank and the

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

Poseidon, 1670 Coast Boulevard Del Mar. 755-8345: The John Thomas Band, popular crossover and new nostalgia dance music, 2-6 p.m., Sunday.

Poway Mine Company, 12375 Poway Strad, Poway, 748-7296 The Roythm Method, rock, Friday and Saturday.

Relph and Eddie's, 390 Grand Avenue, Carlshad, 729-2989. Danny and the Dogs, rock, Friday and Saturday.

Bernardo Oaks Drive, Jancho Bernardo Oaks Drive, Jancho Bernardo, 277-2146: Sound Investment, contemporary, Tuesday through Saturday, the Rod Craditt Band, oldies music, Sunday and Monday.

The Red Coach Inn, 175 North Fine, Escondido, 743-9796. The Drasics, rock, Thursday through Saturday, the Filtrian Method, 10ck, Sunday and Monday, Frime Suspect, rock, Tuesday, and Wednesday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Red Lane, country and rock, Priday and Saturday. San Luis Rev Downs Colf

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

CRYSTAL T'S



HEROES

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

Beginning April 7

SIERS **BROTHERS**

here's always fun and folly at Crystal T's Come and enjoy our special promotions:

Happy Hour Fantastic Drink Prices & Complimentary Hors d'oeuvres The tastiest in town

86 Baltroom Dance Night Tocsday evenings at 7 p.m.

■ Fantasy Fashion Auction Bid for the best buys in fashionable women's attire. Fridays at 6 p.m.

Video Trivia Outz

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





MILEC - 16 195 95

Stage Coach Inn, 1126 South rlighway 101, Encinitas, 753-1124; C.W. Express, county, Friday and

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

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

Place Place, 2622 El Camino Real, Carlabad. 434-3171: John and Julie Moore, bluegrass

Time Machine/Ches Orleans 302 Midway, Escondido. 743-1772: Live rock, Tuesday through Friday, call club for information.

The Top Spin, 205 Laurine Lanc. Fallbrook. 728-9108: Messenger, mck. Thursday through Saturday:

live rock, Wednesday, call club for information.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Room: Magic, rock, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway 748-7531; Richie Garry and Sundown, country, wednesday through Sunday (Sunday features a jam session beginning at 5:30 p.m.), with singer Get Lee, Priday and Saturday, Swing N-Amiss count Monday and Residue Colusting

Monday and Tuesday; clogging lessons, Monday and Tuesday:

Valley Center Inn, 27555 Valley Center Road, Valley Center. 749-1466. Dakota, country rock, Friday and Saturday. The Agents, rock, Thursday through Saturday, live rock, Sunday, call club for informa Rare Illusion, rock, Mondaya VPW Hall, 12345 Pomerado on, rock, Mondayand Road, Poway 748-9903: Roa Morin, country, Friday and Wednesday

Beaches

Anthony's, 4120 La Jolla Villege Drive, La Jolla, 457-5008: David O, and Life, contemporary, Thursday through Saturday, live music, Thesday and Wednesday, call club for information.

Avanti's Restaurant, 875 Prospect Street. La Jotla. 454-4298: George Reno, pianist performing pon, Jazz, biues, and bougie, 7 p.m., Monday through Saturday.

country and western dance lessons, Wednesday and Thursday. "Bahia Belle," at the dock, Bahia Hotel, 938 West Mission Bay Drive, Mission Bay, 488-0551: The Rockaways, contemporary music for dancing, Priday and Saturday. Whiskey Plats, 1260 West Valley Parkway, Escondido, 745-8640:

> Rabin Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0351 New Shooz, Jazz, Thursday, the Jets, featuring Kenny Morrill, vintage rock, Friday through Tuesday, Ella Ruth Piggee, jazz

Bay Lounge/San Piego Princess, 1404 West Vacation Village Road (off Ingram), Mission Bay, 274-4630: Ohl Ridge, comedy and music. Tuesday through Saturday.

Bullfroge, 5046 Newport Avenue, Ocean Beach. 222-5300: The Beat Club, rock, Thursday through Saturday: Mean Jeans, rock, Sunday and Monday: Modern Mix, rock, Thesday and Wednesday.

Carlos Murphy's, 4303 Ls Jolia Village Drive, Ls Jolia, 457-4170: Papa John Powell, music and entertainment, through Saturday; the Show, with Tom Collins, rock.

Carlos Murphy's, 1904 Quivira Basin, Marina Village, 223-8061: The Show with Tom Collins, rock, Tuesday and Wednesday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach. 273-9555: Tim Price, rock favorites on acoustic guitar, Friday and Saturday; Rockin' Al and the Norman Bates Choir, rock, Sunday through Thursday

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5725 Secrets, Jazz.

Elario's, 7955 La Jolia Shores Drive, La Je'la, 459-0541: Eddie Cicamead" Vinson, Jazz, Thursday through Sunday: Henry Butler, Jazz, Wednesday: Randy Porter, solo Jazz piano, 8-12 p.m., Monday and Tuesday, and 5-9 p.m.

The Haleyon, 4256 West Point Loma Boulevard, Loma Portal. 225-9559: Not Guilty, rock, Thursday through Saturday: the Vandles, rock, Thesday, the Jack rock, Wednesday.

Helmer's Steak House, 4250 West Point Loma Boulevard, Loma Portal, 223-9158: Norman and Frankie, contemporary, Wednesday through Saturday; talent night, Monday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-3847: Preston and Dean, contemporary, Friday and

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Urive, Mission Bay 276-4010. The People Movers confemeorary, Wednesday through Saturdar, Windows, Jezs and confemeorary. Sunday through Tuenday.

The Fines City Jazz Sand, jazz, 7.30 p.m., Thursday, Cottonmouth D'Arcys Jazz Vipers, Disieland jazz, 7:30 p.m., Friday, the Bobby Gordon Quartet, jazz, L30 p.m., Sunday, the George Kezas Guartet, jazz, 7:30 p.m., Monday, Hotel del Coronado, 1550 Orange Hotel del Coronado, 1550 Oronge Avenue, Coronado, 435-6611. Ocean Terrace Lounge: The Spud Brothers, Motown, oldies, and modern standards, Tuesday through Saturday; tea dance with

the Variations, contemporary 2:30-5:30 p.m., Sunday; Jerr Meinick, planist, performs a 9 p.m., Sunday nd Monday 9 p.m., Sundæ ind Monday evenlings. Crown Room: Jerry Merlick, pianist, 6,10 p.m., Friday, and 5: 90.1703 O Saturday Sunday brunch and from 5:300-539 p.m., Sunday evening, Palm Court: Ron Singer and James Parish, pianists, perform daily bedinning at 4 p.m.

Quivira Basin Road, Mission Bay. 224-1234: Live pland bar music, Tuesday through Saturday.

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla. 454-9832: The Fines? City Jazz Band, jazz,

Jazz, C. 200 pm., Norther Joseph Joseph Lander Standard S

Judonn's, 3111 Sports Arena Boulevard, 225-9090: Dale Vernon, pianist, performs

Wednesday through Saturday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Jaime Moran Latin Jasa Ensemble, Latin

jazz, 8-12 p.m., Sunday. La Jolla Village Jun/Shooter's Lounge, 3299 Holiday Court, La Jolla, 453-5500. Live plano ba music, Tuesday through Saturday, call club for information.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob MacLeod, piano and weal variety. 6-10 p.m. Tuesday through Saturday.

Mary's by the Pier, 710 Carnet Avenue, Pacific Beach, 483-7844; Rick Gazlay and His Super Barracudas, rock and blues, Thursday through S arday; Thunderbolt the Wo..dercolt, rock,

McDick's Pub, 1921 Bacon Street, Ocean Beach, 222-6822:

The Blonde Bruce Band, blue and rhythm and blues, Thursday through Saturday; Big Jay McNeals, blues and rhythm and

MeP's, 1107 Orange Avenue, Compado, 435-5280: Live musi Coronado. 435-5280: Live muse nightly, call club for information

Mexican Village, 120 Orange Arone, Coronado, 435-1822: Dean Atkinson, Top 40frock and roll, Friday and Saturday, Piano bar: Randy Deecher, Sunday through Thursday.

Milligan's, 5786 La Jolia Boulevard, La Jolia, 459-7311: Charles Rutherford, standards, contemporary, and requests performed on leg-boards, Tuesday through Sunday.

Mony Meny's, 3595 Sports Arene Boulevard, Loma Fortal, 223-5596 Crystal, rock, Thursday through Saturday: Indoor Fireworks, rock

DOCK MASTERS.

COME DANCE WITH TO THE CLASSIC HITS OF PAST AND PRESENT

> Tuesday-Saturday 9:00 pm-1:30 am, Sunday 8:00 pm-12:30 am

TONIGHT, THURSDAY, MARCH 19 ONLY County Blck Montana, Joey Harris, David Farage, Booglas Farage and friends announce like Name The Band winning title is "The Fluid backbarging, Intimate Contact. Huggles"



KING BISCUIT BLUES BANDS

SOME GIRLS!



Wednesdays SOLE STATION EXPRESS ON Soul blues heart

THURSDAY, MARCH 26 BUTTERMILK BLUES





THURSDAY, TONIGHT LANDLORDS with E.S.P. and PHOBIA PHOBIA paw TASTE THIS

FRIDAM, MARCH 20 God's gift to women and Voted Best Band to Succeed When Others Have Died

meet Best Band of the Year ERTH with





Hyatt Islandia Hotel, 1441



ACCURRENCE AND ACCURRENCE AND ACCURRENCE AS ACCURRENCE AS

TUESDAY, MARCH 24 ROXMOR PRODUCTIONS present
VOYAGER with MAX FABLE and OVERTURE

RESDAY, MARCH 25 "REGGAE GONE LIVE" featuring CORMERSTONE and very special guests, So. Collionia's only allgul regar rockers in a world debut.
ZION DAUGHTERS

NOMORNOWS Max 20th The debut of CHARIOT, SPIRITS IN MESS! ITTH HOUR, and DKW HIPPO, Max 27th PROWLER, GUREDAN, TRYTT, BUTTH, and AMARIX Max 20th TOLICHY SURBECTS, BUTTERELD PATS, THE SANDANE THE ROCK returns, and JAY HARNETT & MODEL CITIZONS Jobal Agen

and pagend if horse is, field it on softs some used before that they continue to the firm may Conditioned to them the Conditioned to the sound Conditioned Conditio 1430 BUENOS AVE 276 3993 - COCKTAILS DANCING, AIR CONDITIONED - 21 ON UP - TRY THE FOOD FROM FRESH FAVOURS

JAZZ

Tuesday, March 24 7:00-11:30 pm

Ella Ruth Piggee



Shine It On



Monday-Friday the finest seafood happy hour in San Diego

Ambour B

Acoustically rated as one of the finest showroom lounges Larger dance floor - Wide screen TV - More room to dence & party Free validated parking - Check it out! 232-6358

APPEARING 9pm-1:30am

Tuesday-Saturday

Through March



ENTERTAINMENT

& DANCING

On Mission Bay

OH! RIDGE



Set Sail for Sunday Brunch at the Dockside Broiler

Drop anchor by Mission Boy this Sunday and discover brunch at the Dockside Broiller. A truly exceptional brunch served in the imprecade style of a Princess Cruises "Love Boot" but-complete with complimentary champagne. Served every Sun-day trum. (2):30m-2:30pm. Coll 274-4630 for reservations.

四连 SAN DIECO PRINCESS

1404 West Vacation Road (off Ingraham) 274-46-30

Sunday and Monday; Scariet, rock, Tuesday and Windnesday

Mulvaney's, 1031 Orange Avenu Coronado, 435-4660: Bing Cose; contemporary, plays Priday and Saturday and hosts Talent Night,

Mission Boulevard, Pacific Beach. 270-7822. Ella Ruth Piggeo, jazz and blues, Thursday through Saturday, Hollis Gentry's Neon, jazz, Sunday, the Sites Trothers, rock, Monday and Tiesday, King Biscuit Blues, blues and rhythm and bluss, Wedreaday.

Peradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Circles, rock, Thursday through Saturday; the Beat Club, rock, Tuesday and Wednesday.

Pax Bar and Grill, 1025 Prospec Street, La Jolla. 454-9711: Elliot Lawrence, Bill Anthews, and Bob Hamilton, jazz, Friday and Saturday; Bob Hamilton, jazz piano. Tuesday through Thursday.

Putnam's/Colonial Inn, 910 Prospect Street, La Jolia, 454-2181: Forrest Westbrook, pianist, performs standards and jazz. 4:30-7 p.m., Priday and

Rocky's Balbon, 4626 Albuquerque Street (at Garnet Avenue and Mission Bay Drive). 270-6550: Live music in the dining room. Friday and Saturday, call

MINIMAN (

Wednesday, March 25

THE JACKS

club for information, live sports via

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: GTS Sliced Bread, contemporary, Tiersday through Saturday; Most Valuable Players, dancrable jazz, 8-12 p.m., Sunday; Hollis Gentry's Neon, jazz, 6 p.m., Monday.

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

San Diago Toritosira, 828 Prospect Street, La Jolla. 456-2944: Bobby Gordon, jazz, Wednesday and Thursday; Joe Marillo, jazz, Friday and Saturday; Linda Chase and Roger Parks, flute and risno music. flute and piano music, noon-2 p.m., Saturday and Sunday

Silver Pox Lousge, 1833 Garnet Averue, Pacific Beach. 270-1343; Sh-Boom, vintage rock, Friday and Saturday. Stage Door, 4500 Ocean Poulevard, Pacific Beach. 483-6374: Jonathan Murry, acoustic gultarist performing oldies, contemporary music, as

Texas Teahouse, 4979 Voltain Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues, Thursday: live music. Friday

oldies contemporary music, and requests, Tuesday th. ough Saturday, Kenny Bogard, variety,

Sunday and Monday.

through Wednesday, call club for

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Bill Wright, Gershwin, Porter, Sondheim, et al., on the piano, Wednesday through Sunday.

Vic's Bar and Restnurant, 7825 Vic'. Bar and Resinstrant, 7825 Pay Avenue, La Jolla, 456-3789: Larry Moore, jazz, Thursday; Charles McPherson with Mel Goot and Priends, jazz, Friday and Saturday, Ron Satterfield, jazz, Tuesday and Wednesday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Downstain Norman Clifford and Friends.

W.D. Pahat and Co., 2901 Nimitz Boulevard at Rosecrans, 224-3655 Kamelot, classic rock, Thursday through Saturday, Star Party. recorded music and video audience participation presentation, Tuesday and Wednesday

San Glego North

The Abilene Country Selson, lown and Country Hotel, 500. Hotel Circle North, Mission Valley, 291-7131: Cross Cut, country, Tuesday through Saturday, Jim and Joe, country, Monday; country

"存在"

dance lessons, Tuesday through

The Bacchanal, 8022 Claire Mesa Boulevard, Kearny Mes mes Boulevant, Kearry Mess.
Sel-8022: Four Eyes, rock.
Sel-8022: Four Eyes, rock,
Flywell, rock, Scarlet, rock, and
one other rock band perform
Sunday, the original Broachway cast
of Beatlemenia will perform
Threaday Provide Mans.
mute. Tuesday: Purple Hase, music of Jimi Hendrix, Wednesday

Blarney Stone Pub, 5817 Balboa Avenue, Clairemoni, 279-2033: Jim and Therma Hinton, Irish music, Wednesday and Thuraday, live music, Friday through Sunday, call club for information.

Blue Bayon Lounge, 2537 C. -mont Drive, Clairemont. 276-0965: Callahan and Callahan, concemporary, Thursday through

Bogey's, 5353 Mission Center Road, 297-8361: The Polk Brothers, jazz, 6-10 p.m., Monday and Tuesday; Mick Rainsford, jazz, 4-8 p.m. Sunday, and the Christie Brothers, jazz, Sunday evening. Porella, 5323 Mission Center

Road, Mission Valley 295-6600 Sherry Marie Kuhlman. contemporary, 5-10 p.in., Monday through Friday, Jon Sandoval, pian'et, performs 7-11 p.m., Saturday.

Who Cares, featuring Kevin Mayles, rock, Thursday through Saturday

Carriage House, 7945 Ralbox wenue, Clabemont, 278-2597; Jin Moore, contemporary music, performed on guitar, Thursday through Saturday.

Crystal T's Emporium, 500 Hotel Chile North, Mission Valley, 294-9010: The Heroes, rock, Tuesday through Saturday.

The Godfather, 7878 Clairemor Mesa Boulevard, Kearny Mesa. 569-9595; Scott Skinner, variety music on the plano, Friday through Sunday evenings.

Gourmet Launge/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.

Haffi Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday: the Piamenco Four, lamenco music, Taesdac

Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292; Jo Treanor, piano variety sing-along music, Wednesday through

47

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Misclos Valley, 291-5720. The Ducktail Revue, vintage rock, Thursday through Saturday.

Islands Lounge, Haralei Hotel, 2270 Hotel Circle North, Mission Valley, 2974100: The Elements, contemporary, Tuesday through Saturday, Easy Going, contemporary, Sunday and Monday.

Helly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2313; Pano Ban Paul Gregs, and Don Libbey, Menricy through Thursdey 5-6 p.m.; Craig Jones, sing-doing Isvorites, jazz, hallads, and a bit of country, Mordage through Thursday, 5 p.m. on; Margle Harmon, Friday and Saturday, Don Libbey, Sanday.

King Lufs Inn, 5125 Linda Vista Road, Linda Vista, 291-4279: The Bohby Gordon Trio, Jaza, Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South Mission Valley, 298-8281: Jesse Davis, contemporary, Tuesday through Saturday

Lahr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Ella Ruth Pissee, jazz and blues, Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060:

Rockola, Beatles music and oldies, Thursday through Saturday, Dick Braun's Big Band, big-band swing, Sunday, the Wanderers, vintage rock, Monday, Barn Barn, rock, Therefor, and Wadnesday.

Navajo Enn, 8515 Navajo Road, San Carlos, 495-1730: Pranx, rock, Thursday through Saturday; the Wanderers, vintage rick, Sunday and Monday; Perfect Stramper, rock, 'Ruesday and Wednesday.

Pal Joey's, 5147 Waring Road. Allied Gerdens. 286-7873: Fro Brigham's Preservation Band. Dixieland jazz. swing, and oldies Suda. 304 September 2018.

Pavilton Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: One Plus One Plus Jackie, contemporary, Tuesday through Saturday. Dining Room: Kathy Lloyd, contemporary harp,

Peter D's, 5149 Clairement Mesa Boulevard. 277-3217: The Vandles, rock, Thursday through Saturday.

Radisson Hotel, Intermesso Café, 1433 Camino P.J. Plo South, Mission Valley. 260-0111: Live music, Tuesday inrough Saturday. call club for information.

Spirit, 1130 Buenes Avenue, Bay Park, 276-3993; The Landkards, rock, E.S.P., rock, Phobia Phobia rock, and Taste This, rock, Thursday; Pinky Slim, rock, the Bent, rock, Erth, rock, Quad

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Classic Rock

Mirage, rock, and Usual Suspects, rock, Friday, Borracho y Loco, calypso rock, Limbo Slam, regian Burning Bridges, rock, and the Uncalled 4, rock, Saturday;

Overture, rock, Max Fable, rock, and Voyager, rock, Tuesday: Cornerstone, reggie (two sets) and Daughters, reggiae.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room, Passion from San Dieglo, coptemporary, Tuesday through Saturday, the Dick Lopes, Tip, swile, contemporary, and workle, Sunday and Monday, Crahe Room, Beet Tortes, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 095-1461. The Procrastinators, rock, Thursday through Saturday; Dynamic Duo, contemporars, Sunday and Monday; the Score, vintage rock, Tuesday and Wednesday.

Tio Leo's/Missier's Gorge, 6333
Mission Gorge Road, Mission
Gorge. 280-9944: Dusty Best,
contemporary, Thursday, First
Effort, co. stemporary, Fridey and
Saturday, Melissa McCracken. contemporary, Tuesday and

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta. 560-6677: loey Chess,

and Thursday, Backstep, vintage rock, Friday and Saturday; to Treanor sing along plants. Sunday; Ray Correa, contempor guitarist, Monday and Tuesday.

Wrangier's Reest, 6608 Mission Gorge Road, Mission Gorge 280-5283: Sheer Crasy, country. Tuesdey through Salurday: Haywin, country, Sunday and Monday.

San Diege South

Abbey Restsurant, 2825 Fish Avenue, Hillcrest, 291-4779. Restsurant: Mike Lamy, elegant Ganer music, 6-8 p.m., Wednesde through Saburday, Puggy Minafee and Friends, jazs, 7-11 p.m., Sunday and Monday.

Anchor Inn. 2222 San Diego Avenue, Old Town, 692-0653.

Anthony's Harboraide, 1355 North Harbor Drive, downtown, 232-6358: Shire It On, contemporary, Tuesday through Saturday, Ella Ruth Please, jazz

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, 224-8868: Roger Car, variety masic, 7-11 p.m., Wednesday through

Book and Candle, 1259 Sixth Avenue, downtown 544-6882: Richard Stayter, classical guitarist, 6-10 p.m., Frider and Sphurday

Broadway Place, 926 Broadway Circle, downtown: 234;3442: Tropical Jaza/Bosse Nova Duci, Friday and Saturday evenings.

Café del Rey Moro, 1549 El Prado, Balhos Park, 234-8511. Piano Bar: Kristi Rickert, Friday through Sunday; riamist Perb MacLeod perforair 8-12 p.m., Sunday evening.

Carlos Murphy'a, 3890 Twiggs Street, Old Town, 260,0305: Robert Windolph, newsone pop, 7-10 p.m., Friday and Sahirday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. Mirage, vintage rock. Tuesday through Sunday.

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581, Piano bar: Paul Grege Tresday through Saturday, Path

Dripping Lizard/Whiatle Stop, 2236 Fern Street, Colden Hill. 284-2845: Friends of Ghosts, rock, Friday.



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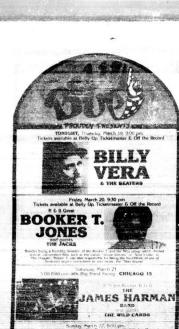
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emporary, Priday and

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island. 224-3577. Indoor unge: Ella Buth Piggee, Jazz and blues, Sunday: New Shooz, Jazz, Monday.

Sunday, New Shooz, Jazz, Nonca, Imperial House, Sob Falmis Street tat Park Boulevardi, Hillcrest, 234-3825; Wayne Juré, Jazz, Tucaday through Saturday, with the Imperial House Opera Singlers, Basedey and Wednesday, Wayne Juré and Hank Young, Jazz Friday and Saturday.

Jim's Hickory Wood Barbesse, 5312 Et Cajon Boulevard. 286-8220: Talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m.,

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Barker and Orr, mirth and music, Tuesday through Saturday, Polk Salad Annie, contemporary, Sunday and Tuesday.

Drowsy Maggie's, Thirty-first Freight, popular and fork music, Friday; the Paradise Street band Linda Chase and Roger Dempsey erform light classical music regioning at 7 p.m., Saturday, Iso); the Bordertown Band, Tuesday: Coral Thuet and Bill

The Escape Lounge, 421 The Escape Lounge, 421 University Avenue, Hillerest, 295-8282: Nathan Frye, all-around entertainer, Tuesday through Thursday, Judy Dopke and Friends, Jazz, Friday and Saturday Dale Vernon, plants, Sonday; Eddie Gold, contemporary.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Fattburger, jazz, Thursday through Saturday.

Frenchy Marsellles, 801 C Street, downtown, 233-3413; Don Croker, wintown, 233-3413: Don Croker, anist, performs Monday and aostlay, starting at 4:30 p.m.; five usic, Wednesday, call club for formation: Brace Woker and tarting at 4.30 p.m.. Thorsday at

Hamburguesal 4016 Wallace Street, Old Town fin the Bazan del Mundor. 295-0584. Charlie Morse, contemporary, Friday and Saturday.

Harbor House, 831 West Harbor Drive, downtown, 232-1141: The Mark Lessman Band, jazz. 4-8 p.m., Sunday.

Rotel San Diego, 339 West Broadway, downtown, 234-0221. The South Market Street Jazz Rand, with Bill Hunter, pianist, Discioland jazz, 5-7 p.m., Priday, Harry's Bar: Devin Balley, original

"The lavaster," at the dock, 1066 North Harbor Drive, downtown, 298-8066: Live jazz, Thursday, call for triormation, The E Street Band, contemporary, all other rights.

The Lightbouse, 1578 West Levis Street, Mission Hills, 296-9882 Roger & Homy, classical gutar. Tuesday foreoigh Schurday

Mandolla Wind, 308 University Avenue, Hillerest, 297-3017; Joes



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Harris, Country Dick Montana, and David and Doug Parage, acoustic music, Thursday, King Biscust Bluss, bluestand rhythm and blues, Priday and Saturday. Some Girls, rock, Tuesday: Soul Station Express, blues and rhythm and blues, Wednesday.

2424 Fifth Avenue, Hillcrest. 232-1773: Mike Wolford and Gurnar Biggs, Jazz, Thursday and Sunday; Denise Jeter and Bob Morss, Friday and Saturday.

Papadavo Restaurant, 861 West Harbor Drive, Scaport Village, 232-7581: Jimmy LaVello, variety plano music, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077; Pro Brigham's Preservation Band, Divicland jass, early evening Wednesday and Thursday PM, contemporary, Priday and Saturday, Rick Gazlay and His Super Barracudas, blues and rock, Tuesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 201-1870: Fortune, Top 40 dance music, Thursday through Saturday

Rosle O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamonn Carroll, Irish masic, Tuesday and Thursday; Three Speed, vintage rock, Friday, and Saturday the flop Tones, jazz, Wednesday.

Wednesday.

Sas Diego Harbor Excuratos,
Harbor Drive and Broadway,
downtown. 234-4111: David Watson
and the Gathering, contemporary,
Friday and Saturday, the Aubrey
Fay Thio featuring vocalist Fran
Loskota, Jazz, Sunday brunch.

Salgon Palace, 560 Fifth Avenue, downtown, 232-9766. The Landords, rock, and the Hitters, rock, Friday, Psychotic Motel: Rotundi, punk polka, Saturday.

Rotundi, punk polks, Saturday Sheraton Hardov Hand Bear, Reflections, 1390 Harbor Hand Dear, Reflections, 1390 Harbor Hand Done, Harbor Hand 291, 2900. The Wanderen, writage rock, "Through through Statestor," the Thousday through Statestor, the Monday, the masic, "Breaks and Werheading, call Guifa for information, the Duckstall Smuse, votage rock, "Holdw happer hoor united most," the hard broad and contemporary plane, "Bearly Harvagh, Salunday Sheppana, "Bearly Harvagh, Salunday Sheppana, "Bearly Harvagh, Salunday Guifa Dietriccha, Salunday Guifa Dietricha, Salunday Guifa Dietriccha, Salunday Guifa Dietriccha, Salunday Guifa Dietricch

Sternwisseler Showbast, at the dock, 1066 North Hasher Drive, downtown, 298-8066; The Pier Group, contemporary, Tuesday through Saturday

Subic Bay, 4240 Aragon Drive. 287-9701: The Wild Cats, rock. 9 p.m., Friday

The Trojan Horse, 6179 The Projan Horse, 6179 University Avenue, East San Diego, 582-1970. The Us Band, rock, Thursday through Saturday, Strangera, rock, Sunday and Wednesday.

Tuba Manta, 2551 University Avenue, North Park, 295-9426. West Coast, rock, Friday, Flashback, oldles rock, Saturday

Upstart Crow and Company, 835 West Harbor Drive, Scaperi Yillage, 232-4855; Live couse, Saturday and Sunday, call club for

U.S. Crant Hotel, 326 Broadway downtown, 232-3123 Re-1 Junies and Robin Herbel, sazz and https: Thursday through Saturday, Poter Robberecht, textume planist performs from 2-4.76 p.m. in the lobby, Monday through Thursday and Saturday, and from 2-8 p.m.

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Se. "no accompanied by Eduardo, planist, and Manny, guitarist, opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, planist, Sanday, 6:30 p.m.

Weststate Hotel, 1055 Second Asenue, downtown, 238-1818. Lobby: piano bar entertainment. 4-8 p.m., Monday through Frida Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music. Wednesday throng Saturday oversings; Peggy Keller

piano music, Sunday through Juesday evenings. Le Pontainebleau: candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly, pizmo music is featured during the Sunday brunch.

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Nightclub, 5880 El Cajon Boulevard, 582-1813: Live music, Wednesday, Friday, and Saturday, call club for information. Words and Music Bookstore

3805 Fourth Avenue, Hilkmst. 298-4011: Jim, French (vinda and percussion) and Jeff Pekarek (strings and percussion) present an evening of mind-opening

perspectives on the magical, militant, mysterious, and melodramatic roots of Western music traditions, 8 p.m., Friday; Fred Benedetti, classical guitarist, performs music of Spain and Latir America, 8 p.m., Saturday

East County Algine Stage Depot, 2754 Alpine Boilevard, Alpine. 445-2550: Rusty Falk and the Hod River Band, country, Wednesday through Sunday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827;

Dusty Best, contemporary, Friday

Archway Lounge, 641 Telegrap Carryon Road, Chula Vista. 421-9509: The Ordeals, rock. Priday and Saturday

Marney Stone Too, 7059 El Calon Boulevard, College area. 483-2243: Tony Cummins, frish music, Wednesday through Sunday

The Boondools Restaurant, 8320 Parkway Drive, La Mess, 466-3660, Eddie Gold, contemporary, Tuesday through Saturday, Jerry Burchard, original and contemporary music, Fridle happy hour, and Sunday and Monday evenings.

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Brenco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Bramble, country, Wednesday

Bull and Bear, 690 North Second Street, El Cajon. 440-5757; Kicks, rock. Wednesday through

Carlos Murphy's/Grossment Center, 5500 Gressmont Center Drive, La Mesa. 698-9757: Bolton/Dallas, rock, Thursday through Saturday; the Two Tunes, rock, Sunday and Monday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tarsday



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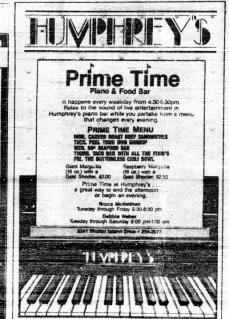
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through Saturday: itve country music, Sunday and Monday, ca club for information; clogging lessons, Monday

Crown Room, North Second Street and Oakdale Avenue, El Cajon, 447-0456: Lee Whittington, contemporary, Wednesday through Saturday

Doe's Landing, 1185 East Main Street, ET Cajon. 442-0258. Duke performs on the plane, Wednesday through Friday evenings, and 5-8 p.m., Saturday; Carol Crawford. contemporary, Sunday through Tuesday evenings: Don Miller plays piano, Monday through Friday

Don's East, 13321 Business El Calon, 443-2444; Elton, J.R.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: The Mob, featuring Don Beck, contemperary. Tiesday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568; Ron Morin, country, 7-12 p.m., Thursday, Big Ske, country, Friday and Saturday

George Joe's Restaurant, 9568 Murray Drive, Le Mesa, 469-6158: Don Libbey, pianist, performs

Friday and Saturday. Broadway, Lemon Grove. 469-6344: Live music, Thursday through Sunday, call club for information.

The last at Pine Valley, 28944 Old Highway 80, Pine Valley. 473-8727: The Cat-illacs, vintage rock, Friday and Saturday.

Relly's Pub, 6344 El Cajon Boulevard, College area. 286-0400. Brent Bowers, pop favorities on acoustic guitar, Thuradey, Flashback, oldies rock, Friday, the Outriders, rock, Saturday, Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

Lakeland Resort, 14916 Highway 79, Julian, 765-0736, Carl Ross and the Whatever Band, a variety from country to rock, Priday and Saturday

Live Oak Springs, Old

Highway 80 Boulevard, Jacumba 766-4288: Live music, Salurday, call club for information.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Private Domain, rock, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Live music nightly, call club for information.

Ol' Mill Inn, 7941 Mission Gonge Road, Santee, 448-8858: Andy and Dorma, contemporary and oldies, Priday and Saturday. Ole Waston Wheel, 8646 Mission Gorge Road, Santee, 449-6240 E-Z Does It, Fifties and Sixties rock and country rock, Thursday

through Sunday and hosting a iam session beginning at 6 p.m., Sunday, country and seastern dance lessons are offered on 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.

Park Place, 1280 Fletcher Park Place, 1280 Fletcher Parkway, El Cajon, 448-7473; Ipso Facto, rock, Tuesday through Saturday, Pranx, rock, Sunday and Monday; the Beat Farmers, rock, rockability, and country rock, fluesticy and Wordnesday. Dr. James Design, purposition prefered

Pelikan Pub, 7828 Broadway, Lemon Grove, 464-9284; Split Second, rock, Priday, the Drastics, rock, Saturday.



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MARK LESSMAN BAND Blick Officert - Larry Meare - Stove Christie

esday thru Saturday · 6:30 pm - 9:36 pm GEORGE EMERSON

425 West B Street at Columbia, Dewntown - 236-1787

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137: Amber Star, country, Friday and Saturd

Trumpett's, 596 Broadway. El Cajon. 442.9696: Bogert, contemporary. Tuesday through saturday.

> Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and Saturday.

Viscount Hotel, Palm Grifle, 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 Saluon, 240 West Main Street. El Cajon. 440-9247; Jam session, Thursday, musicians welcome; Strangers, rock, Friday and Saturday.

South Bay

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin

Jazz Ensemble, Latin jazz, Friday and Saturday.

429-1161: Carl Simmons and Eddie King, country, Tuesday through Saturday

The Dance Machine, 1862 Palm Avenue, Jmperial Beach, 429-1161: Flywell, rock, Thursday through Saturday: Friends, rock, Sunday and Monday: live country musi Tuesday, call club for informati Little Sister, rock, Wednesday.

Do Vincha, 826 E Street, Chula Vista, 427-8880: Nick Montana, contemporaris, tooutrip, oldies, and Latin music, Friday and Saturday, Juan Robles, contemporary, Sanday through Thursday, Jam 8-8460, 2-39-7 pm., Sunday,

Dock's Cocktaffs, 317 Third Dock* Cocktaffs, 317 Third Avenue, Chula Vista, 422-1506: Diane Gillman, contemporary, Wednesday and Thursday: Way Cire, country, oldles, and contemporary. Friday and Saturday, Bill Somers, variety, Sunday through Thesday.

spart.

This week 9:00 pm-1:30 am. Sundays 8:00 pm-12:30 am

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Midweek Party every Wednesday

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710 Carnet Avenue - 483-7844

Hutch's, 1463 Palm Avenue Imperial Beach, 423-3479; Linda Sherwood and Surefire, country Friday and Saturday.

> Juey's, 415 Broadway, Chula Vista. 420-4823: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies. Wednesday through Sunday; City Lights, contemporary and oldies, Monda, and Tuesday.

Robbins, contemporary, Tuesday through Thursday, East Coast, contemporary, Friday and

Landmerk Cocktell Longie, 2511 Sweetwater Road, National City 475-2313: Use country musi Friday and Saturday, call club for information.

The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Live rock, rock, Friday and Saturdes call club for information.

El Tarito, 271 Bay Boulevard, Chula Vista. 256-6013: Tito Portugal, Latin and Top 40, Tuesday through Sunday.

Oneis Bar, 1121 Third Street, Chula Vista. 426-2977: Gold'n West, oldies and country. Thursday through Sunday (five Jam session, Sunday at 8:30 p.m.); live country music, Monday through Wedsend call club for information.

Old Bonita Store Restaurant, 4014 Bonita Soad, Bonita. 479-3537: Scarlet, rock, Thursday through Saturday, the Ducktail Revue, vintage rock, Sunday and Bonday, Circles, rock, Tursday and Wednesday.

Holding Power, rock, Thurnday through Saturday; John Ingram contemporary, Tuesday and Wednesday.

Stratus, 9620 Campo Road. Spring Valley 697-8634: The

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045, Los

Lupes, Mexican cowboy music (norteño), Thursday; Colour, Latino music, Friday and Saturda Mosaico, salsa and Cumbia music Sunday evening, with Los Lupes, early evening Sunday.

South Bay Colf Club, 4475 Bonita Hoad, Isonita, 267-779

Chameleons U.K., rock, and the Mighty Lemon Drops, rock, Sunday, Big Audio Dynamite, rock, Monday. Chula Vista. 425-1626: Rio, Latin music. Friday through Sunday.

Ron Jennings. If you wish to be included, phonic call 265-9322 Thursday aftermoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Agents Whiskey Flats Backsten the Wellhouse

tiem Bent Honk's The Bent Club: Paradise Bay.

Hullfrags
The Beat Farmers: Park Place
The Belair Boys: Henry's, the
Mission hardson Marcos
The Benti Spirit

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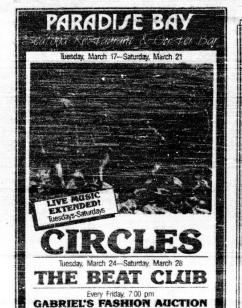
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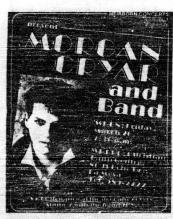






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Big Audio Dynamite: Stratus Bolton/Dallas: Carlos Marphy & Grossmont Center Burning Bridges: Spirit The Cat-Illacs: Sheraton Harbot d East, the him at Pin-Island East, the Inn at Pine Valley
The Chameleons U.K.: Sirulus

Crystal: Mony Mony's Danny and the Dogs: Ralph and

Eddie's The Drastles: Polikan Pub, Red Coach Inn

The Ducktail Revue: Holiday Inn/Mission Valley, O'd Bonita Inn/Mission Valley, Cra E Store Restaurant, Sherak Harbor Island East

Harbor Island East E.S.P.: Sport Max Pable: Sotrit Flashback: Tuba Maris/University Avenue, Kelly's Pub Flywell: Barchenal, Dance Marking Muchine Four Eyes: José Murphy's,

Bucchinal Priends: Dance Machine
Priends Dance Machine
Priends of Choats: Dripping
Lizard/Whistle Stop
Rick Garlay and His Super
Barracustas: Mary's by the
Pice, Patrick's II
The James Harmon Band: Belly
Lie Busen

Up Tavern The Heroes Crystal T's Emporium
The Hitters: Saigon Palacc'
Holding Powers South Hay Golf
Course
Indoor Fireworks: Many Many's

Ipso Facto: Park Place The Jacks: Belly Up Tavern,

Haligum
Jaime James and the Kingbeess
Belly Up Taxem
The Jeta, featuring Kenny
Morelli Bahia Hotel
Kamelot: W.D. Pabst and Company Kicks: Bull and Bear The Landiords: Spirit, Saigon

Polace Magic: Vista Entertainment Center The Mar Dels: Belly Up Tavern The Marshall Tucker Band: Bacchanal

Mean Jeans: Bullings Measenger: Top Spin The Mighty Lemon Drops:

Stratus Mirage; Dock Masters Modern Mix: Bullrogs ative Sun: Mulvarvy's/Escondida

Mukuruy sikkecondido
Makuruy sikkecondido
Net Gulky Halayan
The Oveledok Archivay kongo
The Overlodes Kelly's Pub
Pariset Stransjern Arcajo Inn
Prisies Sthirt
Frans: Freeide Leunge, Park
Place, Stanjoh Inn
Prisies Steparis Red Coach Inn,
Freeide Leunge
Freeide Stanjoh Inn
Prisies Stanjoh Inn
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Prisies Stanjoh Inn
Prisies Leunge
Freeide Stanjoh
Freeide Leunge

The Prograstingtors: Tio Lecismon Porple Rase: Bacchanal Parel Busin: Bacchanal Pare Busin: Whiskey Flats Quad Mirage: Sport The Bellectors: Just Marphy's The Blother Method: Formey

Mine Company
The Ritz: the Moonglose
Rocken' Al and the Norman
Bates Chole: Casey's Pub
Booksales Monk's, Old Del Mar
Café

Scarlet: Mony Mony's, Barchanal Old Bonte Store Festiment The Score: Tio Leo's Miro Mesa The Seventh: Spira Sh-Booms Shore Fox Lounge The Show with Tom Collins

Cortes Marphy vLa Jalla and Marina Village The Siers Brothers, Old Pacific Beach and Del Mar Culés Spilt Second: Pelikan Pub The Spud Brothers: Halel del

Strangers: Trojon Horse, Win Cody's Cody's
Three Speed: Rosic O'Crady's
Thunderbolt the Wondercolt

Mary's by the Pier The Two Tones: Carlos The Uncaffed 4: Sprit The Lis Band: Troign Horse Usurd Suspects: Spirit.
The Vandles: Holegon, Peter I's
Silly Vers and the Besters: Bellie

Voyager: Spirit
The Wanderers: Navaio Im-

West Coast: Tuba Man's/University Avenue Who Cores teaturing Kevin Moyles: Hunbury's The Wild Cards: Helly Up Tavern The Wild Cats: Subic Hay

Contemporary / Top 40

Judy Ames: Henry's
Dean Atklinson: Mexicon Village
Devin Batley: Hole San Diego
Baja Strings the Monoplous
Randy Beecher: Merican Village
Dusty Best: To Leo's Mission
Corge, Antonio's Hacienda
Bing of Americas
Judy ang Schomando

Nulvaney's/Coronado
Rlind Date: Gilbey's Cocktas Kenny Bogard: Stage Door Bogart: Trumpett's Brent Bowers: Kelly's Pub The B Street Band: the

"Invoder" Jerry Burchard: Boondocks Restaurant California Transfer, Anthony's

Herboride Callaban and Callahan: Blue Callabae and Callabae: Blee Beyou Lounge Beyou Lounge Bager Carri Bay Cho Chair Reactions is and scange Joey Chesa: the Wellhouse City Lights: Joey's Norman Clifford and Friends: Victor's Colour: Martial Bay Correas the Wellhouse Bay Correas the Wellhouse Douas Cale: Tom Hant's

Lighthouse
Carol Crawford: Doc's Londing
Cathy Curtis: Drowsy Maggic's
Jesse Davin: La Hacienda

Cantina Dunn/Warren: Jolly RogenOceanside

Dusty and Melissa: Tem Hom's Lighthouse
The Dynamic Duo: Tro
Leo's May Mesa

Leo Sylva: Mesa East Coast: Calé La Maze Easy Going: Islands Lounge The Elements: Islands Lounge Ed Ellis and Tapestry: Sandtrap Louise
Pirst Effect: To Lee's Mission

First Educts To Los Mission Corpe Fortsane: Britien E. Lec's Floyd Galnes: Sainton House Gary and Company: Gilbey's Cockail Lounge

Cockai Lumpe
Wayne Glen Dock's Cocktails
Catle Gold: Escape Lumpe,
Brombooks Rectaurant
GTS Shead Bread: Rusty Pelson

Mark Guerrero Mandere, Hoy Citorers.
John ingram: Small Ray volt Clob, the Ligidaet Copy Mendings. Victor Feed Sharts Mark Bullman: Hard's Barks McCondens: The Looke and Loose Change Hoy's Hellens McCondens: To Levi Milania Guiya Widnight Delight: Berell's Back The McCondens: The Market The Medicalization Copy.

The Mob featuring Don Beck:

The Mob leaturing Doe Bee Dan's West Nick Montana: Do Vincia Jim Moore: Carriage Hause Charlie Moese: Hamburgues The Most Valuable Players:

The Post Valuable Process
Russy Polican Holiday
Inn/Embarcodoro
Normian and Frankler Heimer's
Steak House
David O. and LMe: Anthony's/La

Jolla
One Plus One Plus Jackie:
Rancho Hernardo Inn, Pavilli
Livange
Passion tirum San Diego:
Stariust Hotel
Herry Paul and Torn Compone

Sunset Lounge
The People Movers: Hilton Hotel
Pler Group: Sternwheeler

Polic Salad Annie: Juliu Tito rortugal Fl Torner Julia P.M.: Patrick & II Rootl and Frank: Gilbert's

Frank Ricci and West Wind: Pa Some Anderson's The Ritz: the Monophor Bruce Robbins: Cale La Ma

Juan Hobles: Da Vinci's Juan Hobies: Da Vincis
Charles Rutherford: Milligan's
Sharon: Gournet Lounge/Rown
and Country Hotel
Sherl and the City Street Band:

Tony Soraci and Company

Bernardo lim Storm: El Comal/Encinitas Bert Toyres: Stardusi Hotel Trade Secret: the Grave Denny Tymer: Flying Bridge, Gentleman's ChoiceSan Marcos

The Variations: Hotel de Coronado David Watson and the Shelly West: Pea Soup Anderson's

Brian Whitaker: Kelly's Pub Lee Whittington: Crown Brom Bruce Woker and Steve Sibley: Frenchy Marseilles

Country/ Country Rock

Alaska: Leo's Little Bit of Country Alton and the Ox Bow Country Lads: Ox Bow lan
Amber Star; Budes Boom
Dan Austin: Mission lim
Jerry Baze and a Touch of
Country: Leo's Little Bit of

Country
The Bent Farmers: Park Place
Ren Bell: El Consul Procey
Big Sky: Flun Springs Inn
Bramble: Hronco Billi's
Country Cassnovas Old: Del Har
Cale, Circle D Cornal
Trans. Cress Cut: Abilene Country

Cress Cuts Ishline Country
Salson
Creaswers Wringler's Rose
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Me Express Stage Couch for
Dabtost Volley Center for Salson
The Jimmy Exh Bond Burn A.
Bond, J. L.
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Haskey Cres
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H

Country Jim and Joe: Abilene Country

Saloon Red Lane: Rud's Hidden Acres Lavedo: the Outpost

Lone Star Country: Countryside

Lone Star Countrys: Countrys: Restourned and Lounge Stichnight Fire. Ones Cab. Ron Bories 17th Halfburg. Fine Syring for New Country: Country side Restourned Country: Ones Stick Restourned Startes Country Start Restourned Startes Startes Startes The Savery Brathers. Fumera Club.

Linda Sherwood and Surefire:

Hatch's
Carl Samsoons and Eddle King;
Country Humphia:
Southern Express (with Carl
Stimmons and Eddle King):
Alpine Stage Depot
Steer Craspy Wingpler's Proof
Steepin Out Int's
Swing-N-Amiles: Whiskey Creek

Folk/Ethnic

Buegras Fre.: That Pieze Place Bordertown: Drawsy Maggie's Easten Carroll: Bosic O'Grady's Della Charlier: Drawsy Maggie's Colour: Marisal Tany Cunsulus: Harney Stone

The Pire and Water: Carcia's Lucky Lady Club
The Plamenco Four: Hajii Baha
Jim and Theren. Hinton: Lan B.C.; Garrier Lacky Lody

Los Lupes: Markel Lattle and Lause Change: June 5 Martil: Zarain -Sean McVicken: Indand's Own The Jaime Moran Latin Jazz Ensemble: (2) topulde ConKristina Oisen: Old Time Café Paradise Street Band: Belly Up Torem, throwsy Maggie's Tito Portugal: El Torita/Chula

Vista Rio: Zoraŭa's Slow Freight: Old Time Café The Unstrung Hernes: Old Time

Blues / R&B Reagase

The Bloode Bruce Bands
McDick's Pub, José Marphy's
Borrache y Loco: Shirt
Cornerstone: Helly Up Tevern.
Spirit
Tom "CAt" Courtney: Texas
Tathouse
Ed Ellis and Tapestry: Sandtrop

Ed Wills and Tapestry: Sandrop Leange
Rick Gaslay and His Super
Barracudas: Mary's by the
Pare: Parick's II
Rat's Carramo Idd Del Mar Cali
Tas James Harmon Raudi Relly
by Tavorn
Robbe Hendesi Bluca 90: Bella
Vie Resoured and Robin Resided:
U.S. Crart Hotel
Booker T. Jones: Felly Up
Tarry
Tarry

Timern Sing insens Blues Old Pacific Beach Café, Mar. Join Ward Deach Café, Mar. John A. Pub Heach Cate, Mar. som wast Big Jay Hicksahy Hicks Pub Ella Besth Pigges: Old Pacific Beach Café, Anthony's Harbarskie, Leh's Geenhouss Humping's, Bable Hotsl The Bool Station Express: Mandolin Wind Talk Back: Belly Up Tavern

Jazz

America's Pinest City Band; Jazz Mine Records
The Bop Tonce: Rosic O'Grady's
Fro Belghaus's Proservation
Bands Pol Rocy's, Oasis Club,
Detrock's II

Bands Fat North, Oasis Club, Patrick's II Heary Butter: Elario's The Christic Brothers: Boggy's Pegg: Claire's Dresmiand, featuring Bobby Gordon: Bella Via Restaurant and Nightclub Cottonmouth D' Avcy's Jazz

Vipers: Jazz Mine Records Judy Dopke and Priends: Escape Lounge Ed Ellis and Tapestry: Sandtrop

Lounge Fattlourger: Fat CoylChina Camp The Anbrey Fay Trio: San Diego

Harbor Excussion
Hallis Gentry's Neon: Old Pacific
Beach Caid, Rusty Polican
Mel Goot and Pricada: Vic's Sar and Restaurent Bobby Cordon: San Diego

Robby Gordon: San Diego Rogbors, Hella Via Restaura; and Nightchib The Bobby Gordon Quartet: Jar: Mine Records The Bubby Gordon Trio: King

The thicky Cordon Phic King Lots Inn Both Readitions: Fax ther and Criticables Reading and Rick Spaces. U.S. Grant Motif Both Spaces. Relie Vio Recursors and Phys Orders. Relie Vio Recursors and Physical Physics of the Corage Motion and Physical The Georgie Motion Quarter Lazz Man Records.

Miss Records
Flark Lessans and Lerry More:
Bolla Via Restauron and
Sightclab, Harbor
Housefleucadia
The Flark Lessansa Bandi
Harbor Housekardoum Old Time Calé E-2 Does Its Fiftes and Maties E-Z Does W: Prites and Altres rock and country rock, Ole Wagan Whoel The Planasace Pour: flamenco music, Hajii Baba Jim French and Jeff Pekarok:

The Bob Long Band: Fish Herase West

West Francisco San Diego Harbor Excursion This Jan Plantllo Questiet: Bella Vin Beslavant. San Diego Tagjora. Chack's Stadt House Paggi Missels and Priends: Athey festament Park Morriscons. Viscount Heiri Larry Morre: We's Bar and Restinents.

Restaurant
The Jalme Moran Latin Jazz
Forwardle: Case true Diego

The Most Valuable Players Holiday Inn/Emban

Hangheyi Cold Time Call
Fony Ortegs. Pish House West
Ellis Kesth Piggese Old Piene West
Ellis Kesth Piggese Old Piene
Beuch Cold. Hamphony s.
Lehr's Greenhouse, Anthony's
Harborstide, Editals Hotel
The Folic Brotherss Bopgu's
Randy Parters Ribrio's
Mick Rainsfords Bopgu's
Rondy Editers Ribrio's
Mick Rainsfords Bopgu's
Rondy Editers West Bor and
Arstaurant
Ron Satterflelds We's Bar and
Arstaurant

Non Statevilekh Vic's Dar and Austranum Secretis Chack's State House The South Stateville The South Stateville The South The South Thomas Bands Powdern Restaurantibel Har Creat Thuse and Bill Canton Through Magnetic Through Magnetic Through Magnetic Through Magnetic Villagore Hillon House Carlons Without Royaling's Windowse Hillon House Carlons Without Place The Australia Charles Without Place The Australia Magnetic Through The South Australia Carlons Without Place The Australia Carlons Mills South Carlon Through The South Carlons The South Through Thr

Everything Else

Andy and Domain combinipolary and older, Of Hill Inn Barles and Orri Mith and music, Jolly SugerScopert Village Baddemants original Broadung cast of Bettles innersonative, Bacchanal Phil Boebers classical guiter, Sheppard's

Hastaurant/Sheraton Harbor Island East, Horton Plaza Mondays, noon 2 p.m., Palas

island East

mind opening purspectives on the magical, mysterious, and

entertaines. Escape Lounge The Manny Glass Orchestra: big

hand swing. La Costa Hote

Nathan Prye: all-around

leveli Roger Bellomy: classical guitar, the Lighthouse Fred Benedettl: classical guitar performing music of Spath an Latin America, Words and Music Bookstore Jerry Burchard: original and

contemporary music, Hoondocks Restaurant John Austin Butsch: classical

and contemporary piano, Sundowner's Lounge/Sherat Harbor Island East Tony Carmen: nostalgia music

the Figure United Books and Roger Dempsey: light classical music, Drawsy Maggie's Linda Chase and Roger Parks: flute and plano music, San Observe Chase Comments of the Comment of the Com Diego Totgours
The Chleage Site Dixicland jazz,

Belly Up Tavern Colour, Latino and Top 40 music Marisol
The Red Craffitt Basid oldies,

The Red Creditt Besel, oldies, Rancho Bennotic Ive The Cresewadeu bij-band dane musi, Sen Liui Hey Dourne Golf Course Course; Club Dan Crediens plantal, Prenchy Maraetiles Cally Certis original and contemporary music. Procesy Maggict. Gall Dietriches classical harp.

Sheppard's Restaurant/Sheraton Harbor island East
Ed Ellis and Tapestry: jazz,
nostalgic Idues, and
contemporary, Sandtrop
Lounge
Catherine Espinosa: harp music,

Caracaggio's
36 Treators: plane variety, the Wellhouse, Hindquarters
Date Version: plane variety, Indicated

Full Greek piano bar, Dookic oney Harris, Country Dick Montaga, and David and

Boug "larages acoustic meaks."
Mandoths Wind
Elleen Hays hosting a when show and host might and perforages everything from exempt to fine the state of the state of the Hickory Wood Barbeyue Craig Joness simp-along favorites, hallods, Jazz, and a the of country. Kellys 'Skrisk House Page Rollers plantst. Westgate food.

reggy season pames, versiguar freed vis Helly Burke, Terry Sprague, and Kata Lounsberry poorly, music, and darce, Old Time Café Mike Launy show tames, requests, one elegant there music, Gobrial Colle and the Abbay Resistancia Theophysical pamils, Pupagupo the piamis, Pupagupo piamis, George Joel's Restourner

on the piano, Hotel del Coronado Mela Hentanara Calemporary, county, oddies and Latin Season Salas and cumbia music. Menalou salas and cumbia music. Mariaol Joel Nash: pianos hous house. Adille Fleuro shou house. Adille Fleuro shou house. Adille Fleuro shou house. Hally LoungoShari Diego LoungoShari Diego James Parlaha planist. Hotel del Coronado.

James Parkhi, ylaristi, Hood del Coronado David Pauli, reiginal, fin Pauli, reiginal, fin granter, Collee hay the Sca Chuck Parallas oldica, solitoda, consenya and wastern, and consensorany music, Grantell Paga John Powell, Carlus Marphylida, Johla George Reno, roy, Jazz, blacs, and boogie. Avantra Peter Bubbe, esteb painal, U.S. Bon Robboys: strugteller, Old Tim-Calif

Call
The Hondeaux Brothers: Comedy
and music, Hungry
HunterCan-to Bernardo
Carl Ross and the Whatever

Band: variety from country to rock. Lakeland Broot Bounds: punk polks music. Saigon Palace David Both: singer-songuriter, Old Time Cold. Time Cale
Charles Reflectord: standards contemporary, and requests performed on keyboards.

performed on hepbords. Millipors. Herman Salerna and the Selerna Siegers: Halon pop-songs and open hiphliphs, V-ience Retainment. Dan't Mark and Sarah Schlebecker: classed guiar. Coffee by the Sea, Carangon's Robuston Search and Salerna Selection sligging with Salerna Leuren.

Sharen singing with piano accompaniente, Granua Lunga Belhard Slayber etaskal quitar. Belhard Slayber etaskal quitar. Be Spod Brothers stemp. Mobium, olikio, and molecu standards. Hazel del Coronado Sar Partys recorded music cuoleme performation preventians. VI Toba and preventians. VI Toba and

Pavillon Lounge... ONE ONE Toesday-Satarday night beginning at 8:30 pm The elegant Le Pavillon Lounge overlooks the lights of Mission Valley . . . while presenting San Diego's finest contemporary depor music Pavillon Lounge Top of the East Highrise at the Town & Country Hotel 500 Hotel Circle North © 291-7131



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WEST

CURRENT MOVIES

All reviews are by Duncan Shepherd Priorities are indicated by one to tive stars and antipathies by the black spot. Unrated movies are for now unreviewed.

paved with cheese. "This establishes immediately and neweroding the monotonous pattern of rodertuced the monotonous pattern of rodertuced ciches and stereotypes especially entric clichés and stereotypes. Jeweth, Indh. Franch, Ralian. These has been no revision in the fearful seatmentable, ususionary under authority customary under the edge of Sieven Spielberg, and three ledge of Sieven Spielberg, and three ledges of Sieven Spielberg, and three ledges of Sieven Spielberg, and the seem of the se flag-waving. But the worst the movie can do is to foster the impression that Spiritberg, anlong his innumerable other manifestations of genius, is also quite handly with a paintbrush. He is really only one of four executive. ready only one of four executive producers here. Director Dun Blutt, on the other hand, formerly of the Disney feam, is a fine enrimator, as witness the storm at sea (cliche though it may bo), with its anthropomorphized waves and its whitpopolish sense of space and motion. 1986. er 6 3/21 and 22

El Amor Brujo — The hist collaboration between dancer Antonio Gades and director Carlos Saura, BLOOD WEDDING, was a stark dress rehearsal in a dance studio, the second, CARMEN, was a realistic backgrane mustari.

arryway as reasistic as its intermitating art gambits would permit. This third one is something altogether different again, a fully mounted dance production contained entirely on a is all all place consistency and in the same of the sa

Angel Heart - Hard-boiled privateeye hokum, with a wire crossed into the Faust-Mephistopheles myth, resulting in a major power outage at

100s of top titles, values to \$79 Trip West Video 576-9869 Balboa at Genesee (between Ralph's & Target)

Mission Valley Conic? Weer

Perstury Twin, 54th and El Ceson filled (560-7600) Theser 1 See felt N. The Usuage Horse and Our the 3th Theser 2: Death Selser Ostronor and Wasted Deed or Afric, som 3/20

Chroning, State University Ave. (5834)2015 Plateon

EL CANON-LA MENA Auro Drive In. 3rt and Broad-(442-8800) Listell Warper and Char &

Lather Sunguer and Over the Top Greenward, 5600 Glavemore Center Dr., La Heur (465-700) Sente Mart of Managerial

Control She Theatres, Gressmore Shopping Center, La Mene (465-3040) Theater 1 Lefter Maspon Theater 2 Cutespeace Fortune Thoater 3 Burgier, from 320

Perhamp Threatman, 1996 Fletcher Parastay (446-760) Threater 1: Tel Mari Threater 2: End Goed 2 and a second facture Threater 3: Street Senior from 370

Secretar Sheet, 1990 Woodsde Ave. Sanior (149-747) Frestor 1: Bespir and a second feeture. Son 3/20 Description on Sheet 2004 Description and Head

Service Visings I. Substitute of the Control of the

USED MOVIES

from \$9.95

the end, after getting by on dim bulbs till then. A black-garbed, bearded, be-inged, pointerf-lingernalled mystery man offi-cous Cyphre (equals "Luciler" if?) hires a wisecracking Brookly gumshoe named Angel ("Of course know what an attorney is. It's like a lawyer, only the bills are bigger") to locate a World War II crooner who has weished on his "contract." Not only is the detective out of his depth. othy a the detective out of his depth (and out of his mid-Fillies period, with his stubbled and winnied mid-lightees look). The is attogether out of his genre Mickey Routils. Noticet De-vitted and discharge of the service of the written and discharge by Apin Parker 1987. — (Fashion Valley, Oceanside 8, UA Chula Wata 6, UA Cimerna 9, UA Escondide 5, UA Cimerna 9, UA Escondide 5, UA Cimerna 9, UA Centre: Wingand Plaza 6).

The Bedroom Window — Billaci 23 "a romantic thriller in the tradition of

"a romantic thriller in the tradition of the master of suspense" (you know who, don't you?), this is one of the few such tradition-followers that gets up from its knees and stands eye to eye and/or goes toe to toe with The cial, this ripposes to the home analysis, in a canada plant in a c eye and/or goes toe to toe with The Master Part of the reason for that is the flendishly ingenious plot — a spinning-wheels-in-mud sort of thing, descending gradustly past the tops of the hubbaps — that holds water stepping stone to career advancement? The serval politics of all this are discreet and undogmatic, but providative enough to offset any mere unclosusness in the storytelling), and director Bob Rafetson, in his clear-eyed, level-gazed, matter of facility and provided the service of temperature of the provided provided the service of th

gaments and orlands—no different from he appressable of a Hawaian volcano or a Seattle flerry or modestly when the propring directly—demonstrates himself to be a husbardhy by of the one type the other one seen without the later makes of the stage of dead hasbands. Deten the representation of makes of the stage of dead hasbands. Deten the representation of the stage of the control of the stage of the control of the stage couple of juvenile potbolers in the interval. And he seems also to owe something, actually quite a lot, both some almost malevolent intervention by Bad Luck into the bargam. This is the pattern of THE BEDROOM WINDOW as well, and it is high compliment to say that it stays true the pattern all the way to — but regretably not through—the and. With Steve Gutlanberg. Isabelle Huppert, and Elizabeth McGovern 1987. enchartess, Sain Frey, Wildiamson, Dennis Hopper, James Hong. 1987.

""" (Carnino Cinema 4; Carousei Cinema 6; Center 3 Cinemas; La Jolla Village; San Marcos Cinemas; Sweetwater 6; UA Cinema 3; UA

Burglar — Comorly thriller with Whoops Goldberg and Bobcat Goldbrwat, directed by Huph Wilson, (Fashion Valley, Grossmont Malt, Oceanside & Rancho Bernardo 6, Santes Drive In: Sports Ahma 6, South Bay Drive In: Sports Ahma 6, South Bay Drive In: Sports Ahma 6, Plaza 7: University Towns Centre, Wagand Plaza 6, from 320. Wiegand Plaza 6; from 3/20)

Children of a Lesser God -Children of a Lesser Cod — Strenuoru spill by way of Bruadway (the Mark Medolf ptay), about a spech teacher of deaf afleventh-gradies. We see little of the man's cashy teaching (schrinduws fand hear title of the sounds of deaf peoples speech), only want the headmaster desopprovingly term. "razzle-diazzle" standing on his hands in the standing on his hands in the cash of the sound sound and the soon becomes prescoppied. and-roll number for Parents. Day. And he son becomes preoccupied with a beautiful, heartly-five-year-citig graduate of the school, now one of its jaristors. She however, than never learned to speak or to read tips; and because si-he is "angry." her sign ianguage is very fast and foroit. This premise means that the lead actic will not only say his own inses out loud, accompanied of course by hardsenoise, but the will be too to loud, accompanied of course by hand-signals, but he will have to translate her lines out loud, too. (Did the filmmakers ever contemptate subtitles for sign language?) This, needless to say, is a challenge for needless to say, is a challenge for any actor — even without the attem to express the slow movement from Bach's Concerto for Two Viceins in body languaga. It is more like a chore for any viewer William Hurt, Martee Mattin, Piper Lieurie, Philip

ways loo. Who plains him Harder to chask up to the musch of time, however, are the differences in chiefatic tower, are the differences in chiefatic tower and path and temperament and all that sort of timing—or in short the differences believen the dour and a sustere Robort Rosean and the threshot, fond Sconsee. These are enough, or partity mean to disjoin the move from its account of and invalidate it as a sound. It is all course assumable, the

The Golden Child — Funky tainy tale Eddle Murchy is the pure-in-heart sharp innongue Finder of Lost Children in seamy Los Angeles, although in what official capacity we are not to know. Not are we to know, how or why he has also been tasked as the Chosen One, whose deathy it is not the chosen One, whose deathy it is not the chosen of the whose deathy it. The Color of Money — Martin Scrossergia extremely trady sequel to Scrossergia extremely trady sequel to THE HLISTLER. The bearth fee-year interval between the ireo should prepare is for some pretty radical changes, and any percaived differences or inconsistencies in the character of Fast Edde Feisson (now a protopore, issuer salerenan and as the Chosen One, whose deathy it is to rescue a kidnapped fighten hely child, with the power to, among other shings, resurrect read and make a Pepsi can Lap-dance (you have to see it to believe it, if the child help covern then you won't believe it, if the child des, compassion dies, and on a global scale; too—jast es protoci dided with the holy child of an earlier milenum. An odd blend of ingredients, to say the least — and a prosperous liquor salesman and only connected to the game of pool in the role of "stakehorsa." or money man, in the very image of the Georgi C. Scott character whom he so about as savory as ternon juice in milk. Murphy is not about to alter his behavior or bite back any wisecracks just because he has come face to face with agents of Hell. Among his C Scott character whom he so abominated in younger days) will be smoothed over by the incontroverible fact that it is the same actor, though different in some ways too. who plays him. Harder to

> "WORKS WONDERFULLY. LIGHT, BREEZY AND

MY ONE WOMAN OR TWO PG-13 🖘 EXCLUSIVE ENGAGEMENT (IRT THEATER Set & Sen Mets 2:30, 4:30

but astrel-stupid. With Charlotte Lewis and Charles Dance, directed by Michael Ritche. 1986 • (Fleets Twin; Strend, from 3/20, Vineyard Twin)

more of a green-acound-the-gals green or a green-with-anvy green than a fresh-crisp-lettuce green. With Paul Newmen, Tom Cruss, and Mary Elizabeth Mastrantonio. 1986. " (Center 3 Cinemas, UA Chula Vista 6, UA Cinema 3)

Visita 6, UA Cinema 3)

Crocodillo Dundes — The old country bumpkin-in-big oily routins. The cry, as oo often, is New York; the country, this time, is Australia — the Tushs." Paul Hogan, commercial spokeman for Australian tourism and Justralian bette, is hereaft and Custralian bette, is hereaft or Australian or Australian.

or Australian method or just himself. It was the surprise bit of 1666 Soc-prote? S a blandy anizement. In IP Cute ending though. Directed by Poter Ferman (Camino Chremas, Plaza Bonta Sanzer Waga & Sports Arena 6, Studio 3 Cinemae; UA Secondido B, UA Horton Plaza 7, Wegand Plaza 6)

Dead of Winter — Moldily old-tashioned melodrama involving a Lady in Distress, a dead ringer for her, another dead ringer for her, an

her another dead ringer for her, an Old Daik House a snowstern, syringes and spiled beverages, a secret passage — the work Arthur Penn's heart can't have been in it, but his craft a — and in abundence. With Mary Steenburgen, Mary Steenburgen, 1887. "(Studio 3 Ginemas, from 3/20)

Soudo Suriemas, India Scrip Death Serior Delhanor — How, with this attitude, did the filmmakers feed to the serior of the serior of the feed to the serior of the serior of the contract feed at the serior of the contract feed to the serior of the serior o

mensos. But even Eastwood would be no help in this ide deydnaum about what we Americans would like to do to Asia berroists (in Alema) to be precise — or rather, to be evalue if only the terroists would agree to let us do it. With Joshna Paculia and Brian Kelm, derected by Berry Levender, 1987.

Levender, 1987.

Technique; Wen, from 3/20; Fiesta

Hannah and Har Sisters - It nos Henneth and Her Sietars — It runs an hour and fortyeix minutes, strher long for a Woody Allan 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 of the target population of dramatic personee and/or the greater depth of the relationships between them. But A MIDSUMMER WIGHT'S SEX. A MIDSUMMER NIGHT'S SEX.

A MIDSUMMER NIGHT'S SEX.

OMED wheth side treated of multiple outpiles state if has he made coupling single couples of half-couples of high coupling single produced only eight-sept includes. And serin MARHATIAN, AMARHATIAN, AMARHATI It has one is that as in MANHATIAN. After's character seems to be the only meritar of the group who is capable of a size. Covident of the group who is capable of a size. Covident of the post of the

1986. ** (College, from 3/20, La Paloma; Plaza Cinemas; UA Escondido 8)

Heat — Disturbing opening scene. with a most uncharming display of machismo, mate chauvinism, and downright drunken meanness from Buri Reynolds (who is he, after all, to suri regynoids (who is the after all, to make picks about anyone's soupee?) — but all this is undercut by the "explanatory" scene to follow. A very nervous-making scene, later on, with the unarmed Reynolds asking with the unarmed Reynotics asking for trouble from a prety-boy gangster and two towering to-pedos — but this is undercut, too, by the oddly edited freeze-frame fight scene that eventuates. And an interesting lesson eventuates. And an interesting lesson in self-defense, still later, taright by Reynords to the timorous Bostonian who has purchased his sonrices as a Las Vegas "chaperon" (read bodyguard) — and this test scene is bodygoard) — and are assessment on not undercut, but actually built upon. The whole, however is somethow unshaped and unpolished, and the color at times appears to be

decomposing before our eyes, as though it had been printed on deser sand at the first stirrings of a windstorm. The lack of quality control windstorm. The lack of quality control possibly has something to do with the fact that director R.M. (formerly Dick) Richards (formerly a good director) was removed during production. Or possibly that was why he was removed during production. Peter MacNotol, Karan House, I Johan Scarwd. 1897.

CURRENT MOVIES

1987

(Carnino Cinema 4; Carousel
Cinema 6; Fashion Valley; Mira Mesa
Cinemas, from 3720; Santee Drive In;
Santee Village 8; UA Chufa Vitta 6;
UA Glasshouse 6; UA Horton
Plaza 7; Wiegand Plaza 6)

Pilata 7. Wegand Pilata 8)

Heekalens — On the more inable stress in the journing of the more inable stress in the journing of the more inable stress in the journing of the more indicate and journing of the more indicate champonethy game in 1952. March of the latenchemes is due to the state champonethy game in 1952 that of the latenchemes is due to the state champonethy game in 1952 that of the latenchemes is due to the state champonethy game in 1952 that of the latenches is due to the more indicated. All the state members in the more indicated in the state members in the more indicated in the state members in the more indicated in the state members in the state of the more indicated in the state members in the state of th

however, suffers severe lapies wherever we get onto the gym floor. Everybody on this hicksville basketball team, and everybody or every hicksville team they play against, is an ahead of his time jump-phonore, no one attempts a few shoots.

agains, is an aread-or-norme jump shooter, no one attempts a set shot, either one-handed or two; there is no more than one hook shot; and th only player who shoots the underhanded scoop from the foul

underhanded scoop from the foul time is the morp bench warmer who doesn't really belong is the game to the property of the property of basketball gamen were played the way, they actually were in the naty fines, the obtactiers would until the property of the process and sympatry in fact leverity participating and the process and sympatry in fact leverity participating and the process participating and participating and participating and participating and participating p

any scoffers. With Barbara Hershoy and Dennis Hooper, written by Angelo Pizzo, directed by David Anspaugh. 1986. "Camino Cirema 4, from 3/20, Fashino Valley. Mira Masa Ciremas; Santee Village 8; UA Escondido 8, Vogue) any scoffers. With Barbara Hershey

Lethal Weapon — Perfunctory male

Lethal Weapon — Perfunctory mais bonding between new cop partners (one of them's sucricle, the other is fifty, gray, and domesso). but some energetic action near the end, not counting the hand to hand stuff, confluingly shot is cover up Mel (Ribbor's physical irrelations. The star, as a mailler of fact, finishes poor tith in the overall entity range,

poor lish in the overall writer strings, behind coster Damy (Blover and subordinates Gary Busey Mich hampered with in casual conversation by his guild swallowed Actual Conversation by his guild swallowed Actual Conversion (Barrier Stringsmort Max. Conversion Conve

Light of Day — Plauf Strander nan-his channel wouture desires over the rock-early off some — and at the abboard too tool feeth, but at the bottom rung be some in Obervieth on the Committee of the Committee of Hunzz, Rogult Moor (Industrial Hunz, Rogult Moor (Indust

so authentic a rocker as Joan Jert (they're a brother-sister act, and a faither and mother to her deptimate son), and the movie has no pace, and really no place to go, deeplie the cross-generational rapprochament at a hospital deathbed. But is looks night and feels right, and one thing follows sophers and eathbers are transitive. and feels right, and one thing follow another, and nothing — not even the business at the deathbed — quille proposes us for the bold risks of settlementally, guaranteed effective, etill to come the risks without experimental to come the risks within the death of the risks within the collin Tasujaro Oru, one been proud. With Gans, Bewards and Jason Miller 1987.

"" (Star from 3/20)

Mannaquin — She comes alivevery night, but only in the eyer her Pygmalion, and in order to him make a success of himself him make a success of himself as a window diceser Actually she date; back all the way to anciers. Egypt, and the gags here seem somehow even older than that, perhaps naiver he Neanderhal. The camera often manages to be in the wrong spot or facing the wrong wity, and never gets a good look at those crowd gathering short windows. And west it really not possible for the filmmakers to create a manageum vide would. really not possible for the filmmass to create a mannequin vito void to create a mannequin vito void to kill he Kim Cattrail, or conversely locate another actress who were locate another actress who were Andrew McCarthy, directed by Michael Gortfeib, 1987. (Carrino Conema 4, Mina Messa Sinemas, Ramcho Bernardo 6, UA. Chula Vitat & UA. Cinema 3, UA. Escondido 8, UA. Glassishouse 6, Wennand Plaus. Wiegand Plaza 6)

interviewed but not photographe a documentary on her life by Maximilian Schell; and even the interview, riddled with epithets lif-"kitsich" and "rubbish," turns ou

MOVIE DIRECTORY

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Control of the Court, Dec. 2016.

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Thusber 3 (4641-4646) Caressas Cinema 6, 1909 East Valley Parkway, Escondido (400,400): Thester 1 Peer and Black Widow Treater 1 Peer and Black Widow Treater 2, Lefted Wespor Treater 3, 176 Men. Non 3/20 Thester 4, Street Shart, from 3/20

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Star, 402 N. Hill, Oceanside (722-2895) Over the Top and Light of Day, from 3/20.

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Theater 5: Some Kind of Monotortul Theater 6: A Alghanore on Ehrt Sheet 3: Owen Wartons Cross, 512 N. Freeman, Ocyanoide (723-6501) Spenish mores

**** (San Mercos Cinemas; Studio 3 Cinemas, from 3/20)

Plack Widow — A highly satisfying and only slightly dirty-dealing cat-and-mouse game or really cat-and-cat, that opposes two ferminine archetypes, the contemporary career

Rower Hill Cinsonae, 2r00 Via de la Vafo. Del Mar (755-551) Thiother 1: Thi Mari Thiother 2: The Mariann Thiother 3: Cuttageous Fullume a Polosma, 471 fet St., Encirotes (436-7465) The Mission and Hannah and Her Status

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sequel II is of course automatic that all squares must be safe to start on more own, so there is sometiment on their own, so there is sometiment of the safe to sometiment of their own sometiment of their own sometiment of their own sometiment own their own sometiment own their own sometiment own own sometiment own own their own sometiment own to their substitution of thei less freedom to deviate to some female corner of the subject. A truer sequel — a legitimate and logical and free standing sequel — would be under more obligation to stake out a new dress, and covid do so without any reflections being cast on the courage. Not so here, And as comparison crather than complement.

"RIVETING" - Molly Haskell, VOGUE

"EXCELLENT" -Gary Franklin, ABC-TV

"BRILLIANT"

--- Neil Bosen WOR-TV "CHILLING" - lov Gould Boyum GLAMOUR

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CURRENT MOVIES

berth it would be wise to give her And the strictures imposed on Schell have certainly inspired some invention: a lot of coy camerawork about a fecsimile of Dietrich's Paris apartment, plenty of clips and state the part of the screen, and even some Suberbergian purpose. But for some Syberbergian puppets all the heroic air of making the of a bad situation, there is no or a paid situation, there is no disguising that it was a very bad situation indeed, and ultimately something of a cheat. 1984. " (Ken, through 3/21)

reality (La Jolia Museum, 3/25, 7:30 p.m.)

simplified to sweater the suffering treaty in Europe has shifted a brode in South America, and what once was Spanish territory is suddenly Portuguese. A papal emissary has been dispatched from Rome to decide whether the string of Jesuit missions — sale havens in the the Portuguese as saves — should remain as protectionates under the Church or whether this would be a good opportunity to slap down the uppity Jesuits. How long and agonizingly can this decision be put off before we arrive at the

unavoidable and "necessary" massicre? The screeuplay, procrastinating with the best of them, is nevertheless a little skimpy for something hearing. is inventibless: a little skirripy for something bearing the signature of Robert Bort (cf. A MAN FOR ALL SEASONS, for another display of pour instorcial hindspill), with crisp and pithy exchanges andworth seaf-recoprograd and opporabilisat local color — nothing Werner Herzo hach respond and impaged out which respond and impaged out the local of the sorigit is a bit of the local of the sorigit is a bit of bearn, or mache the cardinion makes or seam or mache the cardinion makes or the bloom of the sorpid is a bit of the bloom, or maybe the catalon makes or assen so it is the Emirance the people flegath and introduction the proper flegath and introduction the proper flegath and introduction the proper flegath and introduction the position in the sumpl and the catering of Rey Mohnally in the role (an able and or law of the public and any fleath time of the the standard plant it into of the the standard plant it into of the the standard plant is the other than the standard plant in the other than the standard plant in the s

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animator than a traditional painter. (There are strong elimines to the stop motion steel horizons of Williams and the stop motion steel horizons. Will will be shall be shall

" (Ken, 3/25) National Lampoon's European Vacation — There is plantly of room for more farcical or more satingal a treatment of the American abroad-than, say the inimitable DODSWORTH. And plantly of

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A Nightmare on Elm Street 3: Dream Warriors — Still trying to make sense of Freddy Krueger.

(Guess who she turns out to be) to it possible that all Freddy wanted was to his old bones to rate in heliowed ground? We'll see about that Meanwhile there are zone high toned gaps (a bar named Little Nemo's, after the roccool cheamer of the old Winsor McCay nome strip), sert man more than the control of he old Western Kindley Consensus on the old Western Kindley Consensus on and many more believed ones of the consensus of the work of the consensus of the conse

Plaza 7: University Town Centrie)
Cha Women or Theoresis Control
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Outregnous Fortune — Fernale buddy cornedy, with rather extensive groundwork to establish the clashing characters of two could-be achieses one (Shelley Long) a pampered and somewhat pragry blonde with four of pupper chapsoal training and no rate experience, and the other (Bene Midder) a carried that other (Bene Midder) a carried that the other (Bene Midder) as the ot

topped, trass-plated vulgation with on school profession of the control of the introduction is all to the pood, since it introduction is all to the pood, since it septimizes the control of the control of the bonding of the two women seems mently discreted by the Cannon of the profession of the control of plated considerance (fulfate the more original. Long more teationse), and they each seek the control of profession of the control of profession of the control of plated control of plated control of the control of plated plated control of plated control of plated control of plated plated control of plated plat

Over the Top — Instantaneously boring character chemistry inuser sylventer State on the reserved in the control of the control indicious incustantes, "winder laby," in facilità della biolità della biolita della biolità della biolita della biolità della biolita della b

Paggs Sau Got Married - And then she has the solidies, and she barried lovy, and she husband lovy, and she husband lovy, and she husband lovy, and she husband love present seens the abordan her present period and she should be a solid love. I she should be a she had she had been should be a she had been she had been should be a she Pappy Sue Got Married -- And and hostore lamily love, and the attendance replands in sur the whole thing is Only A Orean would be no better than a cheat — not to mention that it would run into a whole new interary of portholes as dream deposition. With Kathleen Turnet, Notiles Cage, Early Miles and Rown. J O'Commol. 1986.

Pistoon — it is only natural to find something a little behind-fitnes about a frorti-line Vietnam movie of 1986, just as one would have done about ⊭ tub-thumping Wond War II movie like DARBY'S RANGERS in 1959, And for all of writer-director Oliver Stone's. all of writer-director Univer Stone's credentials as a Vietnam veteran himself, the sense of realth is severely disfigured by several things; the promotion of two U.S. sergeants into Good and Evil moral potestars (the Evil one with a spirit-revaaling into Good and Evi mora soletars into Good and Evi mora soletars into Good and Wall a sprift revailing Grand Carpon of scian on Na facely Grand Carpon of scian on Na facely Grand Carpon of scian on Na facely Grand Carpon of Scian Carpon (Scian Carpon Carp

Radio Days — Woody Allen back in this Woody Feltran model after the Woody Bergman model of HANNAH AND TREE SOT ETE Gather the Woody AND TREE SOT ETE Gather the Woody AND TREE SOT ETE Gather the Woody AND TREE SOT ETE AND TREE SOT CONTROL TREE SOT CONTROL TREE SOT AND TREE SOT CONTROL TREE SOT AND TREE SOT CONTROL TREE SOT THE SOT CONTROL TREE SOT CONTROL

the filmmaker's green years in creary focksaway apposition or amendatal or cometimes only illustrational in length, and difforphed up aven liner by Allien's desultory narration the crear's appear on screen'. The parentrous world of Galden Age advision and view, afterwellment. gambrous world of Golden Age Badio is not very interestingly integrated into the action (as compareds say, with the Manuel Puig, novel. HEATREAK TANGO), but it does broaden the scope of the mosaic, and the rambling informality of the presentation holds. Some Kind of Wonderful -

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anowerd safetycomy or a all But heavy are farstaining air his same Ann Greenpeace, among others, will be well safetied without satisfaction anowers. The movie is doing the proper duty of selence fection in revising our perspective to envisage the humback whate as the hypotheteid carter of the universe and, on top of all persured is suee. In a 2 selengorary ecolories selent hardpillar comments on the fourbest of the spoken language in our time and on the quality of public heath care ("Don" leave him" the impassioner. Bonies. McCoy pleads to his admiration behalf of a

bit soma on usual of usual home and hom Street Smart - Christopher Reeve Street Smart — Christopher Revue as an unscrippidous reporter covering New York City (bwiller directed by Jerry Schafzberg (Bjou. Carouser Cinema 6. Center 2 Cinemas to Jolas Villager Occensoda 8, Parksay, UA Chula Vista 6. UR Glasshouse 6, Wiegand Plaza 6: from 3/20)

A Sunday in the Country — Exactly that and no more. The Sunday is somewhere in the calendar year 1905 or thereabouts, and the country. is French, more precisely that patch of it owned by a venerated entire whom artistic bashon has long since left behind, and who struggles now with the big decision of whether to

the impressional vision that has showed safe the faborious chartnessue still files of the pilolagonis, and a must be counted a minor traimph that this Impressional phanteemagonia remains fluid, unforced, a total environment rather than a handlui of Art Hatory Rash cards. But the "legitimate compount here is that the ant Hatory Rash cards. But the legitimate complaint here is that the invalidative visual style—Impression to 10 Staff in this earnes that Renor or Mother is, but also in the sense Ron Little is—carres the bald and lorar-moded suggestion that the impressional truth was there for all to see: all lines again, but a blind can be seen all lines again. see: all, here again, hut a blind ran. And where dues the lineare pur futfish protegons? Bertrand several rate of the chick however. A post-New Wave farmables, and ake several of the official New Wavers is former him chic, as well, he has osteniationally taken up the cause of the (florary, lonema which cause of the "Merary" cinema which the New Wave sought to wash away. And A SUNDAY IN THE COUNTRY. And A SUNDAY IN THE COUNTRY, based on a novel by the old-guard screenwriter Pierre Bost, can readily be seen as a valentine or at loast a sympathy card, to the artistically unfashionable. With Louis Decreux Michael Aumont, and Sabine Azema 984. *** (Ken. 3/25)

Tin Men — The personal, not professional, feud between two competing aluminum-siding salesmen (Richard Dreyfuss, Danny Det/fo) starts out with Laurelland-Hardy litter at attacks on each

Hardy liferist affaces on each other is car and escalaries to wile stealing for wife dumping, depending on the point of vewy it is ear in 1983, and in Baltenges, for, no peri purpose other than to undersoore the quintuit backwardness of is a zime yetain the home improvement Commission is cracking down the HUMC on improvinces in the business, but improprieties surely can't have been approprieties surely can't have been approprieties surely can't have been approprieties.

estamped out forevermore? For the same purpose, it is shot in colors that range from drate to histories, and the actors spread on thick accents to buy themselves sell on their accents to buy themselves sell of the purpose to buy themselves sell of the purpose to be potential satire, giving us Damon Rumpon when we wast Rings Landriee but the bisinessmen are all well cast and well continued and the script (by Landriego histories) is generous with the purpose to the purpose of the pur

Ine frickl of their shady trade Barbara Hershey, John Mahoney, Seymoul Cassel, 1987. (Carousel Chema 6, from 3/20, Flower Mill Cinemas, La Jolia Village, Oceanode 8; Parkway, Plaza Bonta, Rancho Sernardo 6; Valloy, Carcia

Top Gun — The title we are told in a tiscuely writine preamble, and tiscuely writine preamble, are mokamer for the affect lighter. Weapons School, where the top one percent of Navat avistors keep alive the noble and deared combat in what follows, director Tony Scott attempts to keep aive the noble and of movies book 4. This means that the

CURRENT MOVIES

Wanted Dead or Allive — Funny idea alor of to identify the modern day bounty hunter here as the great grandson of the Walt West bounty hunter on the lold TV senses of the same name. And that could have been, as intended, the end of it — a frivolous funny idea along with such

herd will have to be someone the MTV generation can identify with—someone who proves that you can be the biggest screw off and wise-ass and yet still be the best pilot, most irrestible see object, most esteemed friend, etc. etc. And of Course it means there will be plenty

course in means there will be plenty of rock marks on the catsground, and the sound effects will be established and the established and the

remestederie, and the climistre degright mough not termby isond is prefix exching — or myway, the participants in it are prefity excited form Cruise, Kelly McGallis, Val Kilmer, 1996. (Flesta Twin, Mira Mesa Cinemas, Studio 3 Cinemas)

other ones as naving an Arabiterosia bass through U.S. Coutons dispused as in Haudic ratios or dispused as in Haudic ratios or districts free American borno in a theather feeting 194800 — excellent the Haudic ratios of the Haudic ratios of the Haudic ratios of the Haudic ratios and should be repertised to Halps Haudic ratios did use get from there to here? Op did "Use Tom March 1949" of the Haudic ratios did use get from there to here? Op did "Use Tom Haudic" get Immel Hotherd to a woman or the Persylvania Outor Op and the Haudic Ratios and the finer equally netanous but hotter blooded CIA counterparts. With Gene Simmons and Robert Guillaums, directed by Gory Sherman. 1987. * (Century Twin, from 3/20, Fiesta Twin)

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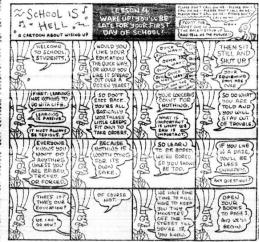
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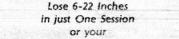
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COUPONS, Energottens '87 I've streety found some favorites. Heven's you'll sen's steed: 462-5878. score Pecches Maneri yold fart stead. 483,548 ALANESCOE WELL YINGSCHEEL S. 188 Franci, belong to 2 International scheinge schein, 3 as-tranges wealers for paid. 11, 500 value, consider traffic for car. 431,0426. SIGCHANGE SESSION for my Fist on a nigotier basis. Vull such ange my booknepping and secretarial skirt, sec. Call anythmic Levini, 467 sec.

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THE READER PUZZLE #448 College Bored

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Answer Sheet

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Each of these characters is commonly known by his initial rather than his given name. We've provided you with the rest of the moniker. Just fill in the numbered blanks as indicated.

Power Biggs
 L. Doctorow
 W. Griffish

II) Howard Hunt I2) H. Lawrence 13) I. du Pont

Rules of the game 1 drives for solving the Souder

1. Prizes for indiving the Confer-Pazzle will be two five passes to OPURS 1807 TTES two five passes to OPURS 1807 TTES the Positive Another Taillin.

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* 1987 United Feature Syndicate.

Bu Don Rubin

Winners of and Answers to Reader Puezie #446, Triple bills

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of the twenty eight entrants, four were correct.
The winners are:
1. Luri Ann Gallo, Ocean.
Beach.
2. Ine Ciprian, San Diego.
3. Lisa Gonzales, San Diego.
4. Dean. F. MacKimon.
San Diego.

PHOTO

6 "X10" BLACK AND WHITE print free Photo bu-dent needs gleys and gals to photograph for pos-value portfolio James 647-7582 Unation and the Section of the Secti

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Robert Hardy

Recreation Leader East San Diego
I was working at Presidio
Gym in Old Town, and the

person I was working with went off to lunch. He never

came back. I was watching the place alone, and I had to use the bathroom. I left the keys

on the counter, went out, and shat the door. I was locked out. The only way to get back in was through a very tiny

window in the bathroom. i

was trying to climb through. I got my head in, but my arms

were stuck. The next thing I

knew, someone was pushing me from behind. When he

me from behind. When he pushed me through, the toilet seat happened to be wide open, and that's where my head landed, right in the bowl. I came out, got my keys, and opened the door. Unfortunately, the pen.on who had pushed me through was a

police officer, and he thought I was breaking in. I finally convinced him that I worked

there. The day was just starting. I didn't get off till ten that night.

SAILBOAT, 25' Drake, glass over ply, mahogany cabin, needs cosmetics, \$2700, trades, catamaran, power boat, cycle? \$89-0578.

SCURA B.C., feepuls: mounts on backpack, U.S. Divers backpack included Excellent condition, 155. Bernings 5-7, 276-8665. SCURA DIVING CERTIFICATION classes. 3 short weeks only 1911 free weeking refresher classes. Carumit warm water divis available, 1797 Advance or classes. 50 Get Wet, call or95/DVII. ed classes, 199 Ger Meir, cell in 99-2014.

SIGMA GEAR J. SCHALDER From RG. I. 2000put 1gb, pricasure gaugh 50% Library, in wysgett-and bers, pricasure gaugh 50% Library, in wysgett-and bers, SCHAR GEAR A. Compress set, all in sections condition, many settars. Please and J. zero 272.

SCHAR GEAR A. COLORES SET, all in Sections condition, 1931. Library metalogs, 1931 (2014).

SCHARDER SET, and control from the condition of the c

John Shea

North Park

I received a phone call one

morning from a friend who asked if I'd go over and put a note on her business saying it would be closed for the day. She had gotten into an accident while trying to help

her friend fix a car, and they

were at the hospital. I borrowe 'a car to go and leave the note. When I came home,

I tried to get in touch with them but couldn't, and I thought that I should go back

route to the sho,. I stopped for an old lady who was crossing the street. I didn't slam on my

to the shop because I had probably missed them. En

brakes - it was a gradual stop — but I was a gradual stop — but I was rear-ended. The driver of the car who ran into my borrowed car wasn't driving his car, either. Neither

one of us knew about any

insurance; as it turns out, he didn't have any. His front end was totaled. Everyone came

out and looked at me like / had backed into him, all

because I had stopped for a

SKI BOOTS, San Merce, top of line, 1985, used 3 times, mon's, size E, best offer, 486-2445. SiG BOOTS, Nordica NR980 men's size 12, excellent condition, \$110, Nordica NR950 men's size 10-1/2, excellent condition, \$100 David, 221-7421

OFF THE CUFF Tell us about your brush with Murphy's Law. (What can go wrong, will go wrong.)

Jacque Tosti Cosagetologist

Kensington My little sisters were outside

playing when one of them slipped off her skateboard, hit

her head, and had a big bump on it. She couldn't remember anything that had happened

so my mom took her to the

home and take care of my

other sister. I had already

hospital. The doctor said she

was all right. My grandparents decided that I should stay

made plans to go out on a date, and I couldn't get a hold of him. My sisters usually go

to bed around eight, so finally

my grat.dparents said I could go out as planned. I waited and waited and my date never

showed up. I was so mad, I was crying. When he called me the next day, I hung up on him, but I loved him so much I forgave him. He said he had to babysit his sister's child and

he didn't have my number with him. I believed that one, but

the next time it happened, he said he was out fishing.

The section of the section (1994) respective (1994). The property (29-24) and the property (1994) and

SIG BOOTS, cross country, Alpina, size 42, 3 pm. worn only once. \$10, 274-3498.

SIGNBOOTS, K2s with percentage 170, or zweelerst condition. \$50 or best offer Size 7-1/2 ladiest trapperus. SXIS (Jamer 195 on), bindings (Grze) and brekes, poles, boots (Caber 9-1/2), 3100 cash/all. Other size sets with bindings, 150 each, 453-7192. SOLAPLEX. Great condition, used very little, 1600 Leave message at 310,0064

See SOTA, See SOTA SE

SUMP #CARD, Caster Channel hull, 5'11', red, yellow and prange, single fin sixth leash, asking 3.50 Mark, 452,7229 497-7229 SURPBOARD, good condition: 135: 279-2556. SURPBOARD, e.2.* Surf.Cvib Timuser, swallow tell, not board, good condition: 272-7641 SURPBOARD, et fire, 64-7, 3 bose, severient shape, 122-160. 7-8° hig wise surfacers 2 added horses 573 from Point, after 5pm, 477-4300.

Paul Stallings East Coast Modeling Agent

structuring a gown for Mrs. Georgia. We were dealing with New York designers who

just happened to be Indian. I thought they understood what I was saying, but they didn't.

When the dress came back.

the beadwork was fine, but it was on the wrong material, which was the wrong color. It takes two months to do a

gown, so we were upset. At \$5000, you want it right. They

were screaming at me in Hindi because they wanted their money, and Mrs. Georgia was

ceded a dress. I reordered it

with intricate diagrams, explicit sketches, samples of beadwork, fabric, and design.

Finally the gown arrived — wrong again. The beadwork was beautiful, but I had failed

to draw a tiny arrow to the

Everyone screamed at me again. We went into a shop

again. We went into a snop, said. "To hell with it," and

bought a \$3000 dress off the rack.

SUPPROARD, cr-fm, a'8", ankle leash. Top Freight Pro-Like bug with shoulder strap Small ding in sall 5150-234-1970

main portion of the dress.

upset with me because she

Augusta, Georgia

We were in Atlan

SURFROARD, Jaip Fry 6 6", good beginner's board 160 April 15 yorld bire, 190 Jim, 544-9226. 140 Auto 10 speed bee. 190 Jan. 544-9926. SURFEARAD Rowing to Brosson. Mustry Cape Code less failing 64". Merick thruster sold condition 5200 Days 456-560. SURFDOARDS 5-2" Street, 166 6-055, 125 6-11. Floor presson, 145 Plos 79 more. Allos surf-shoot 16-05. Turnis from 15-95, flogos. 53-50 mtc. "Breakers, 566-1318.

SKK, Rossuppia JOSI, Come and ser. Boss for \$50 Anypiese, 44,2-9450. SKKS, Spaulding 4400. Salovizion 5-0 bindrings Skizinger Boots Only used twee: Best offer

Nancy K. Jeweler

University Heights

My friend Pet called me early one morning and said that her van was smoking and that she

asked if I could come and help or take her to work. I rushed right over. She was at Laurel and Sixth and had managed to

pull into a legal parking place. I parked a few spaces behind

her. She had the hood up. The first thing I did was look in

anything obviously wrong.
The radietor hose had burst. A
millisecond later there was a

boom, the hood came down on

threw us to the ground into a gutter. It was raining. I looked up and saw that a car had hit

our heads, and the impact

us from behind. When I us from behind. When I looked down again, I realized blood was dripping from my head. We managed to make a traffic report, and then I went to the property of the state of the state of the traffic report, and then I went

to Alvarado Hospital for

stitches. It was a long day

the engine compartment for

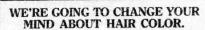
had pulled off the road. She asked if I could come and help

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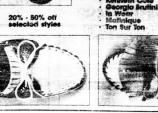














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Michaeln radiols, power brahes, ANAPM cassesse with speakers, here bearing, received transportation; \$1295/male me an offer, 2273-5886. FOREI GRAN TORNING, 1972, antison vagors, ex-cessed transported, race, air condending, nation elec-tric seas, Needs some transmission work. \$200 or test offer, 486-441.

DODG CAMPS, 171, advance, rp., 2 from poor foundmen report actuary may be advanced by the property of the prop PAGE 11 10 (2) 30, 234-207 Join 264-1428.

FORD COUNTRY PROCESS.

FORD ECONOMISM.

FORD ECONOMI The District Service 1955 Mercing 274 8175.

TODG SECORT 1955 About 4 speed century Colfestion for the Colfe

5, 465-219:
PORD PRIVID. 1979, light blue, low militaye, original owner Asking \$1400, 265-7070
PORD PRIVID. 1975, needs engine wack, new transmission \$200 or best offer. Call after fapm. 677-1795. 697-1375.

POID PRINC, 1979, new paint, rurs good, 97K meis, 1900 or ber offer 589-5345; work, 698-6555.

POID Privro WAGONS, 1972 and 1973. Neither rurs but both complete: 32/546/fer for both or and redy/datally 388-4318.

PODE NECOLO, 169 - Batter - Department of the Control, peer control, pee

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HOMA ACCIDIT, 1975 5 years, 2 moor historiads, and account of the property of

ASSETTE COORDINATION CONTROL 1975, 229-0006.

HOMBA CIVIC 1990, 19

2700, Kim, von. 46-2909, Neue, 459-2904.

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meritage, 26-50-62 (26-447).

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HANDA PRESIDENT, the his two regions.
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MITE. 1TMAL MEMBER 279-1548.
JEEP CLT, 1984, 101 top, excelent condition 56500 includes service agreement. Power steering, custom wheels and roll bit. 418 mites. Mark. 280-4304. wheels and roll bis. 4K miles. Mark. 280-4-504. LANCE SCORPON. 1978. You miles. 5-speed. sunroof, dark blue. Must self, best offer 224-7-597. LUDGAGE CARMER, car top type, 135. After 5pm, 434-6826.

HOURAN CIVIC 1922 - 6-box | Statest institution of the control of MAZDA 626, 1983, 2-door, 5-speed, loaded, im-maculate, original owner, service records, 15,3000 (in best offer, 584-254)

machine oppositionment. An experiment of the process of the proces

AIRLINE TICKET BROKERS

Set of the control of

497-3718. MERCHINY COUISAB, 1978, feaded: VB, UT,000 rules, new brakes, transmission, tires. #uns grass. 1900; Cail 259-0402. MERCHINY MARCHIS, 1976, 67,000 miles, many experiences. STRECTURY MARPOLITE, 1976, 6,7 DOD mistru, many assistance with a control power search workings, register for towing, 11200 or best offer fivenings, 156-1096.

ARERCHIST MARDOLITE, 1973, Mation wagon, excluding ones of the control of the control

In: 32 2004

MBRCURY, 1948. Station: wagon: 4-spon.
p-passenge: rack townsp-package, receiver: Best of
recr study 2-37-1948. On serial conference on the control
REG MINISTER, 1973. THE CONTROL CONTROL
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OLDSMOREE CUTLASS, 1974, good condition. CLOSNICBILE DELTA Se. 1956, grand did lady it retable transportation. Registered through 987, 199. Syeth untimitted misses waiterly Normicelet North Adams, 1981, 2 from pame 4-body indicat, misses and pame 4-body indicat, automate, surroot, halfy leaded tools new, 65000 to best offer Leab message, 945 for brien or new 3222 monthly plant file 1862, 3-speed, brien or new 3223 monthly plant file 1862, 3-speed, brien or new 3223 monthly plant file 1862, 3-speed, brien 1872, 3-speed, 3-Cell 224-9456 OLDIMOBILE TORONADO, 1969, 2-door, VB, Lif. amifm, all power, low mireage, 1985, 7869 Lincotri Street, Lemon Grove, 451-95 3. Street, Lemon Grove, 4.81-953.

QUESNACHES, SPERNINZA, 1986, station wasgon, Lan, ausomatic, air, amidm castettics, frui new Michelminet, Bour new Adolesia, 1997, or best of fee. Zeelnings, 458-129.

Quesnaches, 1987, 1987, 458 engine record.

Quesnaches, 1987, 458, 1997, 458, 1997, NOSSAN SENTEA, 1995, spaces wegon due izeros and extence 5-speed, as conditioning in justifier condition of the 1000pm, 464-7085 SUPREMIS, 1980, 60X more seemaghouses, timinaculate condition, 15500 power seemaghouses, timinaculate conditions, 15500 power seemaghouses, 15500 Ingling light TREATM . TOTAL STATE AND THE S

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SAPORILE CUTLASS SUPREME, 1979, than Low mileage, excellent body, plush in , air conditioning, ridea, automatic, electric new brakes, tires, 53200, 270-4958. 6-6 30pm only, 226-9486.

PARTS: Chevy Corvecte stainless steel fuel line. hts. 199-67, 320. Shifter boot, 320. Ash tray, fits 1763-76. new, 55. Hood latch for 1963-66, 535. 463-6714. seats, new bristen, time, 31200, 270-495.

OLESSAGGIA, CULLASS, 1987, brand new 3179
morthly paut the 1801 tash required on approved
crea, all morth CEI, payment rotal (11,448; Differ explats 3-25-87 Calus Auto, 278-9871

OLESSAGBIA, OMBOA, 1972, VB, glood shape,
good line, actim cassers, 1300, Malis, 287-2778.

287.3430. PACES for Temator, etc. Priced to set PACES for 1964 Volum 544, new meditors, tempo, convers's gents, motor mount, obtens, France oil system parts, Jos. 479-5250. PACES for PACES oil PACES for VAIA, Entory GT gristoris, carn. exhaust, sway bots, shocks. springs, bumpers, grill. Let's 1698, 397-2085.

PARTING OUT 1977 Fontiac Trans Am. Soll has stock alloy rims. Interior, glass and body mostly intect. Good price on all parts. Brad. \$40-\$270.

down restal birs Nationner 275-115.

PRUDGIT stort STAPP, 1981, locita windows, surrost, deer locks, arcenner Look Teelags mittel, surrost, deer locks, arcenner Look Teelags mittel, secretary complete, surrost, and the surrost arcent 5 Transplant Carrost 5 Tran

PLYMOUTH CHAMP, 1982, 3-door ratchback, 55,040 m/ss, wiceffent mileage, AMPM, 12,200 or best offer Call 202-5657

PARTICIO C137 1571 Datsun pickup: dock bumper, 135, sec. 360; mar bumpers, 140; right sec dout, 150; engine, 3125; minismission, 250; relegious, 115; dic. 46,5412.

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PORSCHE 914, 1975, 1.8 liter, rebolit motor, new fuel ingraph opportunity, looksham, grida, 14500. Would out sider partial at rise for Ford #250 pickup. After 4:30, 122-6038.

PORSCHE 924, black in and out, zunroof, approximately 73,000 miles, fluns great, 14500, 265-7182 PORSCHE 924, 1978, and with being interior, surmoof, bra. car cover, Blaupunist stores, all records Original owner, escellant condition, 34150, More in-formation, call 259-0134. FORMARION, Care activation processing and constitutioning, attention, Balancium Disable, some attention of the constitutioning, attention, brain and cover. Melaurisusty maintained, 55500 or best 588-5600 per some cover.

maintained, 19500 or best. 388-3604.
PORTICIES \$1,177, are conflicted only gives tourists, survool, 798 miles, this one is a winner. \$4000 Loan, \$28-660.
PORSICIES \$25, 197, 4-speed, only 6-0,000 miles, awler, are conditioning. Excellent, original coordinar, rurs, givest Buyinta house, multi-arti, only 1979, Call 224-0753. PORSCHIE ENGINE, 1973, 714, 1800cc, air cooled fuel injector type, no injectors, 1500, 455-7321 tuel injector type, no injectors, 1502 455-7321 RENAULT PUEGO, 1985, 17K miles, 35 mpg, front wheel drive, sporty black 2 doos, cruite, ar, power steeringthates, follows, sell to highest bladds: Even-ings, 278-8644

REWARD, For recovery or my blue 1978 Datsun printing, works shell, block tube bumphy, itemse att 41841, 8-pers 373-2706. #13-1641, Rosen, #73-2766 #OLL BAR, custom-made for Ford Councy picking truck, #100, 232-9972. ROLL BAR for full size pickup truck, custom bereds, the picking and picking truck, custom bereds, the picking picking picking picking 275, 2001.

heavy duty, 2" Julie, 175. Directings, 279-0001. PM, 1775 DD-004 COULDIANS, 27, preventor, air, severing and other excessives, 19000. Cerl 456-276. PM, DD-004 EVANISHME, 1778, 24's self-consamed, roof air, execute, refrigeration, found air heat. 6 new stress, ment, great, offices. Days, 270-0914, regets, 459-2409. #U, FOATO ARSTOCKAT, 1972, 19" motor home. Air, bath, stove. Excellent tres, great engine. Very rean in and out, \$4200, 1970 Opel (3T, \$975, 284-355). RV, 1979 GMC van, captain chain, rc ar solatiousie bed, sra, kelos, carpeted, sunrost, 68,000 miles 13,1000est 556-1989.

\$3,700/best 556-1969.
NW. 1973 Google Fourser motor home. 23' rebuit 640 erigine, calo and tool alr. generator, king size bed, steens 6, Excellent, 56100, 279-8130. RW, 1972 Executi /s motor frome, 28', twm beds, rear bath and shower, A/C targe 5.0 generator, \$3,000 miles, Excellent condition, \$12,500, 276-8117. av., asizoi, 1972, 19 isotor home, this thin 10k miles on rebuilt engine and transmission. As historias construction Excellent condition 18000 890 5182.

BV. Dodge FourStar motor home, 1973, 23 rail and roof eir, generator, king size bod, steeps 6, excepent consistion, 55100, 279-8130. RV. Toyota Dolphin, 1995. 21, only 900 miles (true) many extras. Hiness. 589-1545. PV. Purchase strift share of diesel Winnebage Letharo motor home. IO.000 milet, sleeps 4, easy driving, parking, honest 25 mpg highway, 13000, 279-793.

279-7953.

SAAB 99GL, 1977, automatic, power steering, new cires, recent turne-up, hatchback, 2-doors. Very good condition; \$1,500, Evenings, 273-4469. SAAB 190L, 1979, dark brown, air conditioning anyth cassette, 2 door, 4-speed, one ov.-nor, distribut mechanical profession, 11700, Evenings, 295-2611.

mechanical condition, \$1700. Evernings, 299/2011.
\$AAB SOMMETT BI, 1922, castler, sports or, V4. 4-poech, recently mechanically rebuilt, front-wines drive, 1900. nities impare travel ordinate, but where drives, 1900. nities impare travel ordinate, but programmer of the programmer o \$3000 Call Gene, Reise inertisige, 273-4016. SAARS Sonlegett BL, 1927-54, cassac, completely resourse, all records, sheepskins, 12800, Serious in quilles only. Call Eugene, leave message, 273-4016. SAARS 1970, sastion wagom, memy rebuilt engine, paine, nevertees, for lights, service, in geodecrostics, 12,000. Many other spare pains increasing transmissions and motion, 480-803. SEAT COVERS, 100% sheepskin custom-made, gray, was fit any lowback seat good condition. Asking \$100pper. After sprn, 461-3748.

a roughly Anther ages, 461-32/16.
SMORE CHAINS for case, picting, flans, I wai fix to your term. \$20-327-50. Sughtom forms and inespensive pinons. 469-4458.
STUDEBUGGE LARK, 1960. classes, black and white, 2-date. 146 ong SUBARU BRAS, 1980, blue on silver, 1986 miles, rums, make offer, Clare, 273-4037 SLIBARUDI, 1984, 4-door, 5 speed, 38 mgg, sunroof, AUMPIA, looks life new, garaged, 1 owner, 27,000

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Rabbit engine, quick 4-speed, excellent niechanical condition, 25-30 mgg, blue, air conditioning, AMIFM 11800, Dave, days, 694-9658, evenings, 273-4814.

and drow 1.342 (20.100)

FLYNDUTH NO.48, 1973 4 doe; 138 V.E. Error,
pool controlled, received, 115 Courter See-1939

FLYNDUTH NO.48, 1973 4 doe; 2.00 see 1974

FLYNDUTH NAELEN, 1773 1.450 5 on the Ultra

New Courter See, 1974 1.450 4 or controlled, 1974

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NO.48, 1974 1.450

PONTIAC PIREMITO ESPRIT, 1979, silver, showroom congrid. 1 eave message, 452-5667 common, feer message, 432-5627 message message, 1970 message m

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PORTICE 3.958. 1940. Into factory period restored, strong 17.56c engine, horris can, new horter, restoration, over Exercise 1950. Williams of the factor of the

453-2558
PODSSCHE SH, 1715, 7.0, silver, rebuilt engine, new clude, r. Conditioning, mags, 1500othere, "27-1100, PODSSCHE SHIP TOMBAR, 1971, selfow with can leather interior, mint condition, document of repair in the condition of the condition of the condition of the poddsched SHIP. 1986, new parts, never rebuilt, or products client 27-12, 1997, a condition owner, an records since 1991, 1999, 1999, 1999. PORSCHE 912, 1968, new paint, receilent body, reb. - engine, runs good, 15200 or best offer 295-700.

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TIRES, a brand new sect-betted radials, 155-50 12 flumpers for small pick-ups, rear only. Smog parts for AMC 304, 380, 401. Roger, 549-6370. 1985, 4 Wintton sport radios, 19/75, excelent sread and condition, got new tirst and wheels. Must sell Great for NAV stock. Asking \$160 Water, \$49-7626 TIRES. Tiken performance radials, 130 mph speed rated, P21560815, never mounted. \$225 or best offer. Norm, Kim, 768-7142. TIMES, used 15" radials, various sizes, 56 each, 7x15" Raffue wheels, 125 each, Bck, 273-5263

TIDES, snow, 2 Sears Dyrangiass polyester E78-14, mounted on metal time, 143, 470-9162. THRS. Recing depth Goodyear NCTs and Yokohenia A008s. Great for authorisising or starting up your 15 serup. \$20 each. John. 589-2085. Strop, 920 each. John, 369-2005. TREES 900 used bres. Bears Used Tires, 7900 Miramar Boad. All sizes, singles, palis, less, rims, 2rhgs, jr. ki. hubcaps. Free mounting and balancing included: 695-6902.

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TOYOTA CASEY, 1769, 372-consistening, tape dick cruite control, beautifully maintained, \$6700. Call 497-760. TOYOTA CARINA (COROLLA), 1973, engine will start but needs work, good transmission, basery.

pp etilator 31000 444-5257. TROTATO, ERIA 4780, are consisioning, cruss con-trol, serfin racio, thi terring wheel. 5-speed, 2-bone parts. Runi well, 1000 or best offer, 759-727. TOYOTA CEREA OZ, 1978 inhous, 1000 plan miles but well cared to end pring good Cingnia Covere 13500, Cail days, 350-4810, evenings, 270-564. TEVDIA CEREA, 1980, 3 speed, 1880-02, www. siz-inceconsistence all good shape, must see, 12/50 583-5061.

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Blue Hierion: Good condition: 55,000: 238-1863. TOTOSA CORDULA, 1978. Austrabask, are condition-ing, good condition, 5100. Press call 721-090. TOTOS.A CORONA, 1979, station wagon, excellent condition, ealthmatcharpension, an conditioning. Add in soon, Laguege sick, Great value at \$23.99. Linda, 588-299. Linda, 588-2999.
TOYOTA COROLLA, 1979, 4 door, 5 speed, sheer, air conditioning, 64% onlying miles, infolicting, runs press, 51750. Evening and vendencie, 481-9619.

print, 1155 Evening and vicewind, 40: 909 TOTOTA COROLLA (1977, desire model, assured), pulling and print (1977, desire model, assured), pulling and print (1977, desire model), assured, print (1978, chiefe, 281-415). TOVISTA CORONA, 1776, greet loss 5-spreed, depen-dables, good condeton, runs greet, amilies desec-1990, 273-145.

1/90 275/4164
TEMPOTA CORCILLA SES, 1984, INVersing black, 5 speed, IRDack, sunnol, cruse control, alloy wheels, 40 mpg highway, resil 57/200, best offer. Sharre, 154-06/2. TOPOTA COROLLA SIS, 1976, good condition, runs grant, manuar, AMPIA cassene, yellow with light brown interior, 11,200, 453-0574

TOYOTA COROLLA SRS. 1981, intback, 5-speed original owner, new tune-up, snogged, recent prakes, shocks, mullist, AMFFM servic, alaquatin, chem, dependable, 15000feer, tota, 270,450. TOYOTA COROLLA, 1978, station wagon, AMP Mi stereo, rebuilt engine, transmission, great consistion with his conditionary, 11700, 444-4524 TOYOTA COROLLA, 1977, 7 door, 5 speed Puris well, 1850 or hest offer, 280, 1310 well. 1850 or near offer. 280-7800

TOYCEA CODULL, 1779, devue leaden, Supreed, Spricial engine, excellent condition, reflavie economical, and offer in condition, reflavie processing factors (see, 1741-2666, 1779) rearpead, offering factors (see,

TOTO A S. 1781. The risk of th

COTOTA COROLLA 1971, 1350. After Igon.

TOTOTA COROLLA 1977, AMEN IGAINER, Igon.

TOTOTA COROLLA 1977, AMEN IGAINER, Igon.

TOTOTA COROLLA 1978, COROLLA 197

more, moving inverselve. ILLEGOURES. 222-2406, 123-2565 (1934). Prof. Prof. Agentine Conference of the Conference of t

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TRALER, 1997, Lender: 16-100, razigo or carmonovasia seas and sap. 14-00, razigo or carmonovasia car TRAVEL TRAILER, 10, 013 but excellent condition, sway bars, \$700 takes it hway 224-5609

INVAY DAYS, 1700 taken it invay; 294-5609 TRAPICE, TRANSER, PAREGES 28, read basts, double bed, tenuem axis model, complete histo, many octoor, 10 cubic host enfoyations, need used, side how.

18 ANEL TEAL ER, 16 Convette, nice, newly modeled mereus, capit, ANERS INCOMPANIES, side contained, group conditions mereus, capit, ANERS INCOMPANIES, side contained, group conditions, sireps, 4, 5700 cs office, 594-057.

TRUMCPH TR6, 1976, white mire condition, hardson, soft tops, new clusur, 55,000 miles, has been in storage. \$4900, Laura, days, 239-2353; evenings, 574-112.

pound capacity, 1991, except to the control point, points, 1975, 1975-1978. USE/USE 1972, 1992, 1993,

VOLVO, 1972, gration v. sgoon, looks great, needs in-the work. Must sell, mater offer Looks new 267-1513

VW BAJA BUG, 1907 1835, roll cage, LRS, triple shocked, \$1475, 569-0512. VW BEETLE, 1969, \$1500 or trade for longoed pickup truck, 283-9497.

picking track: 283-9497.

VMI SUGG. 1990, in great numming nondition. Facilities with Laken care of, 31507. Leave message, 260-5167.

VMI SUGG. 1996, point conflicts intilde and exit nums fore, dependable. 11500. Evenings. 697-7714.

Val 8UG. 1971, rebuilt engine, body and investor in good conditions, while paint, low-upholisms stately no steels, and were 1000/224-5078 Val 8UG. 1985, raris good, 1700 466-2798 Val 8UG. 1793, white, scarpat, no rust, excellent Val 8UG. 1793, white, scarpat, no rust, excellent National Control of the Control of the Control Dainto, 222-3415

Diamen, 223-4135.
VW BUG, 1974, excellent condition, very size in mood, red color. Chefy 1175, 143-1999.
VM BUG, 1976, feeder impre, new pare, new time, excellent insertion. This car is super-centrif Monriel with BUG, 1972, original moon, 581 miles (powerd by 79-year-old ledy). Light-colorer (see new excellent con-dition.) 1299, 543-5902.

VW 8135, looks and runs great, new paint, 12000 Steen, Robus, 471-0038 Vittr 8015, 1972, partially camperized, loof rack, cipan, looker and out, 12000/order, 592-5520.

VW DASHER, 1974, automatic, 4-cylinder, 2-duor, ther A peoply on that looks and runs great Drigmal corner, \$1300 or best offer, 665-5306. VICUO DE 1970, come the State Andrews (SOM Control Andrews) (SOM C carrier, \$1372 or best offer. 460-5506.

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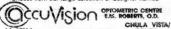
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HOUSEHOLD GOCKIS, miscellaneous, pus and pans, etc. Great items for a swap meet Janine, 273-2136.

2714. 138.

**HOUSENDED GOODS, Mooning abroad facilities 13 color TV. Gussar 20" color TV. Magninous VIS VCE document nature feet on Spipment of 2 will will 5.00 feet of 2 will 5.00 feet of 3 will 5.00 feet of 5 will 5 No. 70.00.

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JUICES, champion by GE, 115 votts, 1/3hp, give for making fresh vegetable and fruit juices. SBS. Jim. 601-8365. AllCERS, Anne J300 Changron, 1935. West-resistent, 1900 Managare table, 1935. Electrowave pasture musclebop troming variety mischer with a simulator patch, 2000 1278-645a, 125. Electrowave pasture musclebop troming variety mischer with a simulator patch, 2000 1278-645a, 125. Elosecore, 1976, restel. 125. Semander, restel. 135. Chate virily. After 5pp., 277-8824. ETICHER TABLE, wood grain formica with estem-sion self-fuls pix chans, formica with estem-sion.

NITCHEN: Cabinets, 104" wach side Prignaire ap-pliances, 1500 takes all or best offer, will separate. 103-5514.

ISJ-0334.
AMMACOR: CBC 9" ruli feed laminusor, factory serviced, with cutra film, excellent condition, \$200-surelop mini rassatte transcriber, \$35, 286-5472.

LAWW MICHAER, Sears Craftoman electric, 78", twin Nautes, 2-1/2 horosopor Vr. 575, 649-2036 blades, F-ILI homopour Ct. 173. 449-2016.
Billiners, name benerice, 1750. 2 Judices, 1600.
Billiners/forture building, 150, 50 opera 174, 150.
Chrolo direla sprayer, 1640. 5 of the secribans, 1515. Bost solder, 1500par. 574-371.
BOTERCENO BUILDINGS SECRETION OF THE SECRETION OF LIGHT STANDER. Inos, power supply model \$8400, 400 watts. 1400. Lymne. 581-6649. LIGHTING PIXTURES, unail, square for in celling | 51. 161 at Pan exhaust for stove. 15. Home. 283-9600.

584-4703. LETHEOSEAPHS. All signed and numbered by many of soday's soal revelement quality arriors. From \$100-12000, Swap for computer, car. diamonds, condo rash, ed., 264, 265-2720.

5-95-512: LUVING ROOM and dining 1-bin. Complete: master bedicion late, walking diple church confer and text-easy chair meetaw suppliesper (pl bins), 494-5382 1947 SEAR Furtion, werening chair, both open to a both, grey with placed data. Mean-new condition. 1940-05-06. 239-1443.

1.OVE SEAT, antique, camel-back, tapestry upmoliterry. Durset Affine tryle. Brunst drop-led kit chen rable, butcher bluck formica top, chome pediestal Serel typewritin table 992-9902. LOVE SEAT, lovely, like new, beige. Reasonable 299-0346.

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MAATTRESS/SPINION, queen laze, maley clean, no logosi or starra, Sommons Beautyrea. Albove average condition: Whold lite: 1150, make offer, Mexage, 237 doi:10.

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around 4 sides of mattress, very good condition 125
or best offer. Katty, Craig, 282-4043.

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Karrierov 120-163.

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MTS country french. Advancer desaenasis, main MTS country french. Parameter desaenasis, main cultimate fusion for the property of the property

279-0340.

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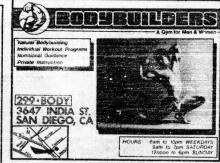
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Choose from any two dinner entrees on menu each valued at \$10 or less. each valued at \$10 or less.

Dianers includes soup or salad, postoo, pasto or rice, and freeth vegetable. (Ixxs not include tox, top or beerage). Charbrolled Scane, ciriden, seafond, vegetarian dishes, homemade soups and salads \$4033 hast in \$-276.554. Morray, the district of the top o





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Conhination of fish fish, retain, virtue, Jurian y multimans, celey & haven in our special Los Areas source so grain. Rice, verpraths and monther cockall included with all (Valid until March 28) Open daily from 12 noon 12 non. 12 noon. 1

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All dinners include soup salad, vegetable 6 hibachi shiimp PULL SERVICE SUSHI BAR

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Early Bird Dinner Specials **BEEF OR HAM** SANDWICH **PLATE \$3.19** Served with choice of two: cole staw, baked bears, macaroni salad or French fries & our famous sauce. Offer valid with coupon through April 2, 1987.





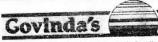
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Closes 3:00 a.m., Friday and Saturday Low to modelate.

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Choice of Chinese chicken salad or soun, egg roll, paper-wrapped chicken, fried won ton, fried rice and choice of one:

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D.Z. AKER'S Aharado Plaza, 6/130 Ahara Road, Sate College area, 26/2018 kerry bed javeni desienskim in San Dega, Al-sa menu. Sugo are wooderful gire of six menu. Sugo are wooderful gire of matero ballist, and the cornelated; as well at least three dozen sandworks is neg at the second and the production of the second second and the production of the second designation of the second second second and second second second goods and Open casily Continuous servi-preadatus such and demonst self-record

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Purchase one Dinne, and 2 beverages from our menu at the regular price and receive the second Dinner of equal or lesser value PREE (Value to '7.75) (Ali wal excluded.) Please present coupon when ordering. Good



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Buy one junch entres **GET ONE FREE MUFFIN**



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When you buy one combination dinner, get one of equal or lesser value free. Good at lunch time too! Special good through 3/26/87. Excluding Fridays, Not valid on food to go.

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