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The coils of angel-hair pasts are arranged nearly on beds of red lettuce and adorned with glearning stirring. Buskets of thickly cut potators bubble in the fryer. A plastic container full of fresh jambalays sits on ice in the sank, along with a smaller container of uncooked chicken breasts. Over on the steam table, the rice and the soup are warring. The coalis in the grill glow caragie, and blue flames dance asp two of the four burners on the stown. A grandfather clock on a wall outside the time," create, il. 20 a.m. Almost show time," create il. 20 a.m. Almost show time," create il. 20 a.m. Almost show time," create il. 20 a.m. Almost show to be realy.

Owner and head clof Mike Abctoom cods as he make his way down the common shoulder. In contrast to Dupree, to be common the common shoulder. In contrast to Dupree.

R V GO R DO N S M I T H

BY GORDON SMITH



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Mr., Arnold max same, "and so but he weard to Oblinich and his releighbors," He continue, "No is Johnston and the Mr. of the Mr. of

Neither Wrathful
Nor Angry
Let me take this opportunity to

Let me take this opportunity to commend your reporter. Thomas K. Arnold, on the accuracy with which he quoted me ("City Lights," March 19). In each piace

the use of some of his other words

the deterrious and screens effecting the Regional Perk.

"Representatives of Lake Park will be pleased to seek with the Commisses and Task Force to select a significant portion of

the truce to exorder location in the Regional Park where there will be no harmful effects upon any

LETTERS

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

Mr. Arnold next states, "and so has the wrath of Dolnick and his

number of new trees.

A careful reading of the article shows that Mr. Arnold has tried shows that Mr. Arnold has tried of may apicture of the "good guys" versus the "bad guys." He should not ry to create a fight where note exist. The citizens divisory committee and task for advisory committee and task for exhaust great the first and the facts at the thing are sufficiently as the first area of the facts at the world by the first area of the facts at the mount of the facts at the first results of their action would be. They stied in good faith.

The association and many of its

The association and many of its The association and many of issumenber (condentiation were vi) are presenting material to them of which their, may not have been cognizant when they made their original decision. The association believes that when mentionene of good with at comment of the control of the contr group has to be denied a piece of

e cake.
must Dolnick, president Lake Park Conde

Send Our Man

have written is true, but as one was has visited Cube (January 1963). I can youch far a vestly different Cube than 5 described in your article. That Cube is one in which the points.

my attitudes union is totally later. He stuer, "In his state;"
Dolnick blundy and that the trees nearest the corche whe removed and repicined elsewhere in the pack." My letter was not a blunt request; to we a lample regulation recommisteration of the protection of the said large. The risks, wording of the state is, "Since the wase surjectively are

hemisphere.
Sadly, Cuba does not have a free press, the papers prim only the government view of the work Here in this country, we have a free press that has willingly

Since the Reader has already raised the issue, I would like to see you do a proper report on Cuba, one in which your report visits the country and interviews the people in the best journalistic tradition.

Marrier C. Heyer.

San Diego.**

subject. That was the only mention of homosexuality in a mention of homosexuality in a fairly thorough article about otherwise compotent coverage of important issues in human sexuality by the school district's

sexuality by services as fifteen percent of the pepulation may be gay and the schools are villing to inform young people about almost all other significant aspects of the information is annears this is human sexuality, it appears this is still taboo. When many students may well be far more interested it and concerned about this issue than some that are currently incussed, why does our culture still besitate to be open about it It's time for the topic to be It's time for the object to be brought out of the closet and into the classroom.

Meg Van Buren

Hillerest

To Havana

The headline on your Cubs stry ("Cuba, Sil The revolution still means different things to different people." March 19) leads

in which the people controlled in which the people controlled in which they are feel better, entire better access to schooling, and better, estign beare health, save better access to x-facilities, and have a greater lease of importance that do their britishes and sleened in other lease of importance that do their britishes and sleened in other lease of the second of the

Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, gallers Guide to the Theater Music Scene Upcoming concerts, clubs, and performers realized itself to the green areas?
View of Curbs. The restait most
Americans would feel it entirely
justified for us to send an army to

Since the Reader has already

Our Hesitant Culture

Regarding "fust Say Know" (March 12) on sex education in San Dilego city schools: Homonexuality, as a topic for potential inclusion in the sex education curriculum of the San Dilego achool district, was located on the life between more more transversism, suggesting a dublous artistude revert the unblett. That was the only

welcome to San Diego's kitchen industry. By Gordon Smiti City Lights Teking from the Plungs, the voice of the Advocore, their own air scare, a question of art in National City National City
Streight from the Hip Haden on the hoof. Notes on
the front and files on the March, by Methow Alice.......
The Innelies Story The high price of low-cost housing, and
Roger Hodgesons are sinch example new. By Paul Konger
This Second, Olicias Payarlession A long talk with a
head which in both March. Theafer Cold Swear stinks. By Jonathan Saville. Comedy Rene Sandova! is soon to make his move. Movies Christopher Reeve plays a reporter without the Superman underweat. Reviewed by Duncan Shepherd ... Guertor Notes Pianist Murray Perahia at Sherwood Auditorium, By Jonathan Saviile Architecture A walking guide past some of Golden Hill's historic homes. By Jeannette DeWyze......



Highlights of Upconling Events Port and translator Kimon Friar speaks, Tibotan opera music and dance at UCSD, poetry of the Victnam experience, a discussion of mystery writing, and Cuban percussionist Francisco Agusbella at SDSU.

Index to Specialized Display Advertising Ernie Pook's Comeek Art Project. By Lynda J. Barry Life in Hell School Is Hell, Lesson 5. By Matt Greening ... P.S. Mueller Common lies about wildlife. By Pete Mueller..... Picture Story Miss San Diego. By the San Diego Historical Society The Reader Puzzle College bored. By Don Rubin ... Off the Cuff What strange things have you seen people do in their cars? By Lin Jakary



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VERIFIED

do to us?
So concerned were military
officials about possible
intrusion into protected air
space over the marine base the the commanding general, says local FAA spokesman Tom Kamman, dispatched a presentative to speak with him bout the matter. "I believe the post commander was somewhat irate," says Kamman. "The routing [the FAA] drew went right through the restricted as e." Kamman says he explained to the marines that it explained to the marines that it was all a big mistake. "We just flat screwed this thing up," he

explanation to upset North County residents last week at a meeting of the McClellan-Palomar Airport Advisory

Committee in Carlsbad. He Committee in Carisbad. He blames officials with the FAA's Western Pacific Regional Office in Los Angeles for the colossal public-relations blunder. "If they had shown the lines devicting the new mutes] as offshore, we never would have had a problem," says Kamman. The actual jet routes proposed by the FAA will remain well

offshore along the San Diego County coastline, with jets northbound from Tijuena, San Diego. Montgomery Field. and McClellan-Palomar making their first inland turn at around Dana Point, well north of Camp karisman. But the FAAs map, which was included in a press kit for a major March 2 Los Angeles press conference announcing changes in southern California air space, did not reflect that, leading to the public outcry. (The changes were proposed by the FAA in response to the August airline disaster over Cerritos, which claimed eighty-two lives.) The little arrow showing jet flight patterns over much of North County was "never where the routing was actually going to be," says Kamman, "The chan they drew was a rough, ballpari drawing on the way the arrivals would be run. If you give them plus or minus twenty miles.

they made it." FAA officials in the Los Angeles regional office apparently don't understand what the fuss is all about in what the fuss is all about in San Diego County. Spokeswoman Elly Brekke says both the FAA's map and the Times' version of it are "relatively accurate." Just move the lines "slightly offshore and more northward," she says.





Pleage benefice exciting a final resting place

THE STUFF POOLS WERE MADE OF

BY PAUL KRUEGER

In two weeks, the Mission Beach Plunge building will be history — literally. Demolities crews will smash the ornate arches at the entryway to the sixty-one-year-old edifice and crunch the stucce walls crunch the stucco walls surrounding the mammoth swimming pool. When it reopens to avrimmars next year, the Plunge pool will be the centerplece of a new even-building. 70,000-square-foot Belmoni Para shopping center filled with restaurants, shops, and souvenir stands. But what about the historic memorabilis that has collected inside the building?

that has collected inside the building? Some of it has been stolen: Belmont Park developer Steve Davis says vandals have taken the doors from clothing locken the doors from clothing lockers in the Phunge dressing rooms, pocketed old brass plumbing fixtures and meak locker numbers, and snatched signs from the building's inserior walls. "Anything that can be usken off with a executifive its good," says Davis. City park and referention employees are also scarching for the otherial marker that identified the Plunge building as focal historic its number easierth entire. The site number eighty-nine. The metal plaque was mounted on an exterior wall, to the right of the decorative entry grehes, and was reported missing about two weeks ago. (One city official says a police officer was seen removing the plaque, but no one has been able to track dowr the

marker.) A collection of old lifesaving paddle boards and surfboards kept in a Pluage storage room will be tagged with a note explaining their historic significance and hung on the wills of other city-owned indoor pools. Two antique metal paper shredders once used by Plunge employees who collected

a Plunge dressing room; nearby are three oversized hardwood speciators' benches. Other memorabita is scattered throughout the building: locker doors hidden from the vandals' reach, marble flooring, porcelain plumbing fixtures, brass valves attached to the

brass selves attached to the gisant boilers that heat the pool water, hand-painted files along the rim of the children's wading pool. No one knows exactly where this stuff will end up. Developer Devis says hed little to hang some of the smaller items on the walls of the reactives of Planga building, but takes shared and the property of the children of the varieties of the wall be building. The property of the p ourk and recreation department's Balbon Park storage facility, or they'll become property of the demolition contractor if city crews don't remove the items

admission tickets sit forlornly in | from the Plunge building by

That disappoints Ron Buckley, secretary to the city's Historical Site Board. He says Historical Site Board. He says the benches should be incorporated into the new Plungs building, and he wants developer Davis to build a small removem inside the Plungs to display the original Plungs architectural drawings and other historic items, such as the historic items, such as the incident streetdern. Davis might build a small kinds to display some remainst, dough his some remnents, though his acknowledgement to history may be limited to a few wall decorations and a bronze plaque embedded in the walkway leading to the new Plunge building.

vilding.
The future historical designation of the Plunge building itself is also in question. The building is currently rated as one of



OPULATION: 14

BY BOB M-PEAR.

What is a buent acks to a short, attacad, abstatus nam of shirty whose troubled life his included a stim at prison for possession of illegal drugs, a broken marriage, and a secent fliration with suicide. In says he is one of fourteen more-o less permanent residents of the Aliso Creek rest area, located about eight miles north of Oceanside. "I live here," he Occasion. "I live here," he says open, has had be cannot understand why that would be a problem for anyone Jo works as a volunteer at a canteen truck operated by the

New Hope Spiritual Center of Paim Springs. He's an effective public relations agent for the new Hope ministry, which he says has promised one day to find him an apartment and send him to school, where he can learn a marketable skill. In the provides him with food, an interesting job, and the very clothes on his back — which he says is plenty compared to what he had before another New Hope volunteer, living out of a car with three others, rescued

CHAIG PUBLICATION

Lenny Giteck, editor of the

Advocate, which bills itself as

Advocate, which ours user as "the national gay newsresgazine," was seked how he wanted to be introduced to

the audience. "His Holmess the Editor might be nice," he told

he emcee. Giteck's March 20 talk to forty SDSU students, almost all of them men, was the of them men, was the penultinuate event in the Gay and Lesbian Student Union's "Gay/Lesbian Awareness Week," which was billed as a

"Celebration of Pride." (The final event, held the following night, was a "wild nonsexisi

dance.")
Noting that "I came out when
there weren't any surport

there weren't any support groups," Giteck began with a mock reading of David Reuben't

Everything You Always Wanted to Know about Sex but Were

Afraid to Ask, saying it was the book from which people learned about homosexuality

learned about homosexuality twenty years ago. The purport quotations elicited staccato

four months ago pondering whether to blow his brains out with a handgun he had stolen somewhere in "en: Diego. He risware quizzieally, sholds our his arms, palins up, and asks how anyone could consider people like that "burne" just because they make their homes alongside an interstate histway.

"If I'm a queer, that's what I's
going to be."

Putting aside his written
remarks, Giteck turned seriou
"The more we've come out of
the closet, the more the
homophobes come out of the
woodwork." He gave an
example. As he was about to example. As he was about to walk into a Sun Francisco bus catering to hornosexuals, Giteck was accosted by a Protestant evangelist who said that by frequenting such a place "you'll be destroying Western civilization." A voice from the crowd yelled, "Great!" Giteck paused and smiled. "I love the things Christian fundamentalise

catastrophe, he said, "The bright spot in all of this is that we'll survive as a community." Speaking of homosexuals

After Crook year wide: the co-rest effective

pulled into the Aliso Creek rest area in varying degrees of desperation during the last four months. There is the young couple from Washington who came to California "to start a new life" that has yet to

alongside an interstate highway. Other rest-area dwellers say it was Jo who first offered them comfort and advice when they

much of the rest of the audience.
After listing some of their After listing some of their secural practices, "Reuben" sections of their based of their sections large objects, such as a 1962 Butck. "Would you be happy with a 1962 Butch inside you?" asked Citeck.
"Ecstatic!" yelled a man in the audience. The outburst was

front row and chortles from

the addience. The outburst was groted win laughter. Gince, again purportedly citing Rouben, as form of temperature with the property that now a little strained. Office, them continued with an account of his own treatment by when finnly about for a diagnosis, wild Glinck, "Wo're a queer," Replied the patient, "If I'm a queer, that's what I'm going to be."

say about us."

Calling AIDS a "horrible catestrophe." he said, "The

terialize. When they drow into the res, are: about two months ago, almost out of gas, they were without food, shelter, or money. In addition to helping them survive, they say. Jo tipped them to a way to pick up

a little spending money: cleaning the windows of trucks for a two-dollar fee. It was Jo who taught survival.

It was fo who taught survival skills to a insincen-year-old Minnesona named Jeff when he drove up one night in similar circumstances. Jeff says he came to Cellifornia a few months ago to wish his brother, a satior restorioid in San Diego. His say is only languorary he places to drive his blue war back to Minnesona mer shring. Jeff the contra a chorum to character in the contra character is character and the contra a character is character and the character a to Minnesota after spring. Jeff wants a chance to check out the women of Southern California

before heading home, he says.

On a recent chilly night, left pointed toward a distant coreer of the rest area parking lot and noted the flickwing of a television set. The set belongs says Leff, a sixty-flev-year-old social security peasioner who hooks his TV up to the battery of his bastered Dodge. "Pretty smart, huh?" Jeff asks in obvious admiration. "The man is smart. He knows what he is doing." Jeff notes with pride, however, that, while the older fellow rarely leavies the rest area, he only stays there at night

(continued on page 33

meetings in which the mural was discussed. The councilman was referring to, among other things, a tall female figure with a flat-top haircut and a cartoonish blond boy wearing a jogging suit and sunglasses council was especially upset about the last panel of the

about the last panel of the hundred-foot-long wall, where "Or," "Zhad" and the other contact has a foot-seed and the state of the contact has a foot-seed and murat this January, but the only design clements they recognized "100 years of progress" and "1897 to 1997" — were lettered in a style of gang expressionism distilked by city officials.

The council was just

reflecting the citizens' tastes, however. Mayor George Waters claims that seventy-two people phoned his office to complain. None of the calls were from None of the ealls were from immediate neighbors, since the nural faces a motel pursing lot. Next to it is another long retaining wall, both walls hold up a dirt slope. The closest signs of life on the block are two gas stations on the corner of Plaza Boulevard. But people ttill had to drive by the mural, so the council, in a conciliator

nood, asked for some artisti



BY BRAF CANLEN

in hindsight, who would expect National City officials and the International Graffiti and the international crammi-Crew to agree on the definition of art? So it should come as me surprise that the city council made a group of local teen-

agers repaint Peir mural on Palm Avenue last weekend. When they approved the cinderblock-wall painting this Jamary, the mayor and his council expected a Norman Rockwellish depiction of the city's one hundredth birthday 1987. What they got, instead, was ... well ... it looked like graffiti to them.

Ninety-nine percent of that well does not represent anythin that has to do with the centennial," said a council member at one of the many

STRAIGHT FROM THE HIP By Matthew Alice

the folia in Otteborg, Swaden, home of the Volvo. The Swadish iron and steel in-

the country there is a second more than the country than the country. Assar Gabrielson, developer of the Velvo, adopted the clement symbol 8x iron as the logo to represent his rugged new cur made of Swedish steel.

The lambda appeared about fifty years later. I'll probably get letters from engineers, but here's how I understand the explanation. Lambda, in the world of stoichtometry, equals one, that its, perfection. Strichtometry, equals one, that its, perfection. Strichtometry, equals one, that its, perfection. Strichtometry, equals one, that its, perfection. Strichtometry is the study of the application of laws of definite proportions and terested in the field spend a lot of time studying chemical reactions and the energy conserved of jobs in these reactions. In the case of a car, we're talking about combustion; and the proportion in question is steel.

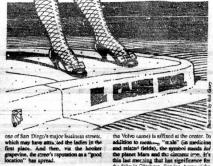
Dear Matthew Auce: Why do many if not all of the women who work in the world's oldest profession ply their trade on El Cajon Bouleward? No one in my criminology, class at SDSU knows the answer. Kyle Hedum

Ryle thedum
Son Diego
I'm not sure there's a clear-cut answer,
Kyle. Once a street develops a reputation
es a "good location," is stratach more and
more surect-sellzers and eventually becomes
an institution of sorts. There are certain
characteristics that make a particular street
surpcutes transvistants. House, Bi Cuion attractive to prorifinites, though. Bi Cajon Bouleverd (or "Al Capone Bouleverd," as one of my strange friends calls it) has pretty much everything a hooker could want in

much everything a hooker could want in the way of amenities. It's a major thoroughfare their nearly eighty blocks long, it carries a too of traffic moving at up, and so we among to allow drivers to do a little "window shopping." There are four lanes of traffic for most of its length, so drivers can cruise slowly without hoteling up the vary behind them. There's ample parting pages at the curtis, in each block to pall over and have a chet. El Cagio Bonicardi is also a business street, rather than a residential street, and respectable. Streetwalkers don't like dury of dangerous nearborhorious move than or changerous nearborhorious movements.

respectations, street waters don't have dury or dangerous neighborhoods any more than the rest of us do. The street is well lighted (if you can't see the merchandise, business is likely to be bad). There are many school yards, claurch yards, and parking lots echool jurds, claurch jurds, and parking lois in the survousling neighborhood — these are popular upon to fuelled of the eventual and the bushward and allowables are wide. And the bushward and allowables are wide. Customers can spot the protein prositients can apot the protein.

There may be other swreet in San Diego that have some of these same characteristics without the entreached problem of prositients. El Cajor Boulevard has always been to the contract of the contract



one of San Diego's major business street, which may have attra-led the ladies in the first place. And then, viz the hooker-grapevine, the error's reputation as a "good location" has spread.

Dear Matthew Alice:
If you have ever taken a close look at the front of a Volvo, you will see that it has one of two insignias behind the word "Polvo,"
Those are the male symbol (the circle with the arrow out the top, slightly slanted) or the lombda, the elevants letter of the Greek, alphabe. I would like to know the origin: and meanings behind this symbolism. Tom Snibberud

The two symbols have very different histories, so let's take them chronologically. A photograph of the first Volvo, the 192? P4 touring car, shows a radiator design surprisingly similar to the 1987 version. A chrome strip runs from the lower left to the upper right across the face of the radiator.

A large circle-and-arrow symbol (without

then, stands for the perfect ratio of air to fuel that will cause the most efficient combustion and the lowest level of exhaust emissions. And that's the rather obscure meaning behind the lambda. "Volvo," by the way, is Latin for "I roll."

the way, is Latin for "I roll."
Here's an interesting note about the fickle
tides of symbols and their meanings. A
blob representative confirms that the com-pany has had so many complaints from
eminist groups over the "male symbol"
logo that it is no longer used in solverising,
it will, however, emails on the cars And
the corporation is severe of the fact that the
Oracl' letter lambs has been adopted as
a symbol by gay rights groups.

Dear Matthew Alice: When a friend said she'd be flying to California on March 15, I told her to "beware the ides of March," quoting a line from Iulius Consat. What are Ides? Do other months have ides on the fifteenth day

Encinite:

In the ancient Roman calendar, every month had an idea, it fell on the fifteenth month lad to bles. It fall on the filteenth of March, May, July, and Cooker, and on the thirecenth of the other months. At one time, it corresponded with the night of the full moon. "The Idea" is a same given to one of three fixed points, or "dividing days." in the Roman month: Events were described in relation to these points, nather than by month and date, as we do now. For instance, if you plained to meet a friend manner, which were the proposed of the proposed of the proposed of the Points of the Points of the Points of the Points of the Section of the Roman calendar system. It was convoluted, at best.



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THE INSIDE STORY

NEARLY TEN YEARS AGO, CITY HOUSING
officials recommended the
construction of several dozen covernment -subsidized, low income apartment units in Pacific Beach, Mission Beach and La Jolia. Three city council members denounced the proposal as an outrageous acrimonious debate that included charges of racism the council agreed not to build the ocean-view apartments but to locate them instead in minority neighborhoods where land costs are much cheaper. But last week, the city council approved without dissent the construction of eleven government-subsidized

apartment units in Pacific Beach, at a cost of \$1.2 million, or \$115,000 per unit. Though federal tax money will pay most of the costs, the will pay most in the costs, the primitium price of beach-area real estate requires a \$476,000 subsidy of city funds that could otherwise be spent to house the poor or homeless. The cost of land alone at one of the sites, 2045 Grand Avenue, is \$408,000, more than four times the cost of similar real estate in Barrio Logan. The city will pay an additional \$14,000 to demolish

the eight one-bedroom cottages now located on th Grand Avenue site and will spend \$36,000 to relocate the families now living there. Total cost for each of the six three- to four-bedroom apartments on Grand Avenue will be \$132,000, compared to the \$75,000 cost of identical

units in Sarrio Logan. Fred Schnaubelt, the former city councilman who led the successful 1977-81 crusade against the construction of low-income beach-area housing, derided last week's council decision as "absolutely insane. When I was a nsane. When I was a politician, I'd call such decisions 'totally irrational,' now I can say they're just dumb, dumb, dumb,' said Schnaubeit, a real-estate broker.
Yet the decision to build the

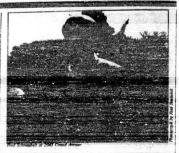
Yet the decision to build the eleven units in Pacific Beach is dictated by federal and local housing guidelines, which seek "community balance" by spreading subsidized public housing throughout the city. Proponents of this approach also say that the additional also say that the additional cest of locating subsidized housing in white, middle-class neighborhoods such as Pacific Beach is well worth the benefits of lower minority neighborhood crime rates, better use of schools, and

working poor. "It is sound O'Connor's subcommittee for public housing site selection, which evaluated more than seventy potential sites on the basis of school availability, land cost, community acceptance, and median neighborhood income. A group of Southess San Diego home owners also pressured the council to locate some of the public housing outside their neighborhood, which they claim is overrun with

low-income units.

The housing commission

staff had presented the city council with a choice of four alternative combinations for the location of up to fifty new federally funded apartments. The least expensive alternative placed forty-five apartments in Southeast and Barrio Logan and five units on city-owned land near Balboa Avenue in Clairemont. That combination would have required an additional \$280,000 local subsidy. The most expensive alternative placed thirty-three units south of Interstate 8 and securities, units in Pacific Beach/Cairciment, as a Beach/Cairciment, as a council initially chose 1 variation that required a system of the place subsidy. The most expensive



land then upped the price of his one-fifth-acre parcel by \$40,000 to \$440,000, so the council substituted the \$48,000 Grand Avenue site. \$6\text{language} at the decision to build \text{language}.

decision to build have income bousing on expensive Pacific Beach land, instead of building more units on outaning more units on cheaper ground in Southeast and Barrio Logan, is predictable. Less expected was the opposition of Mel Shapiro, a self-described "liberal" who spoke out against the proposal at the council's March 17 hearing. "I think 'commun balance' is a dream and a balance is a dream and a myth that isn't going to happen," says Shapiro. "Even putting sixty poor families at the beach, much less just six, isn't going to give us balance. It's just tokenism." Shapiro

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says the goal of community balance as protected by the federal department of Housing and Urban Development is unfair because the federal government work pay the added costs of its program. "HUD will give you the holy pronouncement not to load up pronouncement not to load up all low-income housing in eas area, but if they really believe in it, HUD should put up all the money," he says. But proponent Swift, while acknowledging that eleven units in Pacific Beach may proper to be "indensities"." units in Pacific Beach may appear to be "tokenism," appireds the decision as "just the beginning, because we need sauch more low-income housing in those areas." Shapiro also believes the city council may have violated in sauch guidelines by choosin

guidelines state that housing programs "shall be targeted to avoid concentration ... except that premium sites which would occasion unjustifiable for assisted housing," But isousing commission executive director Elizabeth Morris says the cost of the P.B. land, while high, isn't "unjustifiable."
"Thet's a subjective test," she explains. "We know an unjustifiable cost when we see

WHEN CALIFCANIA HIGHWAY PATROL officers popped Tribune editor Neil Morgan for suspicion of drunk driving March 13 near Ramona, not a word of the arrest was carried in any local paper. But when KSDO radio's Roger Hedgecock broke the news Monday at the top of his

news Monday at the top of his morning talk show, the Tribure managed to find space on its pages that very afternoon to respect the inserday, and the Union followed Tuesday moreing with a sony of its own.

"Believ Tuesday moreing with a sony of its own."

"Believ Tuesday moreing with a sony of its own.

"Believ Tuesday Support of the pages and the pages are to the pages are local section. It recognited that the sixty-three-year old editors was support

"because his vehicle was wearing" down State 67 and booked into county jail after failing a sobriety test. His blood-alcohol level tested at .03, well under the .10 level peeded to sustain a drunkneeded to sustain a drunk-driving charge but enough a warrant a charge of driving under the influence. Morgan was released from jail on his own recognizance within

Tribune deputy editor Bob Tribute deputy editor 800 Witty asys the paper dight run a story about the strest earlier because "we don't as a rule print" news about the first-time drunk-driving arrest of prominent locals until a formal charge is filed by the District Affronce. Talk show host Hedgecock doesn't buy that explanation, which is why he broadcast the news after confirming at the from an anonymous caller. "Heal I or any other of [the Tribun's] other favorite targets been thrown in jail, it would have gotten prominent play, or at least a juicy item," says the

Remet nayor.

Deputy editor Witty acknowledged that the arrest and temporary deteration of a very well known local resident, such as Mayor Maurean O'Contor or Catholic Bishop Leo

T. Maher, could indeed prompt Thibune editors to waite their no-publication policy. "If the bishop were

thrown in jail, perticularly in full regalia, there might well be a story," said Witty. "Moyor O'Connor, too. But those are extraine examples." Witry said that Morgan decided the Tribune should publish the news of his arrest after learning that it had been aired on Hedgecock's show because Roger was calling public attention to it, and we warted to lay out the facts to our readers." The Tribune story made no mer story made no mention of Hedgecock's role in breaking the story, though the Union's Tuesday story measioned that "the arrest was aired on a local radio talk show," which Hedgecock termed "a remarkable admission."

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Not all angless regular the same fuel inforce because they have different readventents. Beauties, the partiest had formula for your had misture is diffused than for other people, because the demands you place on your tooly fronting your likelyde are not the same as theirs. The best test formula for all people is simile, but the special additives and sectionists used in each haddenic sea made the diffused point special additives and sectionists used in each haddenic sea made the diffused point special additives and period to you had been seen to be compared to over the distriction of the period to determine the period test mithing though special additives. In your formula the diffused point special addition, the test of the diffused coaps, want to used to be provided about the period of your symptoms and your health points thereof, a physical examination of your spine is with in order to reveal any new conduction contains which might be interfaced with the "described control system." New newses treatm controls all of the other systems in your body.

well the electrical control system." Not nervous system controls all of the other performs upon the even possible of control to the year lost health can be salesce can provide. I recommend to people who are sensor about fine health a companie "cological Ormonocular Hosis." Asked flow Elemination." Year her and medicine. I would be happy to talk to you about the "total approach to health." In the interest of your health Thosp you will and yoused of the opportunity.

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RESTAURANI (continued from page 1) dressed in tweed jackets. During the

can feel anticipation building in the can reer annespation outlaing in the kitchen the way you can in a desert vailey just before a rainstorm. Finally, waitress Maggie Spangler appears at a window between the kitchen and the dining room and calls out, "Order in!"
Within a few minutes, other customers
have also arrived, and Jackson and Dupree are working in fast-forward. Jackson is cooking two hamburgers and

several shrimp on the grill while manning all four burners on the stove at once: burner one, filets of sea bass poaching in a creamy étouffée sauce poscning in a cleany economic sauce made with crayfish meat; burner two, a Chinese-like blend of chicken pieces, red Szechwan peppers, peanus, and green onlons sizzling in oil; burner three, shrimp seutéeing in butter; burner four, a pan brimining with a colorful mixture of fresh vegetables that will be used to garnish some of the is melting over a Cajun meatball submarine, a sandwich served on French bread that features spicy meatballs and

a tometo assoc.

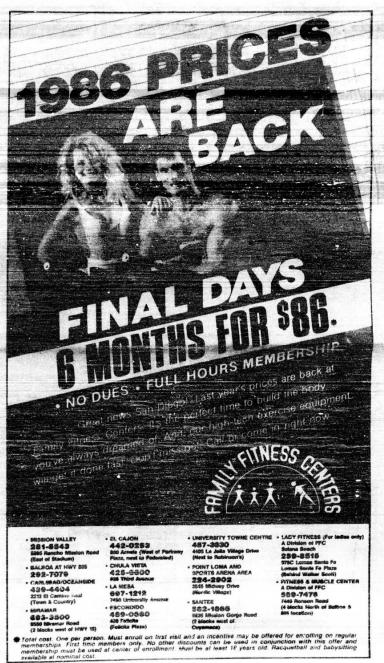
Meanwhite, Dupree is ladling soup
into bowls and arranging staleds and
side dishes on a row of gleaming white
plates. Some of the plates get fried
potstoes and a cup of tomato staled
made earlier from fresh tomatoes, purplee cations, and small cubes of mozzarella cheese in a vinsaignette; others
receive the sautéed vegetables and a
spring of fresh thyme. After adding the
main courses supplied by Jackson,
Dupree carefully wipes unsightly drips
and spills off the plates with a towel and
then sends the lunches out to waiting
customers.

1980s have turned out to be a decade of opportunity. Never before have so many people here clamored for so many different types of food — reflectto some extent, a national trend Since the late 1970s, consumers have shown an increasing interest in new and more sophisticated types of cuisine, but even so, statistics from the state department of health suggest that in recent years, interest on the part of San Diegans has climbed at a rate well above average. Between 1981 and i986, 842 new sit-down establishments opened in San Diego County, an in-crease of nineteen percent. D ring that same period, the number of installants in the county of San Francisco increased by less than twelve percent, while in Los Angeles County the number of residurants increased by only

number of resourants increased by odly intended percent between 1993 and 1966. Large, well-established restaurants usually have around fifty or more employed: in contrast, most of the resourant to the resourant of the resourant Chinese, Greeks, Thais, and Ethiopians, but along with them have come independently owned eateries serving tradier cuisines, too: Cajun, California, and various derivatives of

simply cater to the county's increasing simply cater to the county's increasing population, which has grown by a sungefying average of 150 people every day since 1980. Nevertheless, a lot of local restaurateurs insist that the expansion of business is not simply due to the presence of more mouths in town. "It's the result of a spread of awareness





"I SLEEP WORSE THAN I USED TO. I WAKE UP IN A SWEAT, THINKING ABOUT RESTAURANT STUFF?

features stylish Continental and Cali-fornia cuisine made with exotic and

rorms custom made with exode and sometimes astonishingly expensive ingredients from all over the world. "But i can think of fifty restaurants that compete with us now — all of them opened in the last three years."

Not all are as successful as Gustaf

Anders, however. Along with the in-

crease in business has come increas-ingly fierce competition, and while corporate-owned restaurants can and do

go out of business, independent

restaurants, often undercapitalized, are particularly vulnerable. Richard's Restaurant had a typical life span; it

opened in the Bay Ho shopping center on Avati Drive in May 1985 and closed sixteen months later. Richard Savitch,

the former owner and chef at Richard's,

now works as executive chef at Ei Crab-catcher in La Jolla. "San Diego is still

a tough place for a boutique restaurant,

he said. "At Richard's, we just didn't

RESTAURANI

of what good food is," said Will Howard, owner and chef at Issimo (formerly the Pasta Place), a small gournet restaurant in Bird Rock. "San Diegans are beginning to realize that there's more out there than meat and potatoes and that a good meal doesn't only come wrapped in a package of bamboo walls, short cocktail dresses,

"San Diego lagged behind a little bit as the interest in food got bigger" nationwide, agreed William Megnuson, who opened the La Jolla restaurant Gustaf Anders with partner Ulf Strand-berg in 1981. "Now, food has become the 'in' thing here," and local

"I don't think we would have even been successful here ten years ago." continued Magnuson, whose restaurant business I thought we would, because the [new] office buildings near the shopping center didn't fill up. It became very tough for us to get people in on the weekends, too. We wanted to provide something the city didn't have — a place where the locals could get a table in the summer and that had California-type cuisine as good as any place in town. But it turned out to be something that San Diego wouldn't

Savitch, who estimated that he and his wife spent \$150,000 decorating. furnishing, and altering the interior of their restaurant before they opened, said they decided to close the doors because "we didn't want to accrue any more debts. It still hurts to go back there and pick up our mail." he added. "I admire anyone who's still open." Other independently owned resist

rants aspiring to serve fashionable or Continental-style food have likewise flared up and then disappeared in re-cent years: La Bohème and Café Angelique in Hillcrest, the Creole Gumbo in Bird Rock, and Colombo's, Ciao Bella, and the Pacific Wine Bar and Bistro downtown, to name only a few. But one that has survived for nearly two years now is Jilly's, a chic, forty-seat restaurant run by Mike and Jill Jackson, Jill, a tall, thin twenty-fiveyear-old with wavy black hair and an outwardly easygoing manner, moved to the San Carlos area of San Diego with the San Carlos area of San Diego with her parents in 1977 after growing up in-New York's Rockland County. "I was just starting high school then, so I went to Patrick Henry," she recalled not long ago. "It was kind of a shock for a New Yorker — going to school all of a sudden with 4000 surfers."

After graduating from Patrick Henry High in 1980, Jill attended UC Santa Cruz, then got fed up with studying art

and returned to San Diego in 1984. "I stayed with my folks here, but I was just visiting, thinking about moving to Van-couver and getting involved in a restaurant up there. I had worked as a waitress in Santa Cruz, and i tiked the restaurant business. But you know how it is when you stay with your parents they want you to do something. So I took a course on cooking and restaurant management at Century Schools [a local trade school that teaches-restaurant and bartending skills]. I was just biding my time." The teacher of the course was Mike

Jackson, a big, bearded man with a soft Georgia drawl and a linebacker's powerful shoulders. Jackson, who grew up in Columbus, Georgia, began cook-ing in a pizza joint when he was thirteen and went on to become a cook in the kitchens of the Atlanta Marriott and Sheraton hotels when he was barely out of his teens. In the spring of 1983 Abbey restaurant in Atlanta hired the saucier - a cook in charge of sauces and stocks. "I learned a lot about sauces at the Abbey," Jackson said with a smile, "but then, I had a lot to learn. What does a white boy from south

Georgia know about glaces?"

In the autumn of that same year, the Abbey sent him to work at their new location in San Diego as executive sous chef. But six months after coming to San Diego, Jackson got into a dispute with the Abbey's general manager and quit. "He'd criticize the way I cut things or how I held a knife," Mike recalled. "And I'm not good at taking shit from "And I'm not good at taking shit from people, not over a long period of time, anyway." He paused. "Cooking is a high-stress job. I've never met a chef who didn't have a temper, and I'm no exception," he said matter-of-factly. "With me, it's because I want everything just so." He pinched his thumb and forefinger together, as if he were holding a tiny amount of salt. Soon after leaving the Abbey, and in

need of income more or les immediately, he took a job teaching a course on restaurant management of Century Schools. Before the course was over, he and Jill were dating, and when the three-month course ended, the two of them began working at a variety of restaurant jobs around the city. Mike go' a position as night chef at George's at the Cove restaurant in La Jolla; Jill prepared desserts and salads at George's for a few months and then took a job as a line cook at Upstart Crow in La Jolla. By the time they were married in March 1985, Jill's father - who runs gift shops at several San Diego hotels, including the U.S. Grant, the Hanalei and the Holiday Inn at the Embarcadero - had already suggested to the couple that he'd be willing to invest in a restaurant if they would run Mike could manage the kitchen and Jill could be in charge of the dining room. It didn't take them long to ac-cept the offer. "We were tired of working for other people, basically, explained Mike.

After a brief honeymoon in Mazatlán, the Jacksons began to look for a suitable place to lease. They found one in an empty building at the corner of Fifth Avenue and Hawthorn Street. The previous tenants had run the place as a gay bar, but the owner of the building had evicted them months earlier over nonpayment of rent. It took some imagination to see the interior as a fashionable restaurant: it was filled with scarred wooden booths, and Christmas decorations still adorned the walls. Food from the previous December was rotting in the kitchen. But the lease was affordable, and

besides, the Jacksons were feeling small sense of urgency: Mike had already quit his latest job as executive chef at the Executive Hotel downtown

Over the next four weeks, the cou ple had the interior repainted and the carpet removed and replaced. "I took a hammer myself and beat the booths apart," Mike remembered. "I remember rockin' and suggin' on the boards to get 'em to come out. And I scraped the tint off the windows, with a razor blade." Jill bought framed posters from a local gallery to adorn the walls, and the two of them drove to Los Angeles to buy new tables, chairs, track lights, fans, and other accessories from a restaurant supply company They decided to lease, rather than buy an ice maker and an automatic dishwasher "Tm not going to spend \$5000 on an ice maker and dishwasher for a little place like this," Mike pointed out.
"That would be stupid." In all they spent about \$30,000 (an amount that has doubled since that time as they have added stainless-steel kitchen counters

and a small walk-in freezer).
In May of '85, the Jacksons opened their restaurant for tunch, and they stayed open until 7:00 p.m. as a kind of test to see how much dinner business there would be. As they had hoped customers appeared almost immedi-ately from the nearby office and medical buildings, and a lot of them kept coming back — for lunch. But dinner was a different story. "The first night, there weren't maybe five people a smile. "And it was like that for maybe a month." Jill struck bargains with several local radio stations to trade food for on-air advertising, however, and those ads plus two favorable reviews in local newspapers soon helped to give Jilly's a steady stream of customers.

"A LOCAL FISHERMAN CAN COME IN A FEW MINUTES BEFORE **OPENING TIME WITH** SOMETHING INTERESTING, AND WE'LL PUT IT ON THE MENU."

t 9:00 a.m., Mike Jackson A pulls open the door to Jilly's and steps inside. Maggie Spangler is already there, vacuuming the carpets, and Pat Dupree is in the kitchen washing lettuce, peeling shrimp, and performing myriad other tasks in preparation for lunch. Jill is back at the Jackson's two-bedroom condominium on the corner of Maple and Front streets in Hillcrest, taking care of their fourteen-month-old daughter

It is largely because of Carly that the Jacksons have worked out a com-plicated work schedule that begins when Mike comes into the restaurant six mornings a week to place orders and prepare food for both lunch and dinner. During lunch hours, which begin at 11:30 a.m., he serves as head chef; by about 1:00 p.m., Jill has arrived — with Carly in tow — to greet customers and help serve food and drinks. When lunch ends at 2:30. Jill takes Carly back to the condominium while Mike spend

an hour or so picking up food or sup plies and sometimes helping the night chef, Bruce Zimmerman, prepare for dinner. Then Mike returns to the condoand he and Jill have about an hour together before Jill takes off for the restaurant again to work as a manager and hostess for dinner, which is served from 5:30 to 10:00 n m. Mike bahvsits Carly all evening but usually returns to the restaurant around midnight to count the day's receipts and check to see that the kitchen has been properly cleaned up and closed down.
"If you're not interested in working

seven days a week, you don't belong in the restaurant business," pointed out Magnuson of Gustaf Anders, "The longest vacation I've had in the last three years was a few days I spent at a family wedding in Omaha, Nebraska. So many people think this business is glamorous and lots of fun, but it's more than a job — it's a lifestyle."
"It is a lifestyle," agreed Jill Jackson.





RESTAURANT

'As hard as Mike worked before opened our own place. I think he works harder now. There's no shutting your eyes to it. I sleep worse than I used to. wake up three nights a week in a sweat, thinking of restaurant stuff. It's a lot of work." But as bectic as their current schedule is, she added, it is still better than the consecutive fourteenhour days she and her husband worked during the restaurant's first year.

This morning - a gloomy Thursday in March - Mike pours himself a cup of coffee, stire a little milk into it, and then picks up the phone to call Tom my's Quality Meats, a meat wholesaler on nearby Columbia Street. The produce for the day has already been ordered; in fact, it has already been delivered and is stacked near a side door of the restaurant - cardboard boxes full of lettuce, tomatoes mushrooms, squash, and others. Jackson placed his produce order at midnight the previous night in order to get the stuff today; produce wholesalers are at work before dawn and often complete their deliveries by late morning.

"This is Mike at Jilly's," Jackson says into the phone. "Is Tony in?" A pause "Tony, how you doin"? I just need a few things today. I need two packages of beef tenderloin, okay? And I need twenty pounds of ground chuck and one case of pork tenderloins. I'll pick that up this afternoon, all right? Bye A few minutes later, he calls the Chesapeake Fish Company at the Embarcadero to order fish. "Ready, Jim? I need five pounds of red snapper... And you got any catfish in today give me five pounds of that. And five pounds of salmon — how much is it? Is that the cheapest you have? Well, all right. Got any green lips? Okay, give me three pounds of green-lip mussels

What else you got that's good today?"

After adding fifteen pounds of shrimp and five pounds each of sea bass and spearfish to his order, Jackson hangs up the phone and steps into his kitchen 'That's just enough to cover today he ties on an apron. "I order almost every single day, because I don't have the storage space to store much more than that. Which is a problem, because I pay every-single-day prices, too." Dis-counts are available to those who order fifty or one hundred pounds of a lingte type of fish at a time, but the chef at Jilly's, catering to a relatively small clientele and hampered by a shortage of refrigerated storage space, is not

among them. Dupree is sautéeing chopped celery and onions in a huge stock pot on the stove; these will flavor the soup of the day, a shrimp-and-corn concoction that will be thickened with butter, flour, and cream and spiced with cayenne pepper. 'I let him make the soup according to however he wants," Jackson says of Dupree. "If it tastes a little off, I'll tell him what I think it needs " Meanwhile Angel Serrano, a young dishwasher and kitchen helper, is oreparing half a dozen



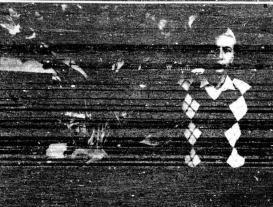
rilled chicken-breast salads for lunch. Jackson glances at him as he passes by, then stops. "You got to marinate those first before putting them on the lettuce." he tells Angel, pointing at the cooked chicken breasts. Angel nods and starts

Jackson begins making a marinera sauce by peeling and dicing four large yellow onions. After ladling several tablespoons of melted butter into a pot, he adds the onions and lets them simmer over a hot flame while he chops a handful of fresh basil. "This is an 'evehall' kitchen." he notes as he works

"I almost never measure anything - I pretty much know how much I want to make." Jackson adds the finely chopped basil to the pot along with chopped garlic, then pours in a liberal amount of Fetzer '84 Gamay, a red wine, Grabbing a wooden spoon, he stirs the mixture rapidly for a moment, then bangs the spoon on the side of the pot. "We'li let that reduce," he says, explaining that in a half-hour or so, he'll add pureed tomatoes to the pot and let the sauce simmer for several hours. The thick pungent marinara sauce will be served over an appetizer of fried mozzarella cheese the restaurant offers at dinner;

in addition, some of the sauce will be spiced with cayenne pepper and spooned over the Capin meathall sandiches served at lunch.

Two years ago, when the Jacksons were inventing a menu for their restaurant, they decided to feature the type of food Mike had the most experience making — regional Southern, including Cajun. Cajun food also happened to be in vogue at the time. and the Jacksons figured that would help attract customers. But they decided to play it safe by fleshing out the menu with a variety of dishes aimed at satis-fying almost any taste. "You can get just





about anything you want here," claims Mike. "We not a little Chinese food on the menu. Salads? We got a lot of salads. We got Italian food. You want steak? There's filet mignon on the menu. We even serve marinated tofu at lunch, and when I moved here four years ago, I didn't even know what tofu

The resulting list of offerings reads like the menu at a United Nations conference, but as it turns out, playing it safe is a smart business practice for a restaurant here. According to a number of local restaurateurs, San Diegans tend to be as conservative in choosing what to put on their forks as they are at the polls. When the Souplantation, a locally owned soup-and-salad-bar chain, tried to phase out its time-honored Waldorf salad in favor of fresh fruit, customers complained so vigorously that the restaurant scrapped the experiment. And even Gustaf Anders - which features five different kinds of caviar and prepares reviolis filled with duck foie gras, and loin of lamb with black truffles and sherry sauce - lists hamburgers and potato salad on its luncheon

Conservative eating habits are cited by many local restaurateurs as a prime reason for the prevalence of chain restaurants here. "San Diego is the prototype for a chain market," said Will Howard. "People come here for the lifestyle... They spend money on tennis courts and longer cars, not dinner or a new painting. They're more interested in atmosphere than they are in food. That lends itself to the chain concept perfectly." Magnuson added that "San Diego is a tourist town, and chains can offer a low-cost, fun-type meal that tourists are often looking for."

Even so, as restaurateur Stephen Zolezzi has pointed out, the city has absorbed more and more people in recent years who appreciate new directions in cooking and have the money to include their interest. "There has been a tremendous influx of people to San Diego who are more cosmowho are wealthier, better

traveled, who have more disposable in-come," said Zolezzi, who first opened his Hillcrest restaurant, Stefano's, in Jackson is aware that many of his 1961 and has revamped it regularly to keep up with the dining public's changing demands. These people are rela

tively knowledgeable about food "and want to satisfy the taste requirements they've brought with them," he ex-plained. "Many are couples who both work. They're making \$75,000 a year work. They're making \$75,000 a year between them, and they don't want to cook. For them, dising out is entertainment. It's their reward."

To compete for these hacrative diners, many of the fashionable new resaurants here emphasize fresh ingredients and accompanies of adventurances es in their

spirit of adventurousness in their food. For example, the Harbor House, which served mesquite-grilled fish almost exclusively when it opened in Seaport Village in 1981, is now offering such dishes as venison and pizzas topped with barbecued chicken. Likewise, Zolezzi's restaurant, which eight years ago served two or three kinds of premade pasta, now serves half a dozen pastas that are all made fresh in the restaurant's kitchen. Tomato sauce is still on the menu, but so is nesto sauce, made with fresh basil, rlic, olive oil, and romano cheese. "A few years ago, almost no one knew what pesto sauce was " Zolezzi pointed out. And Jilly's runs through two pounds of cayenne pepper a week in

fee shops around town fleeing to the nearest fire invarant. Naturally, food that can be described with adjectives such as "fresh," 'novel," and "hard-to-get" costs more "novel," and "hard-to-get costs more than food that is frozen, prepackaged or mass-produced. "But people are more and more willing to pay for qual-ity," said Magnuson. "For instance, we're able to get white truffles from Italy once a year. They cost \$600 to \$700 a pound, and we make them up into an appetizer that sells for thirty of forty dollars." Each serving has only

a small amount of truffles in it, "but

preparing its various Cajun dishes, rais-

ing its food to a degree of hotness that

wild send diners at most of the cof-

we sell out of one or two pounds in a week. People like that kind of thing"

customers are "yuppie types who know, nine times out of ten, what kind of attention went into preparing the food." For that reason, the quality of his dishes has to be high. You might not think the food at Jilly's is the best in town, but it is among the freshest. Jackson buys fish, meat, and produce daily and in quantities that ensure they are on customers plates by the following day. He and his cooks make all their own sauces (storing leftovers in the refrigerator for a maximum of a day or two), and fresh herbs, butter, and cream

Nevertheless, in order to hold his prices down, he makes a few com-promises. "We garnish our Cajun plates with fresh crayfish, but the ones that go into the étouffée sauce are frozen," he said, "For a while, I was buying nothing but fresh crayfish every week from some guy in Louisiana, but with air-freight charges and everything, the cost came to twelve or thirteen dollars a pound, and I can get frozen crayfish here in town for nine dollars a pound."

In addition, Jackson uses a powdered stock to flavor some of his soups and sauces, although he insists it is a highquality product made without MSG. He also buys garlic that's already been chopped. "For me, it's more practical. because it takes a lot of man-hours to peel and chop garlic, and I don't have a bunch of people standing around who could do it." Canned tomatoes go into his marinara sauce along with a smaller amount of fresh ones, because the canned variety "is so much cheaper you practically have to use them." Bread and pasta are delivered several times a week by local suppliers, and the rice. as it is in most of the restaurants around San Diego, is Uncle Ben's.

In comparison, soups and sauces at Gustaf Anders are made from stocks that are boiled and reduced over a period of several days to the desired strength and consistency. The restaurant

makes its own bread and uses only fresh tomatoes - even for ketchup, which is made from scratch. But a meal for two at Gustaf Anders with soup or salad and a bottle of wine can easily cost one hundred dollars or more. At Jilly's, a typical meal for two with soup or salad wine is about thirty dollars. "People don't realize how expensive it is to run a restaurant." said Magnuson. 'Labor is the biggest cost, and it's no

One thing that increases labor costs in many of the new, fashionable restaurants around town is preparing food that is not only tasty but colorful As Magnuson pointed out, color has become "extremely important" in serving food. "In Swedish there is an expression: 'You eat with your eyes.' So we always have a little splash of color with what we serve. My partner draws a picture of each dish we plan to make nd goes over it with our cooks. It's like painting, in a way - or a woman dressing. That little scarf makes the whole outfit" come together. Thus, roasted red bell peppers are garnished with fresh green basil leaves. Avocados are sliced thinly, fanned out, and served with strips of red bell pepper.

Jackson, too, says he tries to make

each plate "a work of art." When strips of grilled and marinated chicken are laid onto lettuce leaves for one of Jilly's salads, the strips are separated by juliennes of red, vellow, and green bel peppers. The plate is garnished at the last minute by a strawberry sliced and fanned across the too. Likewise, the Cajun dinners served at Jilly's are garnished with a boiled red crayfish. and the vegetables that come with them are a colorful amalgamation of yellow squash, green string beans, zucchini, and snow peas, brown mushrooms, and orange carrots. Such culinary codicils equire extra labor and higher prices, but they are part of the "quality" most customers currently demand when they splurge on a fine meal.

On the other hand said Jackson you also get the type of guy who

RESTAURANT

comes in and warts steak and potatoes and doesn't care that it comes served with roasted shallots that I've put on top, along with fresh tarragon leaves. He just scrapes all that off to the side and eats it." The chef shakes his head, like a sculptor who has seen his castbronze statues being used as towel

A s the lunch rush moves into its second hour, Jackson continues to bake, grill, seuté, and heat s the lunch rush moves into its half a dozen entrées at once. "Jilly's Swiss burger comin' off, and I've got a bro' workin' after that," he calls to Dupree, referring in the latter case to a grilled brochette of chicken, shrimp, and beef. At the other end of the kitchen, Dupree is still reading orders and preparing plates, while behind him. Angel Serrano slides another full rack of dirty dishes into the automatic washer to be cleaned and sanitized. By 1:30 p.m., the fried potatoes that are

served with a variety of sandwiches are running low, but, as if a faucet some-where has been turned off, orders stop coming into the kitchen. A few minutes later, Jackson takes off

his apron and steps out a side door to smoke a cigarette. The respite is brief, however; soon he is back in restaurant, conferring with Jill (who has arrived with Carly) about a new employee. Then he climbs into his vy Blazer to pick up the meat and fish he ordered earlier in the day. "We're big on paying cash to our suppliers," he says as he maneuvers the truck down to Tommy's Quality Meats. "But I still have to run around a lot because some of the suppliers have minimum orders for deliveries." If your order is below the minimum, you pick it up yourself.

Only two other men are waiting for orders in the meat wholesaler's office. o within minutes Jackson has writte a check and received his beef and pork tenderloins along with the ground chuck. After pushing aside Carly's stroller and a softball bat and mitt to

make space in the back of his Blazer, he loads the plastic bags full of meat into his truck and drives down to the Embarcadero to pick up his order of fish at Chesapeake. Here, too, things go quickly, but Jackson takes a moment ask if there is a cheaper type of salmon available than the Norwegian salmon he was told about over the phone. There isn't, and he somewhat grudeingly pays \$8.25 a pound for five pounds of the fish, "Man, that price has gone up since last week," he grumbles as a worker in Chesapeake's huge warehouse packs his order into a card-board box. "It's sushi quality, but what do I need sushi quality for? I'm going to grill it.'

Like most restaurateurs, Jackson pays close attention to the cost of his food, because it directly determines the prices he charges his customers. Using what he says is a standard method in the rant business, he first calculates the precise cost of ar individual salad, dressing, vegetables meat, sauce, herb garnish, and so forth. "I've costed things to the penny, down

to the bread and butter, the lemon slice that goes in the water glass, and the salt that goes into every dish. How much amount of salt worth? About a third of a cent. A lemma slice is about five cents." Adding all of these things up, he arrives at a per-dinner cost and then charges triple that cost on his menu. That sounds like a large markup, but consider that it has to cover all of his labor, food, energy, and other costs, as well as - presumably - a decent

In addition, while a restaurant's food costs actually fluctuate according to what suppliers are charging, Jilly's prices don't change nightly. So when Jackson pays more for a particular item, it cuts into his profit margin. That's why he is concerned about the price of salmon at Chesapeake; to offer a salmon dinner for \$17.95 on his menu he has calculated that saimon will cost him \$4.75 a pound, and today he is pa

ing almost double that.

Since Jackson sees Jilly's partly as a relatively inexpensive alternative to swank Continental restaurants in La

Jolla and Rancho Bernardo, it's important for him to keep his costs as low as possible. He and Jill pay \$1600 a month to lease the space for their restaurant, far less than equivalent space goes for in La Jolla, and they hire minimum of employees by doing much of the work for the restaurant themselves. (In addition to Dupree, night chef Zimmerman, dishwusher and higher helper Angel Serrano, and waitress Maggie Spangler, the Jacksons employ three other waitresses and another cook and dishwasher.)

As a small restaurant, though, Jilly's inevitably pays higher rates for its food than the rock-bottom rates paid by chain restaurants and larger independents. For example, Jackson couldn't possibly use ten pounds of fresh herbs every week - the minimum order required by the county's two main suppliers of fresh herbs — so he buys a pound a week from a middleman who also setts to other small restaurants, paying an extra fifteen percent for the service. He also uses about twenty-four heads of let-tuce and seventy-five pounds of onions

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a week; in contrast, the five locations of the Souplantation go through nearly 2500 heads of lettuce and 700 pounds of onions in the same period. "We have a volume-discount arrangement with all of our suppliers," said Michael Mack, the Souplantation's president. "For instance, we just bought a year's worth of canned clams, because it's cheaper buy them right after they've occur harvested. The same is true of the blueberries we buy - they get harvested and stored in freezers."

Mack pointed out that chains also have marketing advantages over in-dependent restaurants. "With more restaurants, more people see your sign as they drive around, and you create more 'top-mind awareness'" in con-sumers, he explained. "And with five restaurants or more, you customer base large enough to justify [costly] TV

Top independents fight back by of-fering more creative dishes. You can get steak-and-fried-shrimp-combo dinner at Black Angus, the Hungry Hunter, or the Chart House, but none of them

in necen butter, as filly's does, or the filet of beef in a shallot sauce with sautéed duck liver that is sometimes offered at Gustaf Anders. At the Souplantation, cooks make the day's soups using strict recipes and pre measured amounts of spices, and salad dressings are purchased already made At Gustaf Anders or Jilly's, salad dress ings are made fresh, and the soup of the day often isn't decided upon until the chef shows up in the morning. "It's the individually prepared product ver-sus the assembly-line product," said Magnuson, "It's easier for us to be more creative. A local fisherman can come in a few minutes before opening time with something interesting, and we'll put it on the menu."

"It's harder to get away with something creative in a larger restaurant, conceded John Borg, ex-ecutive chef at the Harbor House. "You have a lot of seats to fill, and you have to have a greater mass appeal. You aren't honing in on a special group of people" who are willing to eat food that

is prepared with, say, truffles or liberal amounts of cayenne pepper. Still, as Stephen Zolezzi pointed out,

"cooking is only part of the business, and it's getting harder and harder for independents to make a decent return. Higher minimum wages and energy and insurance costs have made it increasingly expensive to open a restaurant and growing numbers of governments regulations haven't belned, either, With a wry smile, Zolezzi noted that he recently had to install a \$7500 elevator to make his new split-level restaurant conform to a state code requiring that dining space be one hundred p accessible to people in wheelchairs Such costs are one thing that cause more than ninety percent of all restaurants to fail within the first two

years, according to Zolezzi,
"I don't know why so many people are going into this business," Jackson comments as he drives back to Jilly's from the Chesapeake Fish Company "There's no money in it. The competi-tion has gotten so stiff.... Most of the

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RESTAURANT

ime I try not to think about it. We're just tryin' to pay our bills and make a

After arriving at the restaurant, Jackson helps unload the meat and fish, and he confers with night chef Zimmerman about the specials to be offered that night — monkfish sauted in a com-pound butter of rosemary, sage, and lime, and breast of chicken breaded with ground pecans and sautéed in pecan butter. Then he gets back into the Blazer and heads home. It is a little after three in the afternoon; for the time being, his work is done.

rom three in the afternoon un-til Jilly's opens for dinner at five, the restaurant is decentively quiet. Hope Woelfel and Jane Holoboff, the two dinner waitresses,

fold napkins, prepare salads, answer the phone, and ready trays of butter on shelves where they can be conveniently natched up for service. Bruce Zim Serrano (Angel's brother), make rice. put containers of raw shrimp and chicken pieces on ice to keep them fresh yet at land, and boil and slice sweet potatoes, which will be reheated at the last minute in a microwave oven and served as a side dish with the enirées

At 5:00 Holoboff unlocks the front door, and fifteen minutes later, the first customers arrive, two women and a forties. "Hi," says Holoboff, with a

It is nearly six before Jill arrives, dressed in high heels, a black skirt, and a silver-and-black embroidered top. She immediately visits a few tables, ex-changing small talk with people she

knows, as well as those she has never seen before. "You're having a baby?" she asks a woman who is terrifically pregnant. "It's any minute now?" The woman nods, and Jili touches her gently on her shoulder. "Well, eat good

Stepping over to the kitchen doorway. she tells Zimmerman to ready several loaves of bread. "As people come in, we tell the kitchen to warm the bread." she explains. "That way the chefs have an idea of how many people are in the restaurant" and can gear up for rushes. It also gives the chefs a chance to test their baseball skills, however, as Zimmerman pulls the hot loaves out of the oven and playfully tosses them the length of the kitchen to Serrano, who plucks them out of the air and places them on wooden boards for serving.

The Jacksons say they regularly serve sixty to eighty people for batch but only fifty or sixty for dinner during the

week, with weekend dinner business somewhat higher. Unfortunately for them, it's at dinner that most restaurants make their profit, because customers buy bigger, more expensive meals in addition to extras such as wine, appetizers, and dessert. Mike figures a restaurant the size of Jilly's should serve dinner to eighty to one hundred peo ple every night to be truly profitable but he adds that he and Jili can get by serving less because their overh relatively low. Still, he worries that the Hillcrest location is bad for dinner since the surrounding office buildings empty at 5:00 p.m. and there is no real nightlife for a mile in either direction

along Fifth Avenue.

This evening's business is steady by not overwhelming. At a little after seven, Jill has to turn away a comple that arrives without reservations - all the restaurant's tables are either full or reserved. Only minutes later she fields

a phone call from a customer who reserved a table for eight people and is calling now to explain that only half her party will be showing up. Jill accepts this turn of events with only a hint of exasperation, but she is clearly pleased when two men walk in the door without reservations a quarter of an hour later and fill the table opened up by the cancellation. "Being such a small place can drive you crazy," she remarks in a spare moment. "To a big restaurant, it's

nothing when three tables don't show up. To us it's a hundred dollars."

At around 8:00 p.m., Mike re-appears, relieved of babysitting Carly for a few hours by Jili's father, and he nods when she tells him about the cancellation. "We piss a lot of people off who show up at seven without reservations, thinkin' they can get a table. he says. "At that hour, we're mostly full.
It's nights like that you wish you had a hundred seats. But then Monday night

'Dama, I'm glad we don't have a hundred seats to fill.' But in a way, I'd rather have a few tables open and have everyone getting served fast. Because then they'll have a good dinner ex-perience and they'll go home and tell their friends about it."
By 9:30, although a few orders are

still coming in, Zimmerman is putting some of the leftover sauces and uncooked meat and fish into refrigerator trays for overnight storage. By things have quieted enough that Jill can sit at the bar to eat her nightly plate of jambaiaya and romaine salad. In a few more momenta, the front door is locked, and - while the last few customers linger over their dessert— the staff begins folding napkins and resetting tables for tomorrow's lunch erowd.

Jill says she and Mike don't worry

that Calun food could go out of fashion.

menu at Jilly's is so varied that the restaurant isn't known exclusively as a place to get Cajun food. That variety along with relatively low prices and business expenses — is a key reason business expenses why Jilly's has survived so far. "We still go into the red part of every month, although hopefully we're in the black again by the end of the month as business picks up," lill notes, "I mean. we gat well, and we have a nice condominium, and we lease a couple of nice cars. But as far as saving money.... We still sit around on Sundays and talk about doing other things (other than run

worder if we'll be doing this the rest of our lives ..." Mike seems more committed to sticking with the restaurant until it's highly successful, but even he talks about the high "burnout" rate among

a restaurantj. I can't ever see making a lot of money in this business, and i

chefs. "The first year it was a strug gie" to run the restaurant, he says. "Then it got better, and now it's cruisin" By this time next year, maybe I can take a day off.

I'd love to see a line around the corner waiting to get in at lunch. I'd like to see this place booked solid every night - that will take another five years, at least - and then maybe we'll move to a bigger location. Once we got g bigger restaurent, we could raise our prices a little and have a little bit nicer surroundings. Although even then I'd like to keep this place. I really like it. I feel comfortable here

"There are a lot of headaches to this business, but there's a lot of satisfac tion to be gained from it, too," he conwalked out of the kitchen and been applauded by the customers." He smiles at the memory, "There's no feeling like that anywhere anytime

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no, why you want to write "I need money I met through a friend of a friend of an acquaintance of a friend. He was thirty one years old and had been pimping for eleven years. He was not, he said, "a rough-hustlin' pimp. My [two] girls don't stand on the corner. They don't stroll El Cajon Boulevard.

have "regular dates." He didn't disrespect women, and he told me I should not make the mistake of thinking that about him. Too many men have a low appreciation about why a woman is with them. Too many think she's there just to be their own personal foot. I'm not one of those

He worked off a book; his girls

"But you live off women, don't you? You take their money?

"Look," he said, exasperated, "what does a wife tell a husband to get him to share his money with her? Nothin' in particular. It's 'We're in together on this, and I got to bring in mine, and you got to

He rattled his ice. I rattled mine. He gave me what I knew was my last chance at it. "It's not a psychological 'Lay on the couch, let me tell you why you ought to give me your money' kind of thing. It you got to spend time trippin' woman why she ought to give you her money, then she's not a ho', and you're not pimpin'.

He wore a cream-colored Fila velour jogging suit, white Fila cap. and doeskin slip-ons. No socks. A gold watch, flat. Pinky ring. Manicured nails that were buffed not polished. Right under six feet, beginnings of a paunch. High forehead. Apostrophe sideburns and hair cut back to burr. Starting to hald. High cheek bones. Big brown eyes, with irises flecked vellor

Seaport Village. Women wearing bright dresses and men in neat slacks and shirts came in twosomes and parties from offices. He frowned, looked around, and said, "Prostitution's older 'n Jesus, Been that apple for Adam.

He had agreed to discuss the myths about pimps and pimping and what the actual facts are, as he 'lived" them. He would tell me something, not much, about his business. As with any business, he said, what pimping is about is making money. "Pimps, we si' up at the table together, and we say, 'Gee. I'd sure like to catch homeboy's ho' Donna.' When we say that, it's because we're thinking about the monetary thing, nothin' else. Based on what the rumor says Donna's a hell of a moneyinakin' motherfucker, and we want to own her on the strength of that.

A pimp, he said, acts as go between between the girl and her trick or customer. He is also her banker, representative, personal manager, and protector. "A ho' who a pimp is like a girl who's got her daddy behind her. Guys know. Man. I mess with Suzie Mac. her ol' man's gonna put new buttonholes in my jacket

Naw, he wasn't going to tell me his name: that wasn't part of our deal. Nor would be tell me where be lived, where his girls lived, wha be drove if he carried a cun if they carried guns, or ho - or they - earned. I asked if he paid taxes, and he laughed hard

enough that people around us

What do I call you, then, in the

Some name what you think fits me" He recovered from his laughter and, wiping the tears from his eyes, opened a leather portfolio and smoothed down a lined vellow legal pad. At the top of the paper, he'd printed "Myths about pimps A line of longhand ran dow

He draw on his menthal More. looked steadily across the table at me, exhaled, and said, "So, let's do

I asked about the word "ho" Mississippi, in Big Foot

"Big Foot country?" "Yeah, Big Foot country. That's where you only have shoes in the winter. 'Cause you poor. An' your feet spread out, grow big in the summertime. In Big Foot country when the dog's scratchin' at the screen to git in, folks say, 'Open the do." When they ain't had enough gravy ladled onto their potatoes, they say. 'Please pass me some mo And when they talkin' 'bout a autote, they say, 'he

e stubbed out his eigarette and stuck his fork down in his salad. "Myths One of 'em is how your pump dresses. All that jewelry, those rings, two on each hand, one of 'em a pinky his highlight ring — like he gotta bunch of Super Bowl rings on his goddam hands. Gold necklace made up in his name or the name of his car. Show-business clothes. Hair permed, rolley up. Conspicuous consumption. The better you can pimp, the less you talk about it. You can tell right off if a guy is jes' down and pimpin'. Or if all he's got in it is clothes and some Mercedes that ain't never gonna get paid for. I know a pimp, he's got more money 'n most bankers, an' he drives a Toyota station wagon. His money goes into little businesses. Oh, there's no doubt that where there's easy money, there's gonna be flash But how much there is, that's

exaggerated." I interrupted to ask if people say, neighbors - wondered what he did for a living. "They may wonder. They assume, and they don't ask. With black people, well jes' write, 'Black people have their own economies. Folks don't make a lot of inquiries.' For one thing, they don't really want to know."

Myth number two: Pimps and prostitutes are drug addicts. Where there's easy money, there's drugs," he said, adding that he doesn't do hard drugs, and he doesn't work women who regularly use drugs. "A woman has a lot to think about when she's out there. If she's strung out, she's not dependable. She don't keep herself up. She messes up, goes off crazy on you, boosts stuff, brings herself under the eyes of police

About the myth that it's a "sex attracted to the work for the sex: "Ho's, they like to brag on how 'All I had to do was take off one leg of my pantyhose. Whatever they can do and get away with it, they're gonna do it and git go. With her and a trick, it's not 'rico-ee, until you got here, baby, I sin't had no meat ali week that I tiked

"Ho's are gonna do the least amount of what they can do to get



THE SECOND OLDEST PROFESSION A local pimp talks about his business

RY JUDITH MOORF

their money. A lot of tricks just get left right there, sittin' on the bed, holdin' themselves Tricks don't operate in an area where they can demand a lot of quality control. Who they gonna call, Consumer Reports? The Better Business Bureau? Say, 'Hey, man, Mr. Brown's ho's, they ain't really givin' you no sex. They're just fondlin' you and an' playin' with you and talkin' jive to you, then tell you your time is ap.

Myth number four: the one about a pimp's unusual sexual prowess. You have to sexually please your ho's - that's one of the bigges myths that's gone down. You don't have no time to do no free fucking An' you don't care that much how she looks or how she is. You learn over the years what tricks accept. You're not havin' this woman for what you like, you're havin' her for what tricks like.

You hear some pimps talk about, 'Well, I want to make sure she know how to do it. I say. 'You ain't gonna be the one that's buyin it. What the heil do you care?" When you hear a pimp braggin about his sexual powers, don' believe him."

Another myth: a pimp keeps his

hold on a prostitute by beating her up: "There's just no doubtin, there's ho's who have a thing, they like to be abused. You find that in some housewife psychology, the ones who see an ass-whippin' as a form of attention. After the man beats her up, he says, 'I don't like to do that wit' you, baby, but you just make me 'cause you won' do what I say.' Well, that's music to be ears, when a woman's got that psychology. With a ho, it's not like that After she's taken a whippin'. she sees herself as havin' to double

good graces again. "I think some ho's like the pimp to whup 'ein, because they fee guilty about bein' ho's. If they can get you to stomp 'em, they can say to themselves. 'He makes me do

her amount, triple her amount, to get out of the doghouse and in your

Pimos, he readily admitted, de beat their women. "But it's not like you came 'round with nothin' else to do, and just to pass time, you start to hit 'em. Ho's are very rebellious women, very challengin women, and they are brave. Ho's is some brave motherfuckers! The one thing about a woman that isn't true of a guy, she's dangerous. I know

men that got women that will kill for 'em." He thought it would be fair to say, he added, that beating your whores was a part of old-style pimp psychology that was "passing

Yeah, he said, he had beat up women who worked for him. "I had this ho', my buddy told me she was holdin' out on me. I sent another buddy over with twenty dollars to check her out. She give me ten. I got her down buck naked and kicked her ass. I wanted other guys to see me as a real down pimp, that I wasn't a guy you could say about him, 'You think you be pimpin', but you really be sympin'. I did, I kicked that woman's ass, an I told her 'Bitch, don' bring this on me no more.

The "hold" he said, pointing to his head, "is in here. It came from the git-go. It's in how you cut into a woman that first time. It's givin' her that confidence in herself and in you. See, you don't go get you a gal who's been a ho' on her own all her life and then try to drive her into givin' you her money. When you got a good moneymakin' ho', you got a girl you done raised yourself, a girl you hand-raised. To her, you are the basic thing after God, the

I know pimps have had ho's leave their ass in some hotel. They take his jewels, all his cash, hit the highway in his car. Then you're really had off, because when a pimp comes walkin' out of his hotel room with nothin' but his undershorts on, his ho' gone, his car gone, then he really has to

hustle to get his thing back together "Or, his ho's get ripped off him." I asked how that was done. "One way is, you just give an

and means of life and existence. But

it always comes back to that thing

that makes a husband give up his

money to a wife. 'We're in this together. This is for us.' To keep it

that way, the pimp has to take care of business. These so-called

'gentlemen of leisure,' they may have magnetism for their ho's, but

He continued, "Things happen to those gentleman of leisure. They get themselves killed, for one. And

they don' git respect."

invitation to get on your team. You know. 'I been hearin' that things ain't too cool for you on your les Mebbe she sees your girls laid out in the best of shit, hears 'em sayin 'We're gonna go to Las Vegas for the weekend. We gonna go to Mardi Gras,' If the ho' don't have that kind of thing, and she gets that invitation, she's gonna leave him. That's one way.

'Losin' a good ho' is like losin' a good job. You broke 'em in, you schooled 'em. You put a lot into educatin' a woman. Clothes, hygiene, make-up, small talk. How to present herself

There is do doubt that ho'in' is part show business. But a really good ho', she got a lot of natural game to her, and a lot of the suff between her and a trick is spontaneous. She jes' has that feel Would it work right now? Would it go down?' A good ho' has a high degree of con."

As does a pimp, he added. "I

could always cut into people, all my life. For some reason - my face,

my make-up — people don't get alarmed right away. An' I can just let somethin' roll out and then pick my rightful spot in it. You play on that ability. You play on whatever's your strength. The things you know you don't do well, you stay away from them.

I asked what, as a pimp, he didn't do well. Looking out the restaurant window, he nodded toward a group of young, uniformed men. "I don't like messin' with sailors. With them, you're gonna have some that get drunk and try to take 'em some sex. A pimp has to be knockin' those sailors out. But it's not just sailors that do that, either, don' get me wrong. There's tricks whose specialty is trickin' a ho' for free

He sat back in his chair, portfolio on his knee, and drew tight circles on one side of the legal pad. "One thing that's said, in the game, is that a ho' ain't really a ho' until she done been ripped off. Had to give

some sex up for free.
"Ho's are just like you. They got things people never suspect 'cm of - they got grandmothers, little brothers. They get birthday cards. They get toothaches, they get the flu. They got preferences. all this 'lay on the couch' stuff about why women do it, about the shame, the guilt, the heartache, and orrow. But there's a lot of fun to it. There's material gain, seein' stuff bein' places, meetin' people

"But a woman's not really a down committed he' until some trick rips her off and she go back out on the

street and start again." pimp like himself, one for whom the association with women is his primary source of income, is "fast become a dinosaur," he said. "Drug guys, especially with the crack — it's created a glut of unsupervis prostitution, or what we call 'renewade ho's.' Or a lot of just sitting' around givin' up sex for

drugs The old-style pimp who roughed up his women, used them to do his housework take his clothes to the cleaners, do his shopping, roll up his hair, that pimp, he said, is also fast dying out: "Ho's and pimps

change along with ever body else."

He has no idea how many pimps work in San Diego. "In terms number, nobody goes out and takes a toil. An' there's different ways to count who's a pimp. If a guy's a dope fiend, and to get his cop dope he's got a dope fiend woman with him, and she goes out and turns a trick to get the dope. he's pimpin' her. But he may not count himself a pimp.

"There are big pimps that come through here, because it's a vacation town, a movel town. You know they're here because new ho's are in town. Ho's can be sociable. They cut it up with each other, seek each other out. It's, 'Hey, we jes' came in from so and

He wouldn't say how long he's lived in San Dicgo. "Just write that it's livable, it's a place to rest. Write that California pimpin' is soft pimpin', that we're easy, compared to the East Coast. There, whooo, n's git out on the streets - hambum - every goddam night

But San Diego is a military town a retirement town, "an' nobody buys sex faster than soldiers and old men. When you look at the scope of society, who'd want to buy sex? Why would be in such a hurry tha

they wouldn't go through the normal process of meeting talking or dating? Sailors, military, because they've got a certain amount of ours to get off the ship, get laid. get dressed, get drunk, and get back to the ship. Old people, they got no time either. They're single. or them and their wife haven't had sex in years. He slips out every once in a while and spends him a hundred dollars to be with Lola."

What his women carn varies from week to week. "Sometimes I have a situation, one of my girl's tricks aren't around, and another's is About his "main woman" he adds "We been hooked up together most of four years. You run into ber shoppin' in Buffurus, you can took at her and tell what kind of lour years it's been

A four-woman stable is the gest he has had "That was in A. But we wouldn't just stay in L.A. We'd get on the road, go to Denver, Reno, Vegas, get us a comple of rooms, work the lounge Before that, when I was first sta ent sometimes I'd be carryin' three girls, and we'd do this thing, we used to call it the 'of' ten and two Two dollars for the room, and ten dollars for the girl." All that happens with that is, you go an' yet a room. It might not be, back then, but an eight-dollar-a-night room. The girls trick out of the rooms You be downstairs on the street shiflin' for 'em. When you're not workin', you're usin' that room

"It was makin' me crazy There's a great drive between ho's to outdo each other, and there's a lot of bitchin'. There's a lot of competition over the pimp. It's 'You like her better than me.' Or one of 'em won't want to work, and she'll say she's sick, and the other'il start

screamin', 'She ain't really sick' It's jes' like some little kids." His women are black. Most of his tricks are white "White how like to try a black woman, no doubt about it. That's all I'm gonna say on the race thing." He said he had worked white women, but when black and white work together, there's a strain. "White women try too hard to fit in with black. It's pitulal. And the white girls that work Fifth Avenue don't make what black girls make that can work a hotel or convention. But it's not your color, it's where you can work and what kind of pimp you got.

He would not say how long he had worked in San Diego. "You can write. 'The pimp I interviewed, he's done it long enough to have clientele. That means, you call me for girls, or you see one of my girls regular. You have some trust in me You know there ain't gonna be no stealm', no police, no VD, no AIDS - I jes' don' deal with all that bus station, skin-poppin element, an' my girls use condoms." When I asked about AIDS, he told me that he believed it might actually be good for his kind of husiness. "It may turn out I'll be offering the public some of the only safe sex around.

You see one of my girls, you ain't conna get hit over the head My girls is going to be properly dressed, have some manners, not get drunk and sloppy. She's not gonna be lippin' off, bein' sarcastic There's gonna be some sweetness. It's basic work. You got Mr. Martin on Wednesday. You got 14r. Smith on Thursday

PIMP

n your book, that's where you get your odd little requests. You get your guy who likes to be sprinkled with baby powder, who likes to have a girl twist up a towel pop him with it. Those, they want to deal with one specific chick. Book guys, some of them may drop three, four hundred dollars. And with book guys, ho's and tricks gets to be friends. It can develop to a ongtime thing.
"I get a call, someone I know.

and he needs escorts. Or there might be one of those insurance men conventions, and they have a hospitality suite, and you get 'em some girls to work that. Mebbe it's managers in some company, but one of the guys for that group will have made that contact, and his group knows they're going to be served. For that kind of thing, a

group, I'll get my girls together and maybe a buddy's. "In group deals, I'll invite the guy to meet me for breakfast to work out details. I make a point of dressin' conservative, bein' on time I show I'm dependable, all that. I want to make it smooth for him An' with this approach, I'm makin' sure my girls is not gonna get ripped off. They pay me up front, and the guys the girls are with, they

give the girls a tip.
"It's your belly that's gonna determine a lot of what you do. You try different strategies. You stay away from stuff where you have a lot of chance of police. You work

off your strengths. You ask yourself, 'What kind of environment is my girl strong in? Mine are no good on the streets. But some girls, they have a wit about it. They can get out there and beg those tricks. Some zirls even like the psychology of it, the challenge. But it's too small a money Same with sailors. The

"If it's a real slack time on the book, we can travel, or we'll stay around here, go to hotels, to the Grant the Marriott the Inter-Continental, out to Mission Valley, to Hotel Circle. Or you go around the airport. But the thing is, you get into that bar atmosphere. An' this is where your stagin' comes in. It's in gettin' your ho' ready to work. What you want her to feel is, she's gonna be a star.

"She get herself dressed just right. Little flash. Same when I sout with her. For myself, I might get somethin' that costs five hundred but don't have a fivehundred look to it. But I gotta be adorned. I gotta stage myself. I go conservative. Your tie-and-hanky set. Some good cologne. But I add mebbe alligator shoes. Somethin' that sets you off and says, 'He's not just some goddam schoolteacher.'

"We'll have us a drink, and we're both radiating a thing. I'm radiating that I'm a pimp, and she's radiating that she's a ho'. We're burnin' good times. Men that are easy in this bar atmosphere, they know the signs. You're wearing your sign. Those shoes. Tricks like that anyway. They won't spend 400 dollars on a pair of shoes.

"We'll just look around, make some eye contact. First time you catch a guy starin', then it's the

pimp's responsibility to know how to come up with the conversation You don't have a lot of time to fool around with him. You jes' do some basic feelin', some 'Say, how's the action in this town?' Mebbe he says 'Don' know, but I like to play around a little, and he looks at your

"So you lock in on that guy. You let the conversation roll. Then mebbe he'll say, 'I'm lookin' to date a girl.' So you do your story. Mebbe you say, 'I've got a buddy waitin' for me, I gotta go to him to go pick up some tickets to a show.' Now, you've never defined her as being a ho'. She's your friend. You just happen to be there together. Then you look at your watch, say 'Why don' you and her set here. have yourselves another drink?' You get up and go. She's gonna do the

say, 'I'm gonna lay this hundreddollar bill up here. If you pick it up, I know you wanna do somethin If you don't pick it up, tell me how much more I need to put down. Guys in this atmosphere, they have ome idea it's gonna cost 'em more than ten. But when the money's right, she's gonna say, 'Okay, baby, let's go do something.'

date lasts ten, twenty minutes. While that's happenin', I'll get my shoes shined, get the car washed, kill time. It's not like havin' ho's out on the street. Then your primary responsibility becomes bird doggin', bein' right there, pickin' up the money, watchin' the girls. Those are the guys who get busted. This thing, it's her turnin' the trick and you pickin' her up after. "Then you go somewhere and

start over. Sometimes you won't get done until four in the morning. Mebbe after the last trick, you and your girl, you'll go have some breakfast. It's like anybody else then come home from a day at work. You talk about what happened."

I asked if he felt contempt for the tricks. "No, he said. "Not at ail. From a pimp's standpoint, a trick is a guy we think has sense. He's savin' 'Look, here's your twenty dollars, here's your hundred dollars jack me off, suck me off, do whatever you gonna do, and I'm gone.' He won't ask, 'Was it as good for you as it was for me?' It's just, 'Here's my dollars. Any complaints you got, voice them to ourself. I'm back onto my business.'

I'd heard that pimps get together. socialize. He said that was true, they did, that in larger cities there were regular pimp bars, but in San Diego there was no "pimo gathering place." And he felt he was getting too old to enjoy 'a lot of socializing" with other pimp "The mentality of pimps when they are together is a lot like a locker room. All that poppin' the elastic on the jock strap, puttin' shave cream in your shoes. I remember a time in L.A., we la group of pimps] were sittin' in a suite in the Marriott on Century, an' we put a rash can out in the middle of the floor, started makin' spit balls, seein' who can throw in the most bettin' twenty dollars a crack. I jes' don' enjoy that anymore."

He was careful to tell me his was just one of many "niches" in pimping, that his business, while "well organized." was. comparatively, "nickel-dime." He

made a living, but he was no big-time pimp. He knew pimps who were, who operated "bordellos, whore stadiums." Some of the better of them, he added, are women, "Women can be very good at it. They're more discreet. They don't have the need for all that

I said I appreciated that he didn't brag. "I wouldn't brag to you," he said. "I'd only brag to another

I asked how he got into pimping. He shook his head no. "That's that lay on the couch' kind of question Jes' write. 'His uncle in Chicago hipped him to it when he was still a young man,' and you'll be writing the truth. You can also write. 'From the start, he was a very whorish boy.' Then write, 'The pipp I interviewed said he had never been totally committed to "You have to

work a regular job."

Still, making a living as a pimp isn't easy. "You're atways having to overcome the lazy atmosphere and get yourself up and to work. There are dangers. There is always police." He has never had a big bust of his prostitutes, and he's never been busted, not since he was a youngster. "You got to do a lot of stupid things to get busted. When a ho' gets busted, nine out of ten times, you aren't there. It's only those rough-hustlin' street pimps that are out there. But then, there's the other side to it. I'm pimpin' an I get shot. My ho's den' die

He spoke of what he called one of the gravest dangers. "You can find yourself mixed up with a woman who is a little bit too much for you. I've seen that happen with pimps many times. A buddy of nine got all hung up on one of his

1ST TIME

broads. Turned out she was a lesbian an' in love with some woman. He finally committed suicide" He drew more circles on the pad of paper. "I know than one pimp what has killed

He has a son who lives in the Midwest. The boy's mother "didn't want no part of that pimp and ho" want no part of that pump and no hois." I had asked him if he say the boy, "No, it's one of those 'mail your money order, go to Toys R Us, pick up something for the birthday' kind of things."

I asked, if he had a daughter,

would be want her to work as a prostitute? "Hell, no. But it would fair to say that I'd want my son to be a pimp."

"How long can you pimp?"

He snapped his pertfolio down on the table, sat up straight in his chair. 'A long time. I know a guy he's in his sixties. Still pimpin. Got him a BBQ joint, couple of little businesses, still runs a book on the

Unprompted by any question, he added, "In any profession, you wanna be good at what you do. Don't you?" I nodded. "What determines how good you are as a pimp is if you've been able to get a Rolls and a nice house, a tailormade wardrobe, a bank account, and a couple of little businesses. "But a pimp's report card never

comes until the end of his life, until he says, 'Hey, I'm not pimpin' anymore.' Nobody writes your

report card until you're through What kind of hopes, I asked, did he have for his future?

"You waited too long to ask me. Now. I just want to know I have a ho' for tomorrow and some tricks be waitin' for her."

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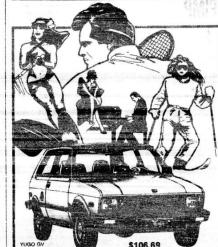
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Play Dead



JONATHAN SAVILLE

Neal Bell's Cold Sweat, now in its world première production on South Coast Repertory's Second Stage, begins as though it is going to be a grotesque comedy about military surgeons. Three such persons (a white man, a black man, a white woman), outside a medical tent on the front line in Vietnam, converse in a raunchy, sardonically witty, militarily foul-mouthed manner about sex, war, surgery, race rela-tions, and severed eyeballs. The two men are then blown up by an enemy shell, and the rest of the play is devoted to the woman

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At first, like Elizabeth Kubler-Ross (on whom the character's career is loosely modeled), she works with terminal cancer patients, trying to help them through some patients, trying to neip them turough some of the various psychological stages of dy-ing outlined by Kubler-Ross in her writings. Alice, too, writes a book about this subject. By the second act of this own-and-one-half-hour play, however. Alice is "into" out of-body experiences and other spooky manifestations of Kubler-Ross's later psychopop pseudo-religion. A dying woman patient of hers seems to be brought back from death and to float on the ceil ing; Alice is visited by ectoplasmic reconstitutions of the two dead military

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lover): a "there-is-no-death" faith healer and medium, who is presented as part charlatan and part shaman, intuitive diagnoses her latest lover's lymphore and, as a consequence of these mystical assaults on Alice's former medical em-piricism and rationalism, her secretary, who is gifted with clairvoyance, is no longer able to foretell Alice's future, as (in the secretary's vision) the lady doctor turned theosophist wanders in an

understandably dark wood.
In short, Cold Sweat starts out as th short, Cold Swedt starts out as M*4*S*H and then quickly turns into M*P*(*H*M*4*S*H. Virtually everything is wrong with this play, so that it is hard to know where to begin in dissecting its manifold errors. Perhaps its most obnoxious feature is its treatment of the out-of-body nonsense. I had better clear up the matter of my own prejudices in this regard. I admit that the modelled, self-deceptive numbo-jumbo of the later Kubber-Ross makes me sick to my storauch. That is not why i find the intellectual content of Cold why I find the interfectual content to Com-Sweat so revolting, however. My digestion is equally disturbed by evangelical snake handlers, but I felt no revulsion when confronted with a whole pack of them in Romulus Linney's Holy Ghosts, so brilliantly staged by Douglas Jacobs at San Diego Rep last year. Holy Ghosts is a naturalistic play in wt.ch the author shows us individualized people in a specific social environment attempting to make sense of their lives and transcend their sufferings. Their herpetological religious practices, observed by the playwright with objectivity and compassion, are shown as part of their psychological and social reality; we are not invited to believe in the divine truth of their experiences, but we're persuaded to accept the fact that for them their snake

handling constitutes a sign of God's grace. in contrast, Cold Sweat is an expres-sionistic play, a mode of drama where it is not objective observation of social reality that determines what the characters are like and what they do, but a spiritual vision in this case, one that both as philosophy and as dramaturgical principle rejects the primacy of the natural world. This vision is central to Cold Sweat, whose plot, actions, characters, dialogue, and visual images are all subservient to the theme, the way the events of a dream have no validity in themselves but are merely varied expres-sions of an underlying thought. Con-sequently, the characters are scarcely individualized; they exist not as particular individualized; they exist not as particular people (as do the characters of Holy Ghoss) but merely as illustrations of situations. Alice's patient, her father, and her lower Leon, all of whom are dying of cancer (the 'reatment of this theme is nothing if not obsessive), have almost no modes united truits measurements or life consequences. moles, quirks, traits, memories, or life con-

ditions to distinguish them from each other; all that really counts about any of them is that they are dying. Even the central character, Dr. Alice, is not so much a real woman doctor, with real experiences in Vietnam, in hospitals, in her family, and in ood, as a generalized emodiment of the rational intellect being confronted with the idea of survival after death. Similarly, naturalistic plausibility has nothing to do with the play's actions, which are there to demonstrate thematic points. And the demonstrate thematic points. And the language the characters speak is far from a recording of normal conversation; its style is mannered, image-ridden, likeray, apothegmatic, an idiosyneratic mixture of poetry, maxim, sardonic wit (often successfully amusing, which is the only good thing one can say about 1t), and denotic explative, success accurage accurate the control of the c expletive, spoken equally by all the characters as undifferentiated hydralike

mouths of the play's single voice. All these are common characteristics of expressionism and are certainly not to be criticized for that; one can see the same characteristics in powerful and beautiful plays by Kokoschka, Sorge, Kaiser, Hasenclever, Lorca, Cocteau, Genet, O'Neill, and Shepard. But if everything is subordinate to theme, to the central vision that animates all the other elements of the play, then the truth of the vision itself becomes the primary issue, and one's ex-perience of the play becomes essentially a sharing of the playwright's (or the play's) subjective reality. Judged in these terms, Cold Sweat is extraordinarily ineffectual. Since the characterization is fleshless, the action implausible, and the language self-conscious, alienating, and poetically fee ble, there is little of the concrete staff of dramatic experience to make a case—emotional, if not empirical—for the truth of the claims about astral projections put forward by the cult to which Kubler-Ross and concernable has little to the contract of Since the characterization is fleshless, the and (presumably) Neal Bell belong. An au-dience member who comes to the play already convinced or half-convinced of this trashy theory will doubtless enjoy the drama as a confirmation, the way the drama as a confirmation, the way un-faithful enjoy the sermon of a television

evangelist. Those who are skeptical will not be rendered less so. And one does not even undergo the enlightening experience of learning why certain people, under certain conditions, should hold such absurd beliefs, as one does in a good production of Holy Ghosts, because nothing any actors in Cold Sweat can do will make the characters seem like living human beings actually feeling. thinking, struggling, and ultimately believing.

How dreadful it must be for these good

actors to have to fake the human reality systematically omitted by the script. How enervating it must be for them to speak that unnatural, unbeau:iful, pretentious language. How silly they must feel putting deep emotion into dialogue so shallow, em ty, and phony. And how demeaning for them to participate, as accomplished pro-ressional artists, in evangelism for humbuggery. Still, given the atterly humiliating buggery, Sell, given the utterly humiliating comutitions of acting in this play, the cast gallantly gives of its best — which, in the case of such shalled actor as Karen Hensel (Allee). Tom: Ligon (the charlatam-haman), Mary Anna McCarry Anna McCarry (the dying patient). Anni Long (the secretary), and Richard Dovide (Leon), is very good indeed. Michael Device has provided an efficient and sometimes evocative unit set. efficient and sometimes evocative unit set, enlivened by projections; and director David Emmes has such a compelling sense of dramatic truth in the way he moves his players around the stage and in the way he paces the action and dialogue that at times he almost compensates for the lack of such dramatic truth in the script he is unfor-tunately working with. Labor as intelligently and as inventively as he may, he can genty and as inventively as he may, he can-not overcome such reactions as that of the lady behind me, who, as the lights went up for the second act, revealing the dying cancer patient still in her hospital bed,

vapid play is, "There is no death." Maybe not. But there are some diseases of the imagination that produce states worse than oeath, and Cold Sweat is one of them.

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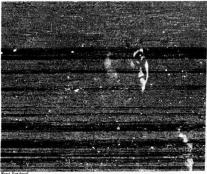
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Time for Rene



JOHN D'AGOSTINO

Armone who knows him could have Sandoval coming through the front door of the trendy Del Mar restaurant. Whereas most of the patrons merely enter the establishment, Sandoval practically bounds in, his kinetic energy, Steinway smile, and stroboscopic eyes announcing his presence with all the subtlety of dome lights on a patrol car. He cuts quite a figure: the fleshy insulation on Sandoval's five-foot, six-inch frame advertises the effects of great home rance advertises the eaters of great notific cooking; temporary estrangement from a razor shades his handsome features with a fashionable stubble; and a dark overcoat mercifully obscures a red-and-black outfit mercinally obscures a red-and-black outhit that threatens to mug the eyes. One sur-mises that if there were a chain of funky-chic Mexican Bob's Big Boys, each would have a plastic effigy of Sandoval poised at

stride of a man who finds himself walking in fresh cement but who trudges on in order to make it appear intentional. "Ten work-ing on a new joke," he chirps in lieu of the usual salutations, and several patrons look to expectantly. "I'm going to announce that if I'm not on the Carron show by March 31. of expectanty. It is going to atmostine that if I'm not on the Carson show by March 31, God is going to call me home."

Sandoval is in high spirits for a comedian whose career was once at full-sail but now

appears to have hit a lull. If his professiona year-old comic, who is in the process of year-old come, who is in the process of retrenching to make his most serious move on the Big Time. For the past three years, Sandoval's been learning the ropes of the comedy business, and he has come to realize that unless a comic uses those ropes

wisely, he is more likely to rappel into oblivion than climb to the pinnacle of the conviou than crimb to the printacte of the profession. One sees in his colorful ensemble the proof of his education. Sandoval wears a baseball cap [matched by his pans] emblazoned with the logo of the Comedy Store, while his sweat shirt bears nark of that club's major compet tion, the Improv.

"People don't realize how much politics

is involved in this business," he says. "A comic can be in favor one night and not even get acknowledged the next time he shows up. That stuff used to really bother me, but I've learned not to let it upset me. Now I just get up and do my act the best I can and let everything else take care of itself. About six months ago, I started backing away from the insense day-to-day shift so I could put it all into focus. I was at a full head of steam when I decided to pull back, but I'm beare off for it."

Actually, Sendoval didn't so much back.

off as switch to a parallel but slower track second showcase for owner/arbiter Mitzi Shore at the Hollywood Comedy Store a

couple of years ago, Sandoval has had lit-tle time for such methodicalness. Shore's consequent interest in his career led to San-doval's opening on weeknights at the prestigious Sunset Strip venue and to even nt interest in his career led to Sannore regular work at the La Jolla club

Crowds enthusiastically responded to Sandoval's wry observations on con-temporary life, and in time, he became one of the more ubiquitous presences on the San Diego comedy scene. In addition to Comedy Store stints, Sandoval began performing at the rival Improv, as well as a mailer clubs, colleges, and banquets. He reached the finals in each of the Improv's annual county-wide "Laugh-Off" contests was the subject of numerous articles, and was featured on cable-television comedy programs and in a P.M. Magazine segment. By the end of 1986, he was performing about fifteen shows per month and seemed sure bet to follow such other local talents as Jackson Perdue, Tim Thomerson, Frank King, Ruse T. Nailz, and Rick Rockwell onto comedy's interstate highway.

Instead, Sandoval down-shifted, set his

career on cruise-control, and began look-ing for a rest stop. When another comic might be planning to quit his day job to become a full-time comedian, Sendoval has been devoting more time to his regular gig as a tile setter, a job that has sustained him as a me senter, a first man assessment min since he turned eighteen. "This is a good time for me," he says. "By slowing down, I've allowed myself the room and time to grow, to work on new material -- to work me. Now I'm ready for the next step. Despite all the progress I've made San Diego, in some ways I still feel like I'm in the minor leagues. That's really just an analogy, 'cause when I'm onstage, there are no leagues; there's just me, my material, and the audience. But I've done just about

and the addition. But I we done just about everything a comic can do in this town, and it's time to test myself."

That test will begin this summer in L.A., where he'll hit the region's major comedy clubs, hoping to be discovered by televi-sion or film scouts looking for new faces. The relocation is something for which Sandoval at last feels sufficiently prepared. "First of all," he explains, "I now have enough good material to play the big rooms. I've got about thirty minutes of solid stuff that I can stretch to forty-five by

working the audience.

"For a long time, I was just opening for other acts, and I'd get to do fifteen or twenty minutes a night — max. That means twenty minutes a night — max. That means you just do setup/punch line, actup/punch line, boom-boom-boom. But I don't wanna just tell jokes; I wann be charismatic. I want people to like me. I want them to know 'This is it, man — this is the world according to René.'

An eavesdropping waitress can no longer resist the urge to ask Sundoval how he ever got up the nerve to get onstage and tell jokes in the first place. "I got my training in Catholic school," he answers. "I was

tention and piss-off the nuns, and I found that making people laugh was the best way to do both."

"I was always in trouble," he continues, recalling his formative years at St. James school in Del Mar. "I think that's why I became a tile setter. I knew what a plumb corner was because I was always sitting in ne." Sandoval checks himself mid-laugh one." Sandoval checks himself mid-taugh, "Hey, that's a funny line; maybe I can use that. Anyway, I used to take advantage of any opportunity to be seen and heard. I feel sorry for those nuns, man, 'cause although wasn't destructive and I wasn't a jerk, I was outta hand."

was outta hand."
Traditionally, Catholic schools emphasize academic and spiritual development at the expense of social savoir-faire, but Sandoval didn't score heavily on any of those fronts. "Catholic school really screwed me up," he relates. "When I got to high school. I was naive, even about clothes. For years I'd had to wear those uniforms with the salt-and-pepper cordureys and coordinated shirts. So when I got to Uni [University High], one of the first things I did was buy a Hang Ten shirt, cause that was the cool thing to wear. But I couldn't help psyself - I bought matching corduroy pants to go with it. I was colorcoordinated every day. I was a complete dick; I thought it'd be a sin to wear brown cordurovs with a purple shirt."

In a graduating class of 214. Sandoval graduated number 198, but as the baby in a family that places great store in education this sister became a teacher, his brother a lab technician), Sandoval had lit-tle choice as to his next move. Neverthe choice as to his next move. Nevertheless, he was only halfheartedly pursuing a degree in business as Fresno State when in 1983 he entered a comedy contest sponsored by the Improv's owner, Budd Friedman. The competition was held in Presso's Tower Theater, and one of the guess in attendance was Paul Rodriguez, guess in attendance was Paul Rodriguer, who then was touted as most likely to replace the late Freddle Prinz as America's revorte Hispanic comic. Friedman himself was introducing the contestants, and when leg of to Sandora's name, he signified through his monacle and read, "Sandowallan." The nervous novice took the mike and gestured towerd Friedman. "How do you like this worn," he said, "He thinks I'm Armenian." The impromptu gag—langh. "Right then I said, "This is what I want to do," "he recalls." To the dissepontations of his parents. To the dissepontation of his parents.

want to do," he recalls.

To the disappointment of his parents,
Sandoval dropped out of college and
returned to the family homestead in Solana Beach to pursue a career in cornedy. Soon thereafter he made his San Diego debut on open-mike night at the Comedy Store, gradually worked his way up the ranks, and eventually came to the attention of career-

"In my first showcase at the Store in Hollywood, I bombed — terribiy," he remembers. "But I learned by 'dying' that

this is serious shit. It gave me an experience that a lot of comics down here have never had, and that's to find out what it's like to bomb in front of the big-time crowd in the O.R. room. At the Store, that stands for the Original Room, but it could also stand for operating room, 'cause there's always danger going in and no guarantees that you won't 'die' in there." The next couple of years provided the basic training required to turn a promising comic into a profes-sional, but not all of Sandoval's lessons

have been comedic.
"I feel sorry for some of these [comics]. man," he says. "Their whole life is wor-rying about the next joke or the next gig or who's stealing their stuff or whether or who steaming their stuff or whether they're going about their career the right way. A lot of shem have nothing at home, no foundation for their life other than get-ting a laugh. Those things are important to me, no, but one of the things I've learned is not to lose my integrity for the sake of show business. I can go two weeks without performing and not not users heaving. performing and not get upset because I have other things that I do and a family that I like to be with."
A couple of nights later, Sandoval is at

the mike at the improv, where he is doing a brief guest spot before the headliner. The "middle," a touring professional who's logged a lot more miles than Sandoval, had tone only so-so. But Sandoval's carbusiasm gets a laugh that produces an almost tangible elevation of the audience's mood. "We've got a big crowd here tonight," he says, surveying the room. "This is great -

a sell-out crowd. You think that impresses me, sir?" he asks of a man seated near the stage. "Shit, I left more people than this in my car." He waits for the laughs to fade and then does the other, imaginary half of the dialogue in a wimpy voice. "Yes, I know, and that car was only this far off the know, and that car was only this far off the ground," he says, holding his fingers an inch apart. "Freaked the guy out," he con-tinues in his own voice. "All he saw was

"We've got a lot of Caucasian people here tonight," Sandoval says. "A lot of happy Caucasians - " his eyes settle or a table — "and a couple of pissed-off Caucasians, too! guess you're still pissed off about the Alamo, huh. sir? Either that, or by the time you got to that K-Mart sale, we had bought everything up." This gets a big laugh, and Sandoval's gaze remains fixed on his victim. "You shop at K-Mart, sir? C'mon, don't lie to me, man, look at that shirt. I saw you buy that blue-light

that shirt. I saw you buy that blue-light special, home boy," Apparently, his own lastes are more sophisticated, "I'm a rich Maxican," he adds, "I've got a Gernco card — thank you."

Sandowal is pacing, "You're probably wendering why I keep moving around," he says, "It's susse thers's a couple of dudes from Santee in the back of the room louding up their riche (takes aim and shouts in me væggerated Southern accord! "Hold will, sa little beant;" I' he does bli about good of' boys and how they overmact to excine "chicker-ow" (Chicanot), and his section "chicker-ow" (Chicanot), and his seeing "chicken-os" [Chicanos], and his rougging has the crowd in stitches.
"I like good of boys," he says at one

A L USE THIS COUPON

point, "but I'll tell you, don't go drinking with 'em. I used to go to Fresno State, and every Saturday, these dudes would get real drunk, and the next morning, they'd have such a bad hangover, they didn't know what they were doing. I worked in a supermarket, and I'd play tricks on them. Like switching the breakfast cereal aisle with the feminine hygiene aisle." The crowd laughs in anticipation. "They were so blind by Sunday morning they couldn't tell the

difference — a box was a box, king-size was king-size, y'know?" He switches roles and becomes a Fresno hayseed — all toothy face and squinty cyes — who's unwittingly searching among the sanitary napkins for cereal. "What th' hail is this?" "he says, reaching for a box. 'Korntex.' The crowd cracks up as Sandoval/hayseed relates what happened when he got the "cereal" home. "Ah went to your this stuff out and out plopped the biggest cot-damn shredded wheat I ever die gest got-damn shredded wheat I ever did see. I poured three gallons of milk on this thing and still couldn't see the milk in the got-damn bowl!" The women are hysterical. "It was mighty fillin, too, ceuse ah net only half of it, and sh ain't been hungry in three got-damn weeks!" During a bit about heavy occine use, Sandowal tells of one of its more peculiar repolications. "Cocasine is a wild from men.

applications. "Cocaine is a wild drug, man. The other day I was reading that some people put cocaine on their genitals to enhance the euphoric feeling during sex. I thought. 'What a bunch of steaze-bags, man.' So I tried it." Big laugh. "It wasn't so bad, but chopping up those lines was real painful."

he says, grimseing and making tiny chop-ping motions near his groin. Given only a few minutes to perform, he nonetheless manages to squeeze in some of his greatest hits, including a piece about the lottery ("You people are just pissed 'cause you know I have a better chance of winning that you do") and a bit on air travel that close

"I had a great experience on People's Ex press," he says. "Went from LAX to Lind-bergh Field for five dollars. 'Course I had to fly to Minnesota and Newark first [wears to fly to Minnesota and Newark first (wears goody e_pression and talks in dumb voice), but ah saved eight dollars! It's terrible, man. You get off the plane, you're a zomble. And your luggage ends up in Nicaragua. You see it on the five o'clock news—some rebel's wearing your sport cont. [Strutting] I'm d'ressed to kill now, America, Yeah!"

Sandoval exits to a loud ovation, and when he reaches the rear of the club, he accepts pats on the back from the other comics. He paces, unable to stand still. man," he stage-whispers. "That was a good spot. You know, it's fuzzy," he says spot. You know, it's fuzzy," he says laughing softly, "but I can spend twenty-three hours and lifty minutes worrying about why things are going a certain vay for me and what I should do about it. And then in that ten minutes onstage. I realize, 'This is it. This is everything in the world to me." He resumes pacing, "Rock and



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soups, salads, sandwiches, muttins. Other location, Fashion Valley.

Blue Nile, 4703 Federal Boulevard, southeast San Diego. 264-9502. Large portions of Ethiopian specialties, breakfast

Washington Street, Mission Hills. 297-2869. Wonderful Czechoslovakian

food, huge portions, complete meals.

Bruno's Italian Restaurant, 1020

San Marcos Boulevard. San Marcos. 744-7700. Tons of southern Italian food at minuscule prices. Try the early-bird

Budanest Hungarian Restaurant, 211

Fifteenth Street, Del Mar. 481-4100. Tasty, unpretentious Hungarian entrées. Soups

and salad à la carte.

Buffuns Ballast Room, 385 Fashion
Valley Center, Mission Valley. 291-6860.

Located at the Buffums department store, this café offers good liver and onions, French dip and roast beef sandwiches, and

Soups.

Café Broken Yolk, 634 Pearl Street,

La Jolla, 454-2500, Hearty, inexpensive

and salad à la carte.

ELEANOR WIDMER

friends calls "gastronomic prices," following list should prove useful. It is by no means definitive. Every neighborhood has its own bargain restaurants, and while I've attempted to unearth many, some mus remain for a future time. Please note that the bargains may be available on certain days or for specific meals such as breakfasts. If you choose to dine at a bargain restaurant once a week, this com-pilation should handily get you through a full year!

A Dong, 3874 Fairmount Avenue, East San Diceo 298-4420 More than a red tasty entrées. Breakfasts Saturday and Sunday for food adventurers.

Adam's Steak in Eggs, TraveLodge, 1201 Hotel Circle South, Mission Valley. 291-103, Good American breakfasts. Steak and eggs only \$5.49

Al-Rawsha, 4782 El Caion Boulevard. East San Diego. 281-4259. Saturday, Mid-dle Eastern tuncheon specials are out-standing. Open for breakfast until sun-down. Take outs.

Andres Patio Restaurant, 1235 Morena Boulevard, Bay Park 275-4114. Hearty Cuban specialties: excellent appetizers. Antonietta's, 2611 Lemon Grove Avenue,

Boulevard, Loma Portal. 226-7473. Soup Boulevard, Lona Forda.

and salad, plus baked chicken, are the best
bets. Extensive chicken menu.

Casa Salsa, 625 H Street, Chula Vista.

422-0161. The make-your-own "taco fiesta is a winner and handily serves three. Large portions.

Century Schools for Culinary Arts Century Schools for Cuttury Schools Fifth Avenue and Nutmeg, lower Hillerest, 233-0184. Breakfast, lunch, and dinner are prepared by aspiring chefs. The food varies, accord by aspiring cites. The bod varies, according to the capabilities of the student cooks, but all items are fresh, and no preservatives are used. Senior citizens often frequent the clean but minimalist dining room.

Chicken Pie Shop, 3801 Fifth Avenue, Hillerest. 295-0156. Unchanged in fifty years for fried chicken, chicken pies. ashed notatoes hiscuits

mashed potatoes, biscuits.

Chucy's Numero Uno, 1894 Main Street,
Logan Heights. 234-6937. While the food
does not have the punch that it did in the does not have the paner that it do if he quonset hut. Mexican specialties served with satisf, beans, and rice are fresh, satisfactory, and low in price. Early clos-

ing hours.

Clay's Texas Bar-B-Q, 5752 La Jolla
Boulevard, La Jolla 454-2388. Don't miss
the all-you-can-eat Sunday brunch with
pan-fried chicken, hot links, eggs, and

biscuits, at minimal prices.

College Restaurant, 6695 El Cajon
Boulevard, East San Diego. 469-1140.
Home-style breakfasts and fried-chicken

dinners are plain but plentiful.

Cordon Bleu, 3960 West Point Loma
Boulevard, Loma Portal, 224-4871. Very low lunch and dinner prices (especially with coupons), and good Vietnamese food

with French influence.

Daruma, 2020 East Valley Parkway. Derima, 2020 East valvey rankway.
Alpha Beta shopping center, Escondido.
741-1663. The Japanese and Korean dinners are multi-coursed, tasty, and low priced.
El Golesso, 2249 Imperial Avenue, Logan Heightt, 234-4283. First-rate Mexican seafood in festive surroundings. Sun-

day breakfasts and lunches are especially

noteworthy, with live music. El Indio, 3695 India Street, uptown. 299-0333. Pungent Mexican specialties to take out or to cat in the intdoor dining area. out Café, 3166 Midway Drive, Loma 225-0308 Wonderful Lebanese and Greek half or complete meals. Same menu

all day.

Fuji-San, 1130 Garnet Avenue, Pacific Beach 270-5733, Plain but good Japanese food that can be consumed on the premises or taken out. The sushi is beautifully

packaged.
The Gathering, 4015 Goldfinch Street, Mission Hills. 260-0400. Open to mid-night, American meals (including breakfast Saturday and Sunday) are modestly priced

breakfasts served from 6:00 a.m. to clos-ing at 3:00 p.m. Branch at 1851 Garnet Avenue, Pacific Beach. Georgia's Greek Cuisine, 3641 Madison Avenue, Normal Heights, 284-1007. Home style, inexpensive Greek food; hearty Cafe Chanticleer, 3900 West Point Loma

Good Egg. 7947 Balboa Avenue, Kearny Mesa. 565-4244. Huge and varied breakfast food served until 2:00 p.m. Govinda's Natural Foods Restaurant,

3012 University Avenue, East San Diego. 284-4826. All-you-can-eat vegetarian buf-fet with mild Indian influence. Immaculate. Huna Sushi, 7315 Clairemont Mesa

Boulevard, Clairemont, 277-2858, Inexpensive, interesting cooked dinners include soup, salad, rice, and tea, Fine value. Harry's Café, 7545 Girard Avenue, La Jolla, 454-7381. Excellent breakfast served all day. Inexpensive dinners.

Hemandez' Hide-away, Rancho and Lake drives, Del Dios (Lake Hodges). 746-1444. Brunch served 10:00 a.m. to 2:00 p.m. on Saturday and Sunday. Pro

2:00 p.m. on Saurday and Sunday, Pro-vides amazing value: steak and eggs, omelets, suusage, chilaquiles, beans, and, at times, free Margaritas. Ichin's Happy, Restaurant, 4344 Convoy Street, Kearny Mexa. 565-8603. Good family resiaurant for low-cost, huge, the convenience of the control of the cost of the cost. American breakfasts and inexpensive

Japanese dinners.

J.K's Greek Café. 7749 University
Avenue, La Mesa. 464-1915. Tasty homestyle cooking at minimal prices. Good
combination plates. Take-outs available.

Jim's Hickory. Wood. Bar-B-Q. 5312

Boulevard, East San Diego El Cajon Boulevard, East San Diego. 286-8220. Soup, homemade bread, side dishes, plus chicken or ribs. Great buy. Jyoil Bihangu, 3351 Adams Avenue, Normal Heights. 282-4116. The top price is \$5.45 for wegetarian entrée with soup or salad. Half-orders available. Tasty food. with Indian emphasis. Loving atmosphere. Kulish No. 1, 4755 Voltaire Street, Ocean

Beach. 222-2656. Lusty, low-priced Beach. 222-2656. Lusty, 'ow-priced Armenian specialities. Large portions. Kamon, 6523 University Avenue. Fast San Diego. 287-6140. Simple but good Japanese food served until 1:00 and 2:00 a.m. Singing and music. Kiryber Pass, 4637 Convoy Street, Kearry Mess. 571-3749. Incomparable Alghan food. Budget lunches are

outstanding.

Kitayama, 9675 Scranton Road, Sorrento Valley, 457-1444, Located at the San Diego Tech Center (Naiman buildings), this restaurant houses both an American-style cafeteria and a vast sushi bar. Low prices

in a charming setting.

Kim's Restaurant, Lumberyard Shopping. 745 First Street, Encinita 942-4816. Best Vietnamese restaurant in North County. Outstanding dishes at low

cost.

Kung Food Vegetarian, 2949 Fifth
Avenuc, Hillerest, 298-7302, Breakfasts
served Friday through Sunday are especially good here. Pritikin diet for some inner specials.

Lamont's Authentic Barbeque, 392

North El Camino Real, Encinitas 753-1251. Best barbecue in North County On Wednesday nights only, rib di-served for approximately \$4.00.

Las Olas, 2655 Highway IOI, Cardiff. 942-1860. Highly tasty Mexican seafood, chicken dishes, and omelets. Indoor serv-

ice or take-outs.

Lido's Italian Restaurant, 7252 Broadway, Lemon Grove. 469-9901. Dinners in clude soup, salad, entrée, pasia, garlic bread, and coffee. Great value.

Little Café, 1017 Eighth Avenue, downtown. 233-4076. Open Monday through Friday until 2:00 p.m. only, this Thirties-style diner offers chicken and dumplings, turkey, stuffed cabbage, and homemade pies. Very low prices.

Little naly, 4367 University Avenue, Best San Diego. 281-2988. Spirited calzone and

pizzas or four-course bargain dinners for two. Open daily until 2:00 a.m. Large

Manitas Taco Pub, 2768 Garnet Avenue, Pacific Beach. 270-7484. A variety of manitas (finger food), plus lively chiles

rellenos and other zesty dishes.

Margarita's Restaurant, 4955 Newport
Avenue, Ocean Beach. 226-9132. Low-cost Mexican meals, including breakfasts that start at 8:00 a.m. Because of crowds, eat here at odd hours.

Milano Italian Resourant, 5231 Univer-sity Avenue, East San Diego, 287-2790. The Milano special feast for two" offers soup with Avenue, East San Diego. 287-2701. The Milano special feast for two? offers soup or salad, pizza, speghetti, and lasagne at bargain rates. Unpretentious but dandy. Miongolian Beef House. 1836 East Valley Parkway, Escondido. 480-7474. One of the

best bargain restaurants anywhere. All-you-can-eat Japanese and Chinese food, some to be cooked at hibachis at your table. Don't

Nicolosi's, 4009 El Cajon Roulevard, East San Diego. 282-9919. Excellent pizza,

old-style spaghett! and meatballs, torpedo sandwiches. Late hours. Minja, 4003 West Point Loma Boulevard, Loma Portal. 226-0208. Thaty bome-style Japanese and Korean food. Located next to the Chevron car wash on West Point Loma Boulevard. Take-outs available.

Noodle House of Otemoyan, 4546 Con-roy Street, Keartry Mesa, 268-9595. Peasant-style" but hearty Japanese noo-

die dishes, forty in all.

Notis Café, 4864 Cass Street, Pacific
Beach, 272-2077 This eclectic café offers good Mexican breakfasts and Greek din ners that are low priced, tasty, and fresh Opt for the Greek dinners. Arrive early Original Pancake House, 3906 Convoy Street, Kearny Mess, 565-1740. The best

Street, Kearny Mesa, 565-1740. The best apple pencisks, coffee with heavy cream, Swedish pancakes. Closes daily 3,00 p.m. Pizza in Pizza, 915 Broadway (at Mollison), FI Cajon, 588-4246. Terrife Issagna, calzone, and "stuft" pizza. Storefront. Noaetheics, the food is sensious.

The Qualit's Inn., 1035 La Honita Drive.

Sen Marcos 436-2445 or 744-2445. On Monday nights only, whole rack of barbecued ribs, plus beans and cole slaw. are available for \$8.95 for two. Sunday buf-

are available for 50.55 per few. Sanday Surfer Feb Funch very inexpensive!

Saffron. 3731-B India Street, uptown 574-0177. Zesty Thai-grilled chicken

ednesdays.

Saska's, 3768 Mission Boulevard, Mission Beach. 488-7311. Hearty breakfasts are served every night from 10:30 p.m. to 3:00 a.m., and an inexpensive brunch is featured on Saturday and Sunday

Sheldon's Cafe, 4711 Mission Bay Drive,

Pacific Beach. 273-3833. In its fifty-fourth year, this budget cafe serves tasty fried chicken, turkey, and chicken emquettes. Also breakfasts served round the clock. Open twenty-four hours delty.

The Shepherd Natural Foods, 1126 First

The Shepherd Natural Foods, 1120 F178.
Street, Endanitas. 753-1124. Splendid
omelets from nonfertile eggs available day
or night, plus vegetarian dinners, especially
low priced before 5:00 p.m. Charming

Shih's, 2229 Morena Boulevard, Bay Purk. 275-4692. Very large portions of Mandarin favorites served in plain sur-roundings. Good family restrurant. Soup Exchange, 7777 Fay Avenue,

roundings. Good family restourant.

Soup Exchange, 7777 Fay Avenue,
La Jolla, 459-0212. One of the best buys
in La Jolla for all-you-can-eat fresh salads;
soups and muffins baked on premises. Attractive surroundings include outdoor
patio. Branches in Kearny Mesa and La Mesa

Souplantation; 3960 West Point Lorn: Houlevard, Loma Portal, 222-7404. All-you-can-eat soup, salads, fresh fruit, and

son Gorge. Not as elegant as the Soup Exchange in La Jolia.

Setla's Bancho Prinagatitos, 14323.

Petasequitos Drive, Rancho Pedasquitos, 672-3604. This mum-and-pop Polish din-ing room offers great scups, eighteen pungent entries, vast portions. Desserts included in price of entries.

included in price of entrée.

Towana Siamese Cuisine, 5535 Clairemont Mesa Boulevard, Clairemont.

541-1155. Modestly priced Thai entrées
(most are \$5,00) zerved in small, immaculate quarters. Pleasant taste of

Thai Hut. 3421 East Plaza Boulevard, National City. 475-9202. Low in price and a bit of an adventure, the mean offers Thai, Indian, Indonesian, and Chinese dishes, while the real room provides pizzas and circula taken.

picnic tables.

Thanh Xuan, 4233 Ei Cajon Boulevard,
East San Diego. 563-9212. "Tahn-Sooehn" (Deautiful spring) offers almost one hundred Vietnamese items that are well prepared and low in cost. Straight-backed chairs do not impede wonderful bargain

and naty offerings.

Tran's Vietnamese Restaurant, 2241
University Avenue. East San Diego.
582-1510. One of the two best Vietnamese
restaurants in town. Outstanding fish and
scafood dishes with a French influence.

Unprepossessing exterior.

Twino's Grecian Cafe. 247 Third Avenue, Chula Vista. 425-641! Not to be missed for its delicious home cooking, coupled with tiny prices. Pastries baked on

Vieux Carre, \$28 Fifth Avenue. downtown. 238-0863. Interesting New Orleans-style breakfasts served Monday through Saturday in a combination restaurant and food market. Beignets and coffee cost \$1.25, and the most expensive omilet (cnib and shripp), plus cotage fries or fruit and homemade coru bixad, is

Soshino, 1810 West Washington Street. Mission Hills. 295-2232. The kimonoed waitresses are on the run, and long lines form from opening to closing. The reason' Low prices, fresh Japanese food, and din ners that include soup, salad, and tea. Neither leisurely nor serene but a good



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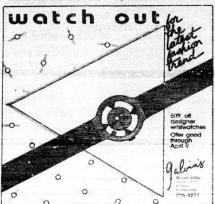
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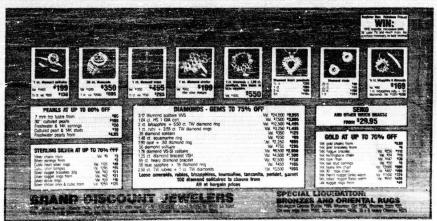


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No News Is Bad News



DUNCAN SHEPHERD

It is not an uncommon movingoing experience to find oneself liking a movie for what it would be if only it were different from what its. One is willing to settle for so little these days. The only thing unusual in this regard about Jerry Scharberg's glossily photographed and slezzily simospheris Street Sharr is how relatively, long one is able to go on liking it for itself before one has to switch to liking it for itself to the company of the street of the control of the potential self.

The secreeplay by David Freeman throws out an irrestable plot hook — more then a hook, really, a wide and finely work of the plot of the plot of plot of the plot of plot

soms to be able to visualize in front of him on the bright-it manque of its mind. The problem is, he doesn't know any pimps, and his first alloy took to stross to remody the sinsation is so unfruitfuit into the is willing on his second sally to dengle his giriffriend (to revert to our piscatory menaphors) as ball. This proves to be even less fruitful than the first sally, and it misses some scious questions as to how far the hero is willing to go for a story (and how shortly we will have to start calling him an anti-hero). Par enough, it seems, and fir sixfelier at the same time, to make up the story from scratch in front of his VDT: "It was either that or find a new job'. Oh, well,

of his girlfriend we more about the state of journalistic ethics than would any amount of knuckle-chewing on his part or wrist-slapping on hers. (We are certainly nowhere near the situation air from the Hip, where an evasion of professional ethics have been treated as clear and even humanous as long as it's the hero whos evading thom; If's true that the now here kakes a moment

be treated as clever and even humorous as tong as it is the hors who is wading them.) It's true that the hero here takes a moment in a drait to some mimor monttication over the incident, mostly because of the cannon-last size of the splash made. but a least his editor is now very interested in a story on construction craces, and his sudden punditry on Manhattan lowlife can parlayed, into a job as an Geraldo Rivera type. It's newsman, under the Landon Parlayed, which is the sudden punditry on Manhattan lowlife can be supposed to the sudden to the sudden cannot be supposed to the sudden to the sudden cannot be sudden to the su

But he also, in the soul respected and respective that the also in the soul respected and respective that the soul soul respective that the sould respective the source of the soul respective that the sould restrict that the sould respective the source of the so

to weat ann.

If, for a start, it's no dovious to the pinip times! that the reporter deseast it tone what the period to deseast tone what is not a start to the period to the period to the something less than obvious to other people in the field that this particular pinip, and no other pinip, must be the subject of the story. But let may pass, there is a tunasted opening a couple of strands further on. It can't spoil artificial for anybody if I point it out; and maybe someone can strick it back together to my satisfaction. As near as I could tell, the pimp's

motivation is meeting and palling around with the reporter; shough not revealed instil we have suffered some needless disconting the have suffered some needless disconting the state of the reporter can write a whole fictional sony shout a man, he can just as well write some fictional background notes to place the man sawy from the scene of the crime at the relevant time. Expectally if the man has some blackmail teverage to help persuade the reporter to do so. (And it cases a man and the state of the second that the secon

as the D.A.'s man. But if the reporter doors' are what the pimp wants out of the arrangement, and what thus ensures his complicity in the ruse, and it is plain fool lumary to ite himself to, and it to duce his silicar to, the one man who knows the story's a heart. If he does see what the pimp wants—and it is another sort of hungry not to let the question cross his mind—he would never have gotten involved with him in the first place. As indeed he soon has plenty of cause to wish he hadnit —including, quite prominently, an admonitory attack on his guiffriend.

But the requisite question to ask, when gazing over any such gap of logic in a

gazing over any such gap of logic in a triller, is where it gets us once we have telepored across it. And there are unmber of e. appeasations assulting us here on through the properties of the

Clark cent enter metr view of Cartraspines. Receive as the responses. This actor has absorped the control of th

or even more so the present one, the effect can be geniumly unestiling. There is a kind of truthfulness to character here, an absence of clitorialiting, a nimimum even of dramatizing, a neer blankness at times, that allows actions to speak for themselves. And these say some intriguing things, as for example in the scene of squirmy selfconsciousness and shinering tension when he lets his involvement with a streetwalker go way beyond the professional theyond the profession, that is, not hers) and the camera there does the just-right thing stays very still, very intent, as if the slightest movement, slightest reminder of its presence, might break the spell.

That last sente pretty well forms up what I had thought the morie was, or ought to have been, about not journalistic ethics pers, but the note, but the robey path of propriety (in whatever endeavor) and the amounting graded slopes of deviance on either side of it. If I have to scond slightly specuative ince, it's because the ending less in considerable doubt as to what the moviemakers thought their movie was about. Clearly at

that point there can be no disagreement that he mayle is "only" a thriller and not a Problem Picture. All the same, the hero's credentials as a reporter are surely more at issue than his credentials as an awenger. Whether or not the pimp comes to justice at the end is very much beside (or beneath) he point, and what ought to have been a near-detour turns out disappointingly to be the final destination. More than just the movie's new has stroyed off the proper path.

As of this writing, the Andrei Tarkovsky, retrospective Wednesday nights at the La folla Museum has aiready passed by the Complex, nucuel, there-how habstorial epic, Andrei Rubbin. And as of this rendring such a thing) it will have passed by the autobiographical Mitror, the one I was most looking forward to, as well. So it may aiready be a thin that to mention again the existence of the series, or to say that the visually ingressive, narratively mathy first

entry in the series only strengthened my resolve to fill myself in on this celebrated (and lately elegized) Russian filmmaker. I would not for anything have missed the subjectively photographed ride in the hot-missed the state of hard. One. Nor the raveging, pillaging, raping, burning, as slashingly sport-cuclar in its way as any large-scale action scene in Kurosson. Nor exercist scenes in between, I card say how many additional scenes I wouldn't have missed, but did, during the hour or so that still remained after I took my leave. I can only, any that the next chance I have to see this movie, if any, I will know to start in this known of the next chance I have to see this movie, of any, I will know to start in this known of the very movie I once refused to walk into on the grounds it had had a quarter of an hour cut unt of the during the during

Nothing, of course, about a Nanni Loy movie, or a Krzysztof Zanussi, or a Marion

Hansel, or a Richard Byre, can be inferred from a novie by Juco Jauni. But this is the noment, nonetheless, to mention that the noment, nonetheless, to mention that the intergularly scheduled "International Style" film series at UCSD is pushing ahead into its unknown (on me) quantities, and that the first such quantity to have come up so far. It mans 'Ar Perferral, was really quite good. It sounded on rapper to be a kind of Japanese Lowel Orde, on a less comprehensive and more international scale, and it thus a period of the property of





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QUARTER NOTES

PIANIST AT SHERWOOD

performance tradition, and From the cold competer of pisnist Andras Schiff last music, he is not, fundamentally, making something new. He is interpreting the composer's written signals, making sense of them, giving them voice, offering himself as the servant of the respects intentions. The week, the La Jolia Chamber Music Society series moved to the impassioned greatness of pianist Murray Perahia. Perahia's recital at Sherwood Auditorium last Friday was of breathtaking excitement from first to last, filled at every moment with the sense of of the creator's intentions. The more he allows himself to be guided by his own intentions, spontaneous, risk-taking the more he imposes his own avolvement that was s ettitudes on the score, the less notably lacking in the Schiff concert. The contrast between adequate he is as an artist. Ye paradoxically, the only way the performer can be the the two young pianists was instructive, for although there composer's faithful servant is by appropriating the music as entirely his own possession, experiencing it as though he himself were its creator, and (in fact, there are scores of planists nowadays at this high ievel of mastery), it is Peral who demonstrates what the sharing with the audience what -- in an authentically great performance - seem like the moment of creation artist is, something that goes fer beyond technique and that esses the ultim So, for example, what one inexplicable and magical

seemed to be hearing in Perahia's performance of Beethoven's Sonata No. 18 (Op. 31, No. 3) was not a inexplicable and magical quality of true creation.

R is not, of course, the same son of creation effected by Mozart, Beethoven, Schubert, and Chopin, the composers of the works on Perahais's recent reproduction of something created by a man who has been dead 160 years, but rather a new piece of music program. The composers begin with nothing before them but the still piano keys and the blank manuscript page, and out of their imagination, and against the created on the spot by Murray Perahia. The drama, the wit, the exuberance, the joy that one heard in the music and imagination, and against the background of the current that one saw (in a graceful and unflamboyant way) on the pianist's face and in his physical movements had the air of total freshness and styles, there comes into existence something utterly new with a structure, a

meaning, a permanence. The himself must have felt when the quirky Haydnesque ideas originally came into his mind planist, in contrast, is confronted with a score and a when he plays the composer's music, he is not, and began to arrange and regan to arrange themselves in intelligible dramatic forms. To be present in the audience when something like this is going on is like witnessing the events What is so paradoxical

about this experience (which is truth and illusion at the same time) is that every time a great planist, in an inspired mood (Perahia's mood was of high inspiration throughout). the newness and immediacy are in no way impaired by the fact that other great planists have done very much the same sort of re-creation at other moments in the past, and have very like the one one is hearing as if for the first time. At home, after the Perahia concert, a friend and I listened to recordings of the Beethoves onata by Rubinstein, Brendel Schnabel, Haskil, as Kempff, and it was l, Haskil, and extraordinarily interesting to hear how Brendel, Schnabel, and Kempff seemed to understand the score in almos exactly the same way Perahia did (though Perahia exhibited none of the ebuillent rhythmic willfulnesses Schnabel was notorious for), while at the same time Perahia's performance struck one, as one was listening to it in the hall, as unique, independent,

inderivative in any way. (The Rubinstein and Haskil recordings present the same music in a rather different light: slower, mellower, m reflective, more pastoral. The Haskil performance, like everything by that flawless artist, blends vitality and gracefulness so exquisitely that its approach is totally convincing. Rubinstein's more exaggeratedly lyrical reading is, I think, less sensible of th

score's inner expressive logic, though lovely in its own peculiarly autumnal fashion.) The other works on Perahia's program had this same characteristic of newness and fidelity, of finding the truth that had been found before, yet as the result of an experience without precedent — much like falling in love: Mozart's Fantasy in D Minor, K. 397 and Sonata No. 15 in D. K. 576; the four Ballades of Chopin; and (as encores), Schubert's B-flat Impromptu, Op. 90, No. 2 and Chopin's Impromptu in G-flat, Op. 51. Everywhere, for whatever composer, in whatever style or form, the playing was raviching, with immense clarity, perfect balance, and a luminous, blooming tone (on an exceller Hamburg Steinway imported from Los Angeles) — to which list of virtues must be added this planist's awesome ability to present each movement, each piece, as an organically unified utterance. The Ballades, for example, are works that sometimes sound as

whimsical: but in these with its own unmistakable mode of thought and action.

Impromptus that were tossed as imperial afterthoughts to the ecstatic audience, the unifying principle was drama - indeed, melodrama — in various manifestations, with passi struggle constituting the ental situation. But Perahia's drive toward unification could be heard with equal power in the Mozart works and in the Reethoven Sonata: in the latter, indeed, not even Brendel or Schnabel have strated so persuas the peculiar zaniness of the peculiar zaniness of imagination that pervades all four of the movements and that gives this work its utterly distinct personality, unmatched in any other score of the composer. Here, as universally in this magnificent concert, the familiar was made new, the the familiar was made new, the past was made prosent, the potential of the score was given its full actuality, and one felt in the presence not of a performer and a performance, but of a creator and his truth.

though their contents were rather miscellaneous and their form rhapsodic and

performances, each one revealed itself as a tightly integrated dramatic entity its own special emotional an may use this expression about rk of music) world view In the Ballaries, and in the Chopin and Schubert

scouts about for various odd jobs. Others living at the rest area include, according to Jo and Jeff, an artist and a The California Highway Patrol, which regularly polices the rest area, agrees with Jo's population estimate of about fourteen permanent rest-area residents. The area is well lighted, has public rest rooms twenty-four-hour catering trucks, running water, and a minimal police presence, ail factors CHP officer Ted Mason

says make the rest areas attractive for the homeless especially since they often are rousted by local police when they attempt to live out of their cars in the cities.

Mason, whose patrol territor, includes Aliso Creek, says the

CONTRACT

G H T S

fcominued from page 4) San Diego's "most significam"

structures, the highest classification given to a historic

site. Site board secretary

Buckley says board members

who had earlier urged the city council not to approve the developers' shopping center plan, may request a hearing ω

reconsider the Plunge's histori-status when the shopping cente project is completed. It could then be downgraded to a lower

classification, such as grade

four, which memorializes the location of a former site (as

happened when owners of the

Klauber House near Baibos Park tore down that

1980). The Plunge's current designation could also be

swimming pool — It was once the world's largest indoor salt-water pool — instead of the

nate building itself.

POPULATION: 14

(continued from page 5) because during the days he

rewritten to reflect on the

POOLS

permanent residents are virtually invisible. "You might en notice them at all," he distinguish them from other rest-area visitors except the ength of their stays. Although

the rest stop is technically within the jurisdiction of the San Diego Courty Sheriff's

twenty miles south in Enginites so the CHP handles almost all there is a crime of sufficient magnitude to summon a distan sheriff's deputy. "We have had everything from panhandling to robberies and murders," says Mason. But he doubts whether what he calls "the rost-area people" are implicated in any of the serious crimes. In fact, Mason says, at least one rest area dweller was the victim of a mugging that ultimately claimed his life. There have, says the highway patrol officer, been a few rock-throwing incidents among the rest-area people over territorial rights to collect aluminum cans, but even those incidents occurred at the southbound site across the freeway, which has fewer permanent residents and is generally a rowdier place.

Although the California Department of Transportation citing the authority of the state vehicle and streets and highways codes, has posted regulations prohibiting stays of more than six hours in any twenty-four-hour period, Mason says, "We don't look at that too hard." Instead, he says, the CHP sticks to traffic regulation. 'About the only way we get involved with them at all is if they have no current registration or have abandoned a vehicle," he

GOING PUBLICATION

(continued from page 5) throughout the world, he remarked that "on some basic level, we transcend nationalism." But not all homosexuals are worthy of adulation, he added, citing a examples Rock Hudson and Liberace. He criticized the former for not making a video praising "gay culture" and the latter for having millions but 'not giving one cent to gay

organizations."
Then came comments from the audience. "Thank you for the article on massage in the latest issue of the Advocate," said the first man to speak

Abruptly changing the subject, the listener continued, "I think I'm more than bisexual. I'm trisexual." The man did no identify the third sex, but he did volunteer that he has been suffering from chronic diarrhea one of the first symptoms of AIDS. However, he said he has recently cained weight as the result of a changed diet take one day at a time," he said,
"and my outlook is optimistic."

confident looks, either. Most people were staring uneasily at the floor. "I suppose you get flak for the parts of the Advocate that deal with the flesh trade," noted

There were no laughs now from the rest of the audience, and no

another man. Giteck, who, like most people in the room, was smartly dressed and seemed concerned was uncomfortable with the question. He spoke about the "economic realities of gay publishing," saying, "You don't have much of a choice." He said the Advocate carries no "mainstream ads other than for

books and movies." and in fac there are very few of those. The magazine has hundreds of ads in each issue, almost all of them sexual. "You can't take the sex

with a grin.

Available to his listeners were complimentary copies of the March 17 issue of the Advocate. Most of the magazine consists pornographic videos, such as Ir Heat ("Hard, grinding city sex"). A Night at the Adonis sex.), A Night at the Adonis ("Biggest orgy ever! Many of your favorite porno stars!"), and Rough Trades ("Tons of sex,

Other large ads are for conference calls. "You will be connected to a conference line with up to five other men. proclaims one such ad. "Three thousand men are waiting for your call — night and day — with man-talk on their minds

In the classified ads, one may writes that he is "turned on by disabled men." Another seeks a redhead for "kinky give and take." Others offer to be chained or whipped. "Spankings, discipline, humiliation scenes wanted by 37 year old," writes one man, and another says he "ne totally in your control." Older men advertise themselves as "strict dads" who are willing to "spank unruly guys 18-35," while younger men seek

friendship for fun, healthy and afe times on college breaks.

The ads are mirrored in the Advacate's columns One outhor puts his "Partner Quotien at ... oh ... close to 1000 intimately explored crotches is ten years." (He now has AIDS. The advice columnist explains how to minimize infections while "rimming." And Giteck in his own column praises a man who sends empty condon
boxes "to the Catholic church of my choice." In the box's are notes that he is "practicing safe sex and enjoying it."

MURAL MAJORITY

the ridge above the painted wail. Boss is sorry she asked for wall," she says, defiancy. Bos arranged for the International Graffiti Crew — seven Sweetwater High School volunteer the greater part of a February weekend. She was present when the crew realized

UNIQUE EASTER BASKETS Order early-Easter is April 19 r basists that will bring out the child in all of using a wide variety of unusual and suichtly basists and children. Don't want carrier We've covered the

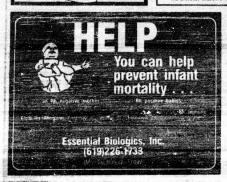
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(continued from page 33) that its original sketch wouldn't cover much of the wall. Boss suggested painting a train engine and a red trolley (which they did), and she left the res of the empty space to the arti

Mario Gonzalez, a young man of few words who is th spokesman for the group, still doesn't understand why the council voted to delete the punk-haired female, "I didn't see nothing bad with the girl,
he said after covering her over with spray paint this past Sunday. "It's not like she was

showing anything." The little boy with the ringiasses was also blotted of Gone, too, are the names of the artists, the names of the artists girlfriends, and "Thanx 2 Judy Boss." Gonzalez, a former gang member, said that he and the hows aren't bitter over the rience. "At least it was

Boss is grateful to the city council for its compromise, she says, but she's still perturbed at her neighbors for not coming to her with their complaints.

"They're going to have to find another higher control for the control of th another block captain [for Neighborhood Watch] next

vear," she adds. January of 1988 will also bring the obliteration of the entire mural. When granting the original permit for the centennial painting, the council stipulated that the gray wall must revert back to blankness by its one-year anniversary.

LETTERS

(continued from page 3)

Jeannette Dewyze responds: When students ask question: about homosexuality, the subject is indeed covered in the city school district's sex education

Into Perspective Congratulations and orchids for our excellent article, "Just Say Know." Jeannette DeWyze obviously did her homework wall, and the result was an accurate and interesting story. As you know, sex education articles often portray only controversy and sensationation. Your article on

I improved my mother's life.
I can improve yours too.

the other hand, put the subject into perspective, including students' and community

Many thanks for DeWyze's preparation and presentation our program.
Nuncy Stemers, coordinator
Social Concerns Program
San Diego City Schools

Hunter Really A Dear

I personally know and work with Adam Kurzejeski ("A Deer in the Crosshairs," February 26). After reading several of the letters brutally attacking his character, I felt obligated to come to his defense. Mr. Kurzejeski is by no means a cold-blooded murderer like some of the misguided have made him out to be. On the

contrary, he is a warm, fun-loving person with many interests and talents. He is a hard worker and talents. He is a hard worker and inst two degrees — one a bachelor of science degree in biology and the other a master's degree in public administration. I wonder what degrees, if any, those who wrote in have? I would be surprised if they made it through junior high school without being

Mr. Kurzejeski holds a highly respected position within our organization — the type of organization — the type of position that requires a concentrated effort one hundred percent of the time. He comes to work well groomed and conduct himself in a professional monner at all times. How in the world anyone could possibly conceive the notion of timowing up on him ("Letters," March 19) is beyond my canability to comprehend.

my capability to comprehend.

Our organization gets about 200 copies of the Reader delivered to our door every Thursday. Many of us throughout the building were roud when we saw Mr. Kurzejeski's name on the

proud when the same on the cover of that stude. We were happy for his success. Then the following Thursday, the word quickly spread about the letters demonstrate his actions and braile properties that the same and the properties when the same and the properties who work of the same and the

get help right away. Thoughts such as these are dangerous and the kind of thoughts that ultimately lead to violent outbursts which serve no purpos hatsoever Mr. Kurzejeski is a fine young

Mr. Kurzejeski is a fine young min and a respected inember of our society. He does not deserve the barassment that he has been getting through the published ictures to the Reuder, nor the midinghi hate phone calls, nor the midinghi hate phone calls, nor the mid sent directly to his home. I think that everyone who has

if possible. It is an easy way to do something good for the planet every single day with very little effort. I applaud the Roder for printing a story such as "A Deer in the Crosshairs"; it starts a dislatone which is always a

dialogue, which is always a

Guts & Leather

complaining of the deer hunt story, and just to clear up some

misconceptions peonte have about those of us who defend animals in

those of us who defend animals yeareral:
Yes, we are vegetarians — in fact, we don't even eat dairy products or eggs. We don't wear leather (shoes included), wool, fur, or silk and don't even drawn jackets. And we don't buy household products or constructs.

household products or cosmetics

that have been tessed on animals

A History

Of Wimps

Of WIMPS

"The Inside Nory" item on February 26 by Paul Kroager is a use of too many political chiefs who want to cook their own precooked political broth for the worsen of the Eighh District. The cought by the political prote provides a positical protes to the provides of the provides

and choice is in their hands in the

primary election. However, in the city-wide election, it will be a return to the confusing political policy that has become a way of life in San Diego Many voters unable to vote in a district primary election, they can vote in encyty-wide election for candidates (city council) that don't run in their own district. All of the city-wide primary election, they can vote in cuty-wide election for candidates (city council) that don't run in their own district. All of the city council are will have an opportunity to show their political

opportunity to show their political wares in the political arena. Thereby, they will rise or fall by

Thereby, they will rise or fall by their own track record of past performances. And what is their own vision for the Highth District? The Eighth District has a past history of being unrepresented by political wimps who used and abused the office of city councilions for their own.

city councilman for their own

benefit at the expense of the district and the city of San Diego.

Hopefully, the new generation of andidates for the Eighth Distric candidates for the Eighth District will be truly representative and dedicated to the district because the Eighth District and San Diego are in need of bolic new leadership that will estult in "can-do" achievable goals. While I detest discrimination against. Pro neurally against

the righth District was ever designated for a certain group. It would be contrary to the "greatest good" of this city in the short and long run. Art Salzberg Hillerss

'm equally against ion for a candidate because of race, ethnic, religious, or sexual preference. No seat in the Eighth District was ever

I also have a few friends who I also have a few friends who are very interested in meeting with Adam Kurzejeski in his yuppie Mission Valley apartment (Barbara is one of them) and hope he has enough gut as follow through with his invitation.

K. Michele Deutsch
Son Dieze

To those who wrote their

emments about those

attempted to degrade

Mr. Kurzejeski owes him an
apology and should 1.3 ashamed Wanda L. Transen

Obviously Devoid

Well, Adam Kurzejeski, the tone of your letter to the editor tone of your letter to the editor pegs you as even more of a creep than your original "simple deer-hunting story" did. You are obviously devoid of any compassion whatsoever. If there was an open hunting season on animals like you, I'd be first to aske up the hunt. It is men such a yourself in how her the world and the proposed it is have feel the world. an yourself "he have led the worl to its sorry state. It is the greed that accompanies an activity such as deer hunting that has depleted our forest overfished our oceans, and brought the world to the brink of annihilation. Doesn't anyone do arrything for the sake of the planet?

the plane?"

So, you have lots of neat dead deer pictures and e deer head in your living room. Wow, you're great. I shink I will decline the invitation to see them, though. One dead deer looks like any other so me. I have better things to do. like fighting for animal rights, Why? It is no simple even you have the sound understand. Animals you.

They just don't have.

cart defend themselves against man. They just don't have a chance without our help Adam, you are reflevitee, you have a seese of humor, you have the power to being the ground beauts of the world. Pienus, put way your guin and do something positive. If you think you get a change out of huming, wait and see how good you feel doing something good for the animals. As for Richard Pascquiet, lie could probably instendatic amp

could probably retionalize any type of behavior as long as he had a hero to point to that also did it. I for one do not limit my "self-appointed" morality to only "zoo" animals. I have eaten no als of any kind for ten ve and I do avoid squashing insects

A Grasp Of The Arts

I sorely missed Jonathan Saville and Duncan Shepherd on the critics' panel discussion Saturday at SDSU (also wired on KPBS) during the seminar "Speaking the Arts." Although the pane respected luminaries, such as Martin Bernheimer, Pulitzer Prize winning music critic of the Las Angeles Times, their analyses of the role of the critic confirme my prejudice about mainstream criticism of the arts. In my

opinion, contemporary journalistic criticism is too impersonal and specialized because its practitioners, as exemplified by members of the panel, lack the background in the arts, the imagination, the courage and enthusianm to write good criticism.

Maybe I'm overly sensitive, but

when Robert L. Pincus, art critic to the Nan Diego Intino, objects to Occar Wilde's description of criticism as boing the most sustolographical of the arts and argued that he Gund this "new" genre of personal, subjective criticism sedious and nonproductive, I interpreted his statement as a direct slur against my favorite film critic, Duncan Shenherd. when Robert L. Pincus, art critic

Shepherd. I rarely agree with Duncan Shepherd's ratings. I generally read his ratings in reverse. For example, this past week I would have given Black Widow two stars have given Rioch Widow two stars and The Surefiler Four stars. Newtribeless, even when we are in total disagreement, I find his criticism informative, illuminating, and entertaining. I thorizontain, and entertaining the control of the star of th

towered colleagues on the critics' panel.

There is noom in the art world for many styles of criticism, but if I had no do without one style, it would be Robert I. Pincus' dry, objective, humoriess waitely, objective, humoriess waitely, and Ocar Wild's personal perspectives. In other words, prefer the critic who styles himself as a well-informed, articulate friend, whose taskes and background are known to me. Most likely he would, like Wilde, Nietzsche, or Shepherd, snub me in the theater, but (and this is the great miracle of the arts) he most

to get across to the poor reader is debasing. I have reen Plateon, along with my colleagues, and we are in agreement that it is well deserving of its eight Academy Award nominations (this is the Martin Bernheimer complained Martin Bernheimer complain that as chief critic at the Los Angeles Times, he didn't know who to send to review a work of performance art. Shoul he send a music critic? Dance critic? Theater or art critic? As long as you, the Reader, have Jonathan Saville on your staff, Award nominations turns amovie Shepherd says that ha sceres similar to Allens and Night of the Living Dead?). Perhaps Shepherd should get a copy of the January 26 issue of Time magazine, in which Platoon is Jonathus Saville on your staff, you will never find yourself in that quandary because you have a critic who is equally at home in the concert hall, the art masseum, and the theater. A broad instured as a cover story. Reported is all the good, clea knowledge and grasp of the arts discussion that is the hallmark of good journalism. I even ran across a Platoon movie review in a tabloid, Wired for Sound have great advantages for the critic, particularly in multimedia evenia such as performance art or more importantly, opera-(March issue), in Ocean Beach Saville takes the notion of his where author Richter gives a clear, moving review of the

savije takes me notion of his reader's education seriously. (See Savije's essay "Rubrica" in the February 26 Reader Issue.) I'm grateful to the Reader for giving me friends who share my interests and teachers who expand my horizons. Maybe San Diego norizons. Mayor San Diego doesn't have a symphony, blockbuster art shows, or good radio drama, but we do have two great critics. Thank you. Puricia Peterson

The Curse Of Duncan Shepherd

San Diego

I am appalled at Duncan Shepherd's review on the movie Platoon, But wait, Maybe I'm Plation. But wait. Maybe I'm being too quick. Perhaps Shephent was writing in jest or trying to be fijn. His article on its face is hard-going. I thought the mark of good journalism was clear, concise sentences. Each paragraph had to be reed at less twice to try and decibber, and twice to try and decipher his duplicity. He mentions during a criticism of the movie that "cuss criticism of the movie that "cuss words are the contemporary screenwriter's secret shortcut to realism." I would say that his jumbled prose is that same shortcut to good reporting. As for his review, whatever forsaken point he was attempting

designed to give out the most merchandise possible to skillful merchandise possible to skillru players and allow the player to develop skill. As an example, then are twelve triple-trane nuclines operating in Knotts Berry Farm, and in a large majority of cases, players win enough prizes that they have to get a shopping bag to carry them Ninety percent of all major amusement parks in the country that offer family entertainment and are concerned about their image operate cranes.

I can understand that the operators of other manufa cranes might possibly load the

machines in a manner that is not

advantageous to the player, but these are isolated situations and

these are isolated situations and should not condemn crame machines in general nor the manufacturers or operators thereof. Speaking for our machine, it has no adjustment electrically, electronically, or mechanically, and thus players are always assured an opportunity to

always assured an opportunity to exhibit skill or be skillful. This is

clear, moving review of the Vietnam War epic.

Sorry to sound so upset, but a piece like Shepherd's is bard to take. Where on this earth was he coming from?

Matthew Gome.

San Diego

Enough To Fill A Shopping Bag

I take note of a recent article in the Reader written by Brae Canlen ("City Lights," Jenuary 29). I would like to mention that my company was the originating company, so to speak, in the marketing and design of armstement came machines since marketing and design of amusement crane machines since 1968. Cranes are presently being operated today in forty-two states throughout the United States, and many of these states enacted ordinances many years ago prohibiting the use of cranes or prohibiting the use of cranes or considering them games of chance based upon the fact that in those days of the 1940s or early 1950s, cranes in fact did not give the player a fair shake. In many cases, the cranes were using claws that did not have sufficient contraction strength or using contraction strength or using prizes that were too big or out of reach.

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evidenced by the percentage of prizes that our cranes and a number of others give our. Further, as to the edict issued by the City of San Diego for cranes to be removed on March 6, this action is being contested legally by a common named

egally by a company named Thallenger, and that issue will be

understand it is based upon an

Furthermore, the Challenger

people believe the city ordinance

We can understand how Bree

Canlen might not be familiar with

Canles might not be familiar with all asperts of cranes, but only with the context of that crane that was played. I can assure you there is as a distinct difference from manufacturer to manufacturer as there is a difference of marufacturers of Japanese cars versus American cars. Yet it would appear to the uninitisted mader based upon your article

reader based upon your article that cranes are a ripoff. Borry Feinblan, president

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ARCHITECTURE

A walker's quide through historic Golden Hill

By Jeannette DeWyze

The colorful house that stands at 845 Twentieth Street s as good a place as any to begin a walk around Golden Hill. The house took shape in development and wild land speculation for San Diego, and it's hard to imagine it could have looked any better then than it does now, one hundre years later. Pestidiously restored, the building glows with bright shades of sky blue, snowy white, and gray. Among the details that add to its charm are ornate wooden porch posts and railings, a graceful central gable, and patterned shingles. The hour s an example of the Queen Anne Victorian style; it has the kind of stylish individuality that would command attention anywhere today. One of the nice ironies about it, then, is the fact that it was one of San Diego's carliest "spec" houses, built for sale by a merchant seeking profit. Almost identical versions of this structure can be found on at least three other streets in central San Diego, and block after block of very similar houses were built in San Francisco in the 1890s at a cost of about \$1000 each

The gingerbread Victorian seem so eye-catching these days; people tend to forget that most of their parts were massproduced by milling plants, which transformed lumber into thousands of different forms and then marketed the various pieces through catalogues. The industrialization that transformed America after the Civil War made historical architectural detail accessible o more than the wealthy few for the first time in history. But America's designers and

builders of homes in the Victorian era sought more than a simple re-creation of historic styles. Instead they treated history as a kind of 1893 Columbian Exposition in Chicago proposed a baroque neoclassical version of Rome as the appropriate model for grab bag out of which the American city. This vision of reviving classicism gained architectural details could be selected and recombined to suit the needs and tastes of the of reviving classicism gained immense popularity immedizety. High Victorian assemblages had become so complex that what had once seemed fantastic now seemed in some eyes, fussy and overdone. The Classical Revival in domestic. moment From their efforts, a developed, almost all of which are represented in Golden Hill. The great houses of Victorian Golden Hill were the Revival in domestic architecture resulted in renewed interest in Georgian and Federal Colonial styles. In Golden Hill, the 1890s saw the assertive, aggressive, self-confident assemblages of a generation engaged in the business of dominating a last Victorians and the first Colonial Revival houses being built side by side. The Colonial Revival houses used the same kind of ornamental continent and capturing its resources for industrial growth. Designers threw the elements of these houses together in inventive, uniquely American ways. In the best detail as their Victorian neighbors, but the individual architectural parts are subordinated to the whole. The overall structure and examples, competing and contrasting architectural elements coexisted in a dynamic tension in which formal symmetry are classical in origin. Early examples tend to be more eclectic; later examples tend to be more faithful to Georgian and complexity and contradiction But nothing lasts forever With the approach of the Twentieth Century, America

was shaping what was to be a

archetype for all empires, the new architecture altogether. experience. The neighborhood

The most common expression of this new architecture in Golden Hill is known as "Craftsman" style. Its proponents argued against the indiscriminate use of machine-made ornamental wooden appliqué as ornament. (The Arts and Crafts movement in England was promoted by utopian socialists, including William Morris, who asserted that the dignity of the individual craftsman had been lost in the rush toward lost in the rish toward industrial "progress.") The new reverence for the hand-crafted detail resulted in a simplification of the Victorian styles and led to an architecture emphasizing mass and form. Precedents for the Craftsman style were wide and varied and included English cottage forms, the English on Anne shingle house. (Ironically, Japanese architecture received its first widespread exposure in the 1893 Columbian exposition.) In Southern California, variations of the Craftsma Federal Colonial precedents style included the Mission Revival and the Prairie style of Frank Lloyd Wright.

A stroll through Golden Hill today provides a mixed At the same time, a parallel and ultimately more profound critique of the Victorian era

has declined precipitously since its prime. Now the most striking feature of many buildings are the iron bars installed by owners all too conscious of the crime that daily menuces them. Seedy looking storefronts on the small commercial strip along Twenty-fifth Street intermingle with the garish come-ons of Kentucky Fried Chicken and the Taco Palace. Yet amid the eyesores created by neglect are fine examples of Craftsman, Victorian, and Classical Revival houses. And a walk through Golden Hill also provides the opportunity to glimpse the great shift in architectural thinking that occurred at the beginning of the Twentieth Century.

1. House 845 Twentieth Street 2. Haywood Patterson House 2148 Broadway A distinguished example of the Italianate Victorian style, the Haywood-Patterson House also was built in 1887, but it's

a grander residence, first owned by Albert Moses Hayward, an early commodor of the San Diego Yacht Club. 5. House Some of the elements that make this house "Italianate"

are the asymmetrical massing. the vertical proportions of the windows, the thin, arched colo, cettes, and most importantly, the elaborate rackets supporting a broadly

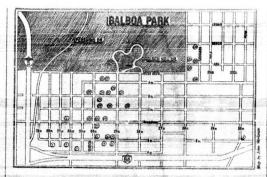
projecting cornice.

Made of ship-lap redwood siding, lath, and plaster, the design is collivered by roofs seem to float at several different levels, the very topmost of which bears a topmost of which bears a crown of iron cresting. (Little of the iron that once decorated mary Victorian houses survives; among other things, it tended to make the roofs leak, The meansardic roof at the entry shows the influence of the Second Empire role. of the Second Empire style, a rare style in Southern California that, when found, almost always occurs in conjunction with the Italianate Note the stained glass windows and the double front doors with etched glass

850 Iwenty second Street Humbler, but even more inviting, this nicely proportioned Carpenter's Gothic cottage is made of termite-resistant redwood. The ornamental wooden rib work s called "board and batten is called "bonri and batters sheathing" and reflects the two-by-four studes supporting the structure behind the vail boards. This building including challenges of the sound half of the Nineteenth Century, dramstically reducing the labor required by the older construction method emoly in the condition of the construction method. employing beavy timber posts and beams. The patterned ornament of more ornate Victorian styles has been explained as a means of articulating this new structural invention.
4. Neille C. High House

2222 F S This gray and purple Victorian also has been aicely renovated. The original owners (Sam and Nellie High) were retirees from Arizona who came to San Diego to build their dream house, which was completed in 1905.

852 Twenty-fourth Street Another simple Victorian with both Queen Anne and



Colonial Revival influences. this doll house flirts with passersby from behind a crisp blue wrought-iron fence. The fish-scale shingles at the gable end were commonly used in conjunction with clapboard siding during the Queen Anno period but enjoyed continued popularity well into the 1923s. 6. Nower Good House 865 Twenty-fourth Street Built in 1904, this is a house

caught in some of the crosscurrents that swept through architecture at the turn of the century. It conts elements of both Italianate Victorian and Classical Revival styles. The heavy articulation over the wind and at the cornice is an Italianate characteristic, while the Doric columns and symmetrical composition are hallmarks of classical

7. Gelden Visw Apartments
2331 E Street
This structure clearly sprang from a twentieth-century vision. Built about 1913 in preparation for the 1915 Panama-Pacific Exposition was designed by Richard Requa, an important architect responsible for more than 200 buildings in San Diego, most of which reflect his adoption of Spanish Colonial architecture as "the Southern California style." In its



stripped-down Mission style, this building shows the influence of Irving Gill, for whom Reque had worked as a construction foreman. The anartments also featured the first known elevator in San Diego (still operational today), and they include a penthouse unit with the stunning view of downtown San Diego and the bay, which helped make Golden Hill the city's premier residential area

was familiar with the work of Sullivan. Another possible Sullivan. Another possible clue may be the vaguely Japanese look accomplished through the roofline (a shape referred to as "belleast") Hebbard and Cill probably ware introduced to Japanese architecture through the 1983 Columbian Exposition in Columbian Exposition in Columbian Exposition in Chicago In any case, Gill used this detail in his great matterpiece, the Melville Klauber House at 3060 Sixth Avenue, which was torn down in 1979 and replaced by a narking lot.

parking lot.

This is the sort of house that makes architectural historians cough and reach for the word "eclectic." Among the wonderful mix of elements: half-timbering on the gable ends; the second-story Gethic windows; square Corinthian columns in front; and Doric columns on the eastern side

portico. 10. Albert Huines House

The Craftsman influence in this house can be seen in its attention to detail — the sort that couldn't be bought from a catalogue. Instead, the boun was designed and built in 1908 by family members who resided in it until just a few years ago. The roof consists of hand-dipped oak shingles. Note how the design of the joinery between columns and beams at the porch repeats throughout the building. The Craftsman latticework on the eastern side of the porch also merits an appreciative glance.

11. Patrick Martin House

2496 E Street
There's less originality in the detailing here than in the neighboring Haines House. but the Martin House's Martin A leader in the Catholic community, Martin Canonic the Knights of Columbus organization to San Diego and helped establish both Nazareth House and St. Augustine High School. A park commission he played an active part in organizing the 1915 Exposition. The Martin Figure

has a Midwestern soul. It was



was becoming increasingly aware of its growing importance in international affairs. As Rome is the

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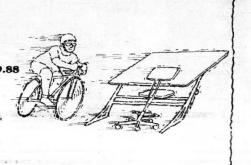
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from the late 1880s through the 1920s. 8. George Garretson House 2450 E Street

Tots (cionial Revival house was one of Irving Gill's first major projects in the city. Built in 1895 for banker

George Gerretson, the simple

Cotonial detailing projects a romantic charm. Notice the barnlike roofline; the

"gambrel" shape is a traditional English form most

associated with eighteenth

century American architecture. It serves the

function of enlarging the second floor while lower

proportions. From Twenty-fourth Street, pedestrians can

spot the unusual window that Gill designed into the

fireplace.

9. Samuel Rynearson House

Semuel Rynearson House 2441 E Street
 Was Gill also responsible for this zanily colorful work?
 Many people suspect so. One detail that whispers Gill's

name is the amazing scrollwork frieze that wraps

continuously around the building; the frieze almost certainly is derived from the

work of the brilliant Chicago

architect Louis Sullivan, and

Gill worked for Sullivan before moving to San Diego.

Gill's partner at this time, W.R. Hebbard, also came to





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Well, Redievraen has been in husbress for over 12 years not We'ss croated, installed mind of the security systems for News around systems for strong the security systems for security systems for security systems for security systems for security security systems for se do they look the same but sound so different?



(continued from page 37) built in 1905 from drawing prepared by a Grand Island, lebraska, architect; the wood for construction was shipped to San Diego from a mill in 12. Daniel Schuyler House 838 Twenty-fifth Street

While not among the most distinguished of the area's Queen Anne houses, this dwelling, built about 1890, sheltered one of Golden Hill's most distinguished citize one of the two men who named the neighborhood Daniel Schuyler also served as one of the city's first park commissioners. The retains walls that border the house may look like stone, but they are in fact made of concrete poured into rusticated forms — the machine that produced the blocks was vailable through the Sears

You have to go several blocks out of your way to see this one. In fact, this area was called Coyoteville and thought of as the hinterlands back in 892 when erocer Abranam Klauber bought it from a house from redwood in 1888. The Klaubers added ntially to the structure and a real potpourri of style now riots here — from the Italianate cornice on top to the Craftsman-era stone rubble fence that surrounds the property. The building housed defense workers during World War II, then underwent

War II, then underwent subsequent reincarnations as a nursing home, boarding house, county jail, halfway house, and today, an office building. A return to the center of Golden hilli, near the intersection of Twenty-fourth Street and Broadway, brings the county of the

M A.H. Frost House 456 Broadway Hebbard and Gill designed this house in 1897 for A.H. Fros, the Chicago

that still bears his name. This house commands attention for many reasons. One has to do with Gill, who later achieved in the Frost House, details are combined in a way that . subordinates each element to the overall whole. Gill composed the house symmetrically. The entablature it the entry serves as a kind o

and used the Mission Revival work like this house, which draws upon a variety of classical sources. The Frost House

demonstrates how facile Gill was in manipulating detail and form — evidence that his later nave to stripped-down modernism was a clear and conscious choice. The Frost conscious choice. The Frost House is neoclassical, pulling in a variety of elements. The cornice is Italianate. The row of little "teeth" below the cornice is a traditional detail known as dentils used in a nontraditional way. Gill mixes the Greek orders at will. The curlyous form that crowns the curlycue form that crowns the central dormer is an Ionic colute Doric columns frame the entryway. It's the same sort of eclectic collection of classical elements that can be found in the neighboring and contemporary monument to the Queen Anne style, the Quartermass-Wilde House. But

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minor order in relation to the cornice; the opening at the entryway is reinforced in the volute, all of which strengthens the central axis of the building. This basic the building. This basic organizing principle for the building completely contradicts its neighbor, the Quarternass-Wilde House, built only one year earlier. A few other details about the Frost House deservemention. Unlike the ersatz time to be found at many

stone to be found at many homes throughout this neighborhood, the blue granite for the Prost House's walkway fence came from a Lai quarry. Don't overlook the unusual windows in this house: Gill designed two into the massive fireplace, and the baroque spiderweb windows on either side of the secondon either side of the second-story porch and on either side of the dormer are especially beautiful. The ugly upper staircase that mars the front of the house was added as a fire escape when the building years ago housed a rest home.

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15. Quartermass-Wilde 2404 Broadway

The Quartermass-Wilde house reigns from the northeast corner of Broadwa and Twenty-fourth Street. It's hard to avoid staring at this stunning late Victorian mansion, built in 1896 by legariment store owner Reuben Quarterinass. The highly irregular plan and silhouette, the tower, the wrap around porch, and classical detailing — all place this building squarely within the Queen Anne style. In clear contrast to the Frost House. the style emphasizes the importance of the parts rather than the overall unity of the building. The picturesque individual elements and the way they interact with each other give the building its liveliness and its tension I onk at the way the vertical turret contrasts with the

triangular pediments.
The original owner, Reuben
Quartermess, has been credited with bringing to San Diego its first Norfolk pines, a difficult species to transport. One of the trees grows on the corner in front of the mansion, which was just repainted white. Originally brightly colored, Victorian were almost universally painted white by the 1930s and didn't regain their polychromatic spiendor until the 1970s. But the original colors can be more troublesome to match and maintain, and the deplorably, has reverted back

again. 16. Samuel Fox House 1834 Twenty-fourth Street
Across Twenty-fourth Str
from the Quartermass-Wildmansion, another Georgian manison, another Georgian Revival house provides a contrast with the Victorian architecture of parts. This classical box was built about 1905 by clothing store owner Samuel Pox, an early leader in San Diego's Jewish community. (It's interesting to note what an ecumenical neighborhood was turn-of-the-centary Golden Hill.) The Fox

detailing such as the ornate Corinthian columns and the Italianate trim at the roofline and portico, but the overall form is simpler and more humblest Oueen Anne Victorians 17 Seventh Day Adventist

2411 Broadway This building took shape after Golden Hill had slipped from its status as San Diego's pre-eminent residential zone The white, three-story structure nonetheless is a lovely example of the Zig-Zag Moderne brancii of Art Deco style. It was built in 1936 Several of the various forms found in the 2400 block of C Street, including two

potstending ones



houses, as distinguished from

the plainer Mission Revival

style associated with Gill.

Castro

Spanish mission-inspired architecture has proliferated steadily throughout San Diego in the Twentieth Century, but this is one of the earliest Mission Revival homes. The elegantly symmetrical design includes some of the ornamentation found in the first true Mission Revival

2454 C Street This two-story building, constructed around 1912, is an offspring of the Prairie style of Frank Lloyd Wright, first publicized in 1906; the norizontal box form, shallow-pitched roof, and broad eaves are characteristic, as are the two casement windows organized into horizontal

20. House 2557 C Street Another Mission Revival house, this dwelling was built about 1908 and features scalloped, parapeted gable ends, arched openings, and low-pitch tile roofs 21. Lomo de Oro Apartments 2502 B Street

This pleasing Spanish colonial design addresses the corner nicely and suggests the later work of Richard Requa. 22. Senator Leroy Wright

2470 R Street This imposing domicite looks as if it ought to have been occurred by some ndeed it was designed in 1898 v an architect named Ousyle for California State Senator Leroy Wright. Wright also worked as an entor at the San Diego Union and has been called the father of Balboa Park for his work in developing the souther corner of the park. The house boasts a classic portico and contributing to the neoclassical symmetry.

23. Clark McKee House

2450 B Street Compare the Wright house to this irrepressible next-door neighbor. Built for an attorney neighbor. Built for an attorne named Clark McKee, this archetypically Quoen Anne house also incorporates a classic portico, but note how differently the element is used, an angular counterpa to the splendid round three story tower, complete with

curved windows. This is curved windows. This is Queen Anne at its pinnacle, single-family version of the picturesque delights to be found at the Hotel de-Coronado. But whereas the the McKee house was built in 1897, after the tide had alread: begun to turn against this architectural fashion.

24. James M. Steade House

2435 B Street

Worthy of attention is this unpretentions little house, built for a doctor named James M. Steade in 1905. A Tudor influence shows up in the twin gables and the half-timbering, but there's a subtle touch of Japan here in the design of the porch columns and the curve of the bellcast roof 25. House 1208 Twenty-fourth Street

Dating from about 1910, this brown-shingled house looks curiously northern Californian. The building comes alive when the wood reflects back the warm glow of

the elernoon sun.

extended into the present-day Golden Hill Park.

IIIIIIII

26. William Hugh Strong

2460 A Street A Craftsman version of a gable-roofed cottage, this place looks as if it could have been transplanted whole from been transplanted whole from England. Instead, an architect

27. Henry Fehlmann House 2470 A Street Tals top-heavy residence was designed six years later by Dei Harris, an architect born in Lompec who moved to San Diego in 1908 after an apprenticeship with the pioneering Greene brothers of Pasedena. The heavy timber

named Enumor Brooke Wesver designed it here in 1905. A ite of the University of litinois, Weaver served his apprenticeship with Hebbard and Gill, immigrants from Chicago. Among the hand-crufted details that add to this house's intimate charm are leaded-glass panes set in box windows under a steep roof that suggests a chatched effect. The rear garden originally

This neat little cottage, painted a crisp white with green trim, incorporates several characteristic Craftsman elements, including the stone rubble motif in the porch and front steps.

29. Fountain

Golden Hill Park

At Twenty-fifth Street, enter Hill Park) and proceed up the

detail in this house reflects his

that he reportedly distributed white gloves to his finish

curpenters. 26. House 1236 Twenty-fifth Street

oncerned about craftsmanship

left side of the traffic circle. Through the brush off to your left can be glimpsed the rust-colored stonework in this remarkable fountain, designed about 1907 by Henry Lord Gay, the man responsible for designing the catafalque in which Lincoln's body tource the country. Today shattered glass fragments litter the stairs, and uncontrolled weeds contribute to the creepy air of decay. The viewer is left merely to imagine the pleasure that visitors once must have

fountain dug into the mouth of

stroll north up the 1300, 1400, and 1500 blocks of Twent Eighth Street (which frees the one block to the east. These are two of the nicest blocks of homes in San Diego. substantial Craftsman buildings that show a lov attention to detail manifested in a variety of inventive ways 30. Scripps House 1355 Twenty-eighth Street

his (wo-md-one-half-story California bungalow was built in 1906 and served as a model home, one of the first structures included in the large "South Pack Addition" the faced Balboa Park. It cames additional prominence when it was purchased in 1908 by the family of James George Osborn Scripps, son of the founder of the great newspape empire. The family used the residence for several years, i i.G.H. Scripps died in 1921, ow and children eventually settled permanently on the family ranch at 31. House

1415 Twenty-eighth Street
An abstract colonnade at the
front porch ties together the
two halves of this building. Although the architect is unknown, the inventiveness and abstraction of forms and the absence of historical detail suggests at least the influence

32. House 1444 Granada Avenue
This beautifully restored Colonial Revival house was built around 1907

3.1 House 1406 Granada Avenue
Exuberant detail, especially
the brick rubble fireplace,
distinguishes this Craftsman

134. House 1396 Granada Avenue This Mission Revival house was built about 1907.



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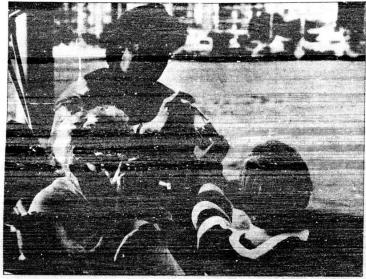


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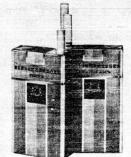
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SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

I was seven years old in 1969, too young to understand in Vietnam" and why our neighbor's son was never coming home. That was the year Terry Hentler, age nineteen, was drafted and sent into combat. Armed with little more than faith in America and its leaders, he was too young to understand what the war in Vietnam

Images Of

Vietnam

most fiercely patriotic felt frustrated and disillusioned. None were free from doub about the purpose of the war or the way it was conducted. Among veterans there remains a feeling of sharpe and anger at the unwillingnes of America to share their burden.

One of the ways we can come to terms with the legacy of Vietnam is by listening to the stories of those who lived it. Next Monday veteran Terry Hertzler and Cao Tan. experiences during and after



United States military action in Southeast Asia, it is because it was waged only halfheartedly, without a firm mitment on the part of became pawns in a game

One of the many invisible enemies in Vietnam was boredom. Most of the time

vast reservoir. The Cuban

was spent watching and waiting or walking in silence for hours on end. "Instead of losing myself in drugs or alcohol," Hertzler recalls, "I filled the hours of boresiom with writing." Hertzler, whose (continued on page II, col. 2)

snapped. "He didn't publish his first mystery novel until surces of the rhythms that sources of the rhythms that either drive or percolare beneath some of our favorite-music—as well as the artiste who are the greatest practitioners of those rhythms—remain obscure to most Americans. One's education in this resent could

education in that regard could

begin with an examination of the art of Francisco Aguabella. Aguabella is perhaps the

only acknowledged m religious drum forms of Cuba and the Latin dance rhythms and the Latin dance rhythms with which we are more familiar. While the two certainly are complementary, they are not interchangeable. Sacred drumming in Cuba is the sacramenal flowering of Santeria. a mystical sect that combines trites of African magic brought to Cuba by Yoruban slaves with the imagery of the Catholic saints introduced to the Americas by the Spanish. In Cuba the Spanish. In Cuba, Santeria devotion today is most concentrated in Aguabella's home province of Matanzas, whose inhabitants their ancestors.
Aguabella began his



Tibetan Traditional

Tibet, isolated by geography, culture, and politics, is mystical and remote in the minds of most Westerners. The mountainous country, pinched between the subcontinents of India and China, is fully infused with a unique blend of Chinese Buddhism, Indian Tantric tradition, and its own political-religious system of Lamaism. The result is a culture of natural and fantastic imagery, temporal heroes, disembodied gods and symbolism. Dance, drame, symbolism. Dance, drama, song, and poetry are significant links in this chain of man, nature, and the

supernatural Next week a Tiberan opera and dance troupe will perform some of the country's



It's Murder

She sli, hered into my office, her ruby mouth pouting. Hubba-hubba! "Who killed Roger Ackrod!" she demanded. "How the hell do I know!" I said. "Maybe it was Howard Browne, the mystery writer from Carishad who used to publish under the name John

"For a private dick, you really are a dumbo," she sneered. "Howard Browne was nowhere near Ackroyd's

house."
"Okay then, how about Bob Wade! He's written more than forty mystery novels under pseudonyms like Wade Miller and Whit Masterson, so he's capable of anything." "No good, gumshoe. Wade's murders take place Wade's murders take piace is towns like San Diego, not in the English countryside." "Whadaya want from me, blondie? I don't have no

crystal bail. But it could be Mark Schorr."
"Schorr's out," she

Noger Ackroyd was already dead fifty years." "You're making things hard for me. All right, try Michael J. Katt. He's only written one mystery, Murder Off the Glass, but it's about the world of command as page II, cot. 2)

1983, the one about the New York cab driver who thinks he's a pulp detective Roger Ackroyd was already

Found In Translation

This weekend: a lecture by an unsung hero. But first, the proper perspective. it was once a minor scholarly tempest. "Wrath," so one argument went, was the first word of the Iliad an the translator who dared pur that word anywhere but in the first dactyl of his text was first dactyl of his text was northing short of an infidel. Times and poetic license change, however, and in what is alleged to be one of the finest English translations of the epic, the crucial word comes smack in the middle of line one, in a version that licende are the finest text of the context of the discards even the traditional

But what average reader rould insist on a Richmond Lattimore translation over that of Alexander Pope for vice versa, for that matter) And what of the translator who takes a masterpiece, reworks it in his own language, and creates a result that is not only accessible but

The Drums Of Aguabella

It is an index of the dimension and richness of Cuban music that Western pop culture's appropriation of many of its components amounts to little more than skimming from the top of a vast reservoir. The Cubar influence on popular music is so pervasive that percussion state are made with exotic instruments of Cubar origin – congas, hongos, simbales, maracas, clares, and the gairo – have become fixtures in the American recording studio on sessions for everything from easy-listening to rhythm and blues to tock and roll. And yet the

READER'S GUIDE TO LOCAL EVENTS

Combassion to READER STATES TO THE ACT OF TH

Outdoors

South to the Border, this all-day the Imperial Beach pier, over if Tijuana River, and into Border Field State Park overlooking the bullting. The return trip will include a stroll on the beach. The pace is moderately brisk for most of the walk, and hikers will return around sunser. This Walkabout trek starts at Orange Avenue and Dana Place, Coronselo, Saturdey, March 28, 8330 a.m. BYO snacks and water, 231-7463.

and water. 23171903.

Upscale Birds, the ones native to Point Lona, will be the subjects on this guided hike, Saturday, barch 28, 9:30 a m. and 1:30 p.m., Cabrillo National Monument, Point Lona. Reservations are required. 293-5450.

Living History Day, go back a hundred years and see the residents of Old Town as they lived in the 1800s. There's a lived in the 1800s. There's a military encampment on the green and blacksmiths working at a forge. Guided tours are available, Saturday, March 28, 11 a.m. to 3 p.m., Old Town State Historic Park, Free

North County Nature Walk, North County Nature Walk, this six-mile, hilly hike covers the area around Lake Calavera in Carlsbad. Sponsored by Walkabout, it begins Saturday, March 28, 9 a.m., in front of Sean at the Carlsbad Malt, 2561 El Camino Real. 231-7463.

El Camino Real. 231-765.

Zoo News, did you know the plants in the Sun Diego Zoo are worth more than the animals? A landscape horticulturis will lead a rour of all that greenery on Sunday, March 29, 9-30 a.m. Space is limited, and reservations are required. 297-0289

Country Birds, residents of the Surrento Valley, will be stalked by the Friends of Los Peñasquitos

Dance -

"The Slesping Beauty," the American Ballet Theater's production of the traditional favoric set to main by Tchaikovsky will be presented Friday, March 27, and Saturday, March 28, 8 p.m., with 2 p.m. and Saturday, March 28, and Saturday, March 28, and Saturday, March 29, 236-6510, 278-1135, or 234-5855.

Contemporary Dance, the Jazz Unlimited Dance Company will be performing in Tijuara. The program includer Frifest-inspired Pack to the Boy, the history of just in dance, The Path, and a Thirties night-club theart dance work, 2aZa 3. The program is offered Wednesday, April 1, and next Thursday, April 2, 8:30 p.m.,

Lilm

"Portrait of Teresa" by Cuban director Pastor Vega caused a minor optoar during its screening in Havana. The 1979 film in Havaina. The 1979 film committee the persistence of the male-female double standard and old-fishioned machines in the country. Cuban men reportedly saw the film as an atrack on the traditional sanctity of the family. Vega's film will be shown with Femiles distorme. Erichare. Vega's film will be shown with English dialogue, Friday, March 27, 7 p.m. and 9:30 p.m., Pathfinder Bookstore, 2803 B Street, Golden Hill. 234-4630.

Tour the Country, from Wolf Trap Farm Park to San Simeon to a number of national purks.
Three short films will explore
these sights, Saturday, March 28,
and Sunday, March 29, 1 p.m.
and 2:30 p.m., Natural History
Museum, Balboa Park, 232-3821.

"Los Olvidados." Luis Butuce's 1950 story of juvenile deliciquents in a Mexican slum ranges from gritry reality to dreamlike surrealism. The film will be shown Moralay, March 30, 7 p.m., third floor auditoration, San Diego Public Library, 820 E Street, downtown. Free. 236-549.

"Solaris," Andrei Tarkovsky's offering in a retrospective series. The film is a nonlinear and abstract piece about a scientist sent to investigate strange phenomena at a research station April 1, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of

Music

New Music, Carl Stone, the so-called "Grandmaster Flash of electronic music," will perform his composition Music for his composition mass for Computer and Haman Assistant. Stone has been composing electro-acoustic music for fifteen years and has performed in venues around the world. Stone, with his computer and digital-sound equipment, will appear today, Thursday, March 20, and Friday, March 27, 8 p.m., at Sush, 852 Elighth Avenue, downtown. An informal discussion with the artist will follow the Thursday performance. For reservations rall 235-8466.

Chamber Concert, Daniel Ratelle Chamber Concert, Daniel Nature conducts the community chamber orchestra, the New City Sirdona, in a program that features Hayda's Symphony No. 99. Also included are pieces by Bach and Mendelsuohn, Friday, March 27, 2740 p.m., Hower Hugh School auditorium, 4474 El Cajon Boutevard, East San Diego, Free. 281-0943.

281-09-2.
Benefit Concert, the San Drego State University Symphory, conducted by Donald Barra, will perform Kodaly's Harry Janos. Revouln, and other works. Principal saxophonist with the Lox Angeles Philharmonic Drichestra, James Rotter, will be featured in Bert's Concertion di Camera for Alto Saxophone and Corchestra. Proceeds from this Orchestra.

kiwania Gibi rundraiser go to local muse scholarships. The performance is Friday, March 27, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 295-1920.

Street, Ia Jolla. 295-1920.
Cuban Precursionist Francisco
Aguabella is the factured artist in
a day-long celebration of
drummer. Also appearing will be
SISU'S Danies Mitchell offering,
a maritain demonstration by the
Chicago Symphony's Sam Denov.
The events begin with Mitchell's
performance, Samulay, March 23,
[10 a.m. Aguabella performs at
2 pm. for additional Soft and
see the article on page one of this
section.

Show Tunes, the five-m, mber Show Tunes, the five-m.mber "Showcase" group of the Starlight Opera will stag selections from Annie Ger Your Gun, 42nd Street, The Best Little Whorehouse in Texas, and other popular Boadway shows. Saturday, March 28, noon, the gazebo or Christines Circle Park, Borrego Springs, Free, Bring bisniket or learn chain, 767-5555.

Jarr Guister, Peter Sprague will be accompanied by drummer Billy Mintt and Bassit Gunnar Blegs, Satunday, March 28, 3 p.m., San Diego State University, North County campus, 800 West Vallectios Boulevard, Sun Marcoa. Free. 471-0255.

Tabla Recital, a solo drum recital by Indian master Swapan Chaudhuri will be offered Saturday, March 28, 6 p.m., room 100, Social Sciences Building, SDSU. For reservations call 583-2480 or 583-0558.

Crech String Quartet, the Talich String Quartet will offer Mount's Ouster in C Major, the Quartet



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No. 2 in D Minor by Smetana, and Ravel's Quartet in F Major This is the fourth program in UCSD's Chamber Music Series The quartet performs Saturday, March 28, 8 p.m., Mandeville Center auditorium, UCSD. 534-4559.

Jazz and Blues Vocals are the specialty of Ayanna Hobson. S will perform songs by Betty Carrer, John Coltrane, and perhaps some of her own compositions, Sarutday, March 28, 8 p.m., Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011.

Choir and Orchestra Concert. the Grossmont Sinfonia, Grossmont Chorale and Concert Choss and the combined Granic Choir and the combined Granite Hills High School choirs will be performing Britten's "Rejoice in the Lamb," Ruiph Vaughn William's Servende to Music, and works by Faure and Listt, Saturday, Murch 28, 8 p.m., East County Performing Arts Center,

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

"Songs of Triumph," an ovatorio by Motten Gold, written on special commission in 1985, is based on the story of the Israelites' crossing of the Red Sea. The work will be performed by the chouse of the First Unitarian

Church of San Diego and Canto Sheldon Merel of Congregation Beth Israel with the Jewish Community Center Orchestia. Daniel Ratelle and David Amos will conduct the two performances, the first, Sunday, March 29, 9:30 a.m., First Unitarian Church, 4190 Front

Street, Hillcrest, and again,

Priliterest. 198-9418.

Opera in the Park, the Pacific Chamber Opera will perform scene from a reversal operas, including Die Fledermass and Hanstel and Greit-Performances will be complete with costumes, mixets, and passon accompanionert. Two performances are scheduled for Sunday, March 29, moon and 1 p. m., Zoron Gardens, Balkon Park. 231-9157.

Gospel Soloist Elizabeth Wine Gospel Soloiat Elirabeth Winn will perform Sunday, March 29, 6:30 p.m., First Christian Church, 799 East Washington Street, El Cajon. 444-1169. Babysetting is available.

South Indian Cernatic Music, Nassawam Rao, director of the Nagesware Rao, director of the instructe of Carmatic Music in Paris, is the featured player in this evening of ancient Indian music. Rao will play the tina, an instrument similar to the North Induan sitar, and will be accompanied by traditional drums and tambura. The concert is scheduled for Sunday, March 29, 7 p.m., Smith Recital Hall, SDSU, 265-6031.

An Evening of Symphonic Music by the Pacific Chamber Ensemble will include Haydn's Symphony No. 83 (La Poule). Wagner's Steefned Idyll, and music by Ravel. The San Diego Symphony's principal compet player, Alan Sebect, will be featured in Telemann's Concerto in D. Sunday, March 29, 7:30 p.m., Rancho Bernardo Communi Church-Presbyterian, 17010 Pomerado Road, Rancho

"The Unicorn and the Rose" is "the Unicors and the Rose" is the name of the program of medieval and Renaissance music presented by the San Diego Early Music Society. Tina Chancey and Scott Reiss will perform on vielle, hammered dulcimer, and other

traditional instruments, Sunday, March 29, 8 p.m., the Great Hall of the Cathedral Church of St. Paul's, Fifth Avenue and Nutmeg Street, downtown. 296-1039.

Classics and lazz will be Classics and Jarr will be performed by Stephen Caplan, Linda Wetherell, and David Ward-Stelman on oboe, flure, and piane, Tuesday, March 31, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

Turkish Themes, the Pacific Chamber Opera offers a rwin bill of comedic operas from the Eighteenth and Nineteenth centuries, when anything Turkish centuries, when anything Turkish was all the rage, Haydn's The Apothecary and Carl Maria von Webe's one acr Abu Hassan will be performed next Thurday, April 2, and Saturday, April 5, 8 p.m.; Thursdoy, April 9, 7 p.m.; and matinee performances Sunday, April 5 and April 16.

TO LOCAL EVENTS

2 p.m., Sherwood Auditorium, La Jolla Museur: of Contemporary Art, 700 Prospect Street, La Jolla. 231-9157.

Lectures

Designer and Craftsman Richard Latrobe Bateman hopes for lively debate and discussion following this presentation entitled "Are We (as Craftsmen) Being Taken Seriously. Enought" Educated at the Royal College of Art in England, Latrobe-Bateman is currently commissioned to design the sanctuary fumility for currently commissioned to the sanctuary furniture for St. Mark's Cathedral in London. Mesa College Art Association and the Allied Craftsmen of San Diego, Friday, March 27. 7 p.m.,room O-111, San Diego Mesa College, 560-2829.

Poet and Translate: Kimon Friar will be speaking on one of Greece's most respected

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ROCK NIGHT

2 FOR 1

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"ONE, TWO, THREE"

MIKE'S

Elytis, in a presentation on Friday, March 27, 7 p.m., the Council Chambers, SDSU. Free. 265-5443. For additional details, see the article on page one of this

"Reflections on Franco Spain," an analysis of the political and social climate of Spain after the Civil Wer is the topic to be addressed by Nicolas Sanches-Albornot, professor of Spanish and Latin American history at New York University. He is the son of the former president of the New York University. He is the son of the foreing president of the Spanish Republic in exite. The lecture is a featured event included in a three-day rymposium on. "Parince Spain and the Survival of a Democratic Tradition," and is scheduled for Friday, March 27, 8 p.m., Peterson Hall, UCSD, Free. 514-5400.

Wildlife Conservation in the Soviet Union will be the topic of discussion in a slide lecture

534-3400.

presented by Phil Pryde at the monthly meeting of the Audubon Society. Pryde is the author of the first Western reference work on this topic, an important one to conservationists, since Russi includes about one-sixth of the includes about one-sixth of the Earth's land surface. The meeting is free and will be held Friday. March 27, 7:30 p.m., in the lecture hall of the Natural History Museum, Balboa Park. 531-0615 or 232-3821.

"Mystery from the Twenties to the Eighties" will be the topic for a panel of five Southern California mystery writers. Seating is limited; you might Seating is limited; you might want to bring a chair or pillow, Saturday, March 28, 6:30 p.m., with a book-signing party preceding the panel beginning at 3 p.m., Grounds for Murder Book Store, 2707 Congress Street, Old Town Mercado, 294-9497. For additional details, see the article on page one of this section.

"There Are Alternatives: Four Roads to Peace and Security," Professor Johan Galtung, found-of the Journal of Peace Research and member of Norway's International Peace Research Institute, will address this Saturday, March 28, 7 p.m., San Diego Bahu'i Center, 6545 Alcala Knotts Drive, Alcala Park, Linda Vista, Free, 268-3999.

Meditatior, Willard Johnson, SDSU professor of religious studies, will explore the subject from its roots in tribal ritual through Handu and Buddhist disciplines to Socrates, Thoreau, and contemporary approaches. Johnson is the author of Riding the Johnson is the author of Riding the Ca. Home: A History of Meditation from Shamanism to Science. He will be speaking Sunday, March 29, 7 p.m., Earth Song Bookstore, 1440 Camino del Mai. Del Mar. 755-4254.

"Two Views of Vietnam," veteran Terry Hertaler and Vietnamese refugee Cao Tan will

read from their poetry inspired by their personal remembrances of the country, Morsuay, March 30, 530 p.m., Mira Mesa Library, 8450 Mira Mesa Boulevard, Mira Mesa. Free. See the article of page one of this section for more information.

Urban Land Use is the subject Urban Land Use is the subject for Frank Popper, chairman of the Rutger University urban studies department and author of several books on the subject. His lecture is triled "The Survival of the American Frontier" and will be delivered Monday, March 30, 7 p.m., at the Backdoor, Arrec Center, SDSU. For information and narking recreations, call and parking reservations, call 265-6224. A reception will follow

Former Presidential Assistant John Ehrlichman, on the Nixon staff during the Watergate days, will be speaking Wednesday, April 1, and Thursday, April 2, 8 p.m., the University Center Forum, USD. 260-4600 x4346.

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Seaport Village

ury," the second in the Thursday-night na will be devo the subject of adolescent and are Diane Vines of the U.S. Stafford of the San Diego Literacy Council, and Chris Rea, adult literacy manager of IBM in Arlanta, Georgia. This discussion is scheduled for next i hursday. April 2, 7:30 p.m., Standley Junior High School, 6298 Radeliffe Drive, University City. 456-2227.

"A Physician Visits the Soviet Union: The Current Scene" is the title of a fecture to be delivered by physician and educator Juck Getger. A founding member of Physicians for Social Responsibility, Goiger has writer extensively on the medical effect of nuclear radiation and has writted the Soviet Union visited the Soviet Union following the Chemobyl accident. Dr. Geiger will be speaking next Thursday, April 2, 7,30 p.m., in the Garren Auditorium, room 1105, Basic Science building, UCSD School of Medicine, Free, 483-7774.

Radio/TV

Padres Baseball, spring tra games are broadcast live or and radio this week. KFMB-AM (760) radio broadcasts begin at (760) radio broadcasts begin at 12.05 p.m. unless otherwise noted: Padres versus Milwaukee, Friday, March 27; Seattle, Saturday, March 28; the Angels, Sunday, March 29, through Wednesday, April 1; and Oakland, aver Thuredin, April 2 Oakland, next Thursday, April 2 6:05 p.m. KUSI Channel 51 will broadcest the game against the Seattle Mariners, Saturday March 28, 11:30 p.m.

"Vanishing Point," the final and fantasy dramas will include Zeppi's Machine, about a West 7:30 p.m. or. KPBS-FM (89.5)

"The Last Picture Show," Peter Bogdonavich's 1971 film about small-town life in Texas in the 1950s won critical praise and several Oscars for the cast, which includes Timothy Bottoms, Jeff Bridges, Cloris Leachman, Ben

nnson, Ellen Burstyn, and a ry young Cybill Shepherd. The mairs Friday, March 27. 8 p.m., KUSI Channel 69.

"Turandot," Puccini's opera is this week's performance in the live broadcasts by New York's Metropolitan Opera. It will be aired Saturday, March 28, 11 a.m., KFSD-FM (94.1).

NCAA Men's Basketball, it's down to the final four, Syracuse versus Providence and UNLV versus Indiana, to be broadcast versus Indiana, to be broadcast live, Saturday, March 28, 12:30 p.m., with the championship game scheduled for Monday, March 30, 5 p.m., KFMB Channel 8.

"Ask Doctor Science." Dan Coffey of Duck's Breath Mystery Theater is like a cross between Matthew Alice and Joe Isuzu. He'll be presenting a scient spoof Saturday, March 28, 11 p.m., KPBS Channel 15

NCAA Women's Basketball, the broadcast Sunday, March 29, 10 a.m., KFMB Channel 8.

Urban Planning for San Ysidro. the results of a study of the community by the Regional Urban Design Assistance Team will be presented in a bilingual

Neighborhoods: The Next Frontier. The study was conducted by a special committee of the American Institute of Architects

to evaluate the current situation in San Ysidro and to draw up a workable plan for city workable plan for city redevelopment. Viewers will be able to voice their reactions to the plan by telephone during the broadcast, Sunday, March 29, 6 p.m., KPBS Channel 15. The those recents next Thurslay. how repeats next April 2, 1 p.m.

"Art or Bust" is the aptly named special featuring the bawdy and rowdy Bette Midler. This filmed version of her stage show airs Monday, March 30, 10 p.m., KOTY Channel 10.

"Street Cop," a documentary study of the day-to-day life of the Boston, will be featured on Frontline, Tuesday, March 31, 9 p.m., KPBS Channel 15. The program repeats next Thursday, April 2, 2 p.m.

'Carmen," the Metropelitan

Sports

Boxing, the flyweight "Battle of the Border" matches San Diego's Tony "Batcoka" Deluca (8-1-2) against Tijuana's José "Gallito" Quirino Bueno (16-0) in the mair event. The "Little Rooster" was the 1986 fighter of the year in Tijuana and is currently eighth-ranked in Mexico. Two six-round and three four-round events are also on the card, today, Thursday, March 26, 7:30 p.m., El Correa Horel Convention Center, 702 Ash Street, downtown. For ticket information, call 232-0800. For table reservations, call 232-0409

Men's College Volleyball, SDSU plays UC/Santa Barbara today. Thursday, March 26, and Stanford on Friday, March 27. Both games are at 7:30 p.m. at Peterson Gym, SDSU, 283-7378.

Soccer, the Sockers take on Tacoma, Friday, March 27, 7:35 p.in., San Diego Sports Arena. 224-GOAL.

TO LOCAL EVENTS

Frishee flingers will compete. Saturday, March 28, 7:30 p.m UCSD gymnasium, 452-4559.

Olympic and World Figure-Skating Champions, the best of the amareur skaters, including recently crowned women's world champion Katarina Witt of East Germany, will be performing. The prugram also features Debl Thomas, Britan Bortsano, and other world-class skaters from C-nade, Russia, and the United States. The event features individual, pairs, and ice-dance exhibition programs, Sar iday March 28, 8 p.m., San Diego Sports Arena, 224-4176.

Karate, the Pacific Conferent championships will be held Sunday, March 29, Jewish Community Center, 4126
Executive Drive, La Jolia.
Eliminations begin at 10 a.m., with the first and masters' demonstrations at 6 p.m.
223-7405.

Tackwondo Tournament, a Southern California Southern California championship competition for students of this Korean martial art will be held to benefit the Cystic Fibrotis Foundation, Sinday, March 29, 1 p.m., Bing Crosby Hall, Del Mar Fairgrounds, Via de la Valle, Del Mar. 298-0777 or 270-8636. SDSU Baseball, State plays the

Australian national team, Monday, March 30, 7 p.m., Smith Field, SDSU, 283-7378. Padres Baseball, our first chance to scope our Bows's boys in person will come in a spring training game against Oakland next Thursday, April 2, 705 p.m., San Diego Stadium. 283-4494.

In Person

Her comedy draws on character like Gracie Allen, Julia Child, and Hollywood stars who show in the lare-night movies. Perket eppears with Charlie Laborre, Charlie Hill, A gus Hamiston. Charte Fitti, Avg. Transiton, and Ollie Joe Prater today, Thureday, March 26, through Saturday, March 27, Pauly Shore is added to the bill Friday, March 27, and Saturday, March 28, the Connedy Store, 916 Pead Street, La Jolla. 454-9178. Show times are 8 p.m. Wednesday and Thursday; 8 p.m. and 10 p.m. Friday and Saturday; with amateur night, 8 p.m. every Sunday.

Laff Team, the Funny Boys are Laff Team, the Funny Boys are the headliners tonight, Thunday, March 26, through Sunday, March 26, through Sunday, March 27, De Bolteter takes over the state of the state of

Author and Actress Jane Wagne and Lily Torntin will be appearing at an informal book signing, this event rescheduled from several weeks ago, Monday, March 19, 6 p.m., the Book Works, Flower Hill Mall, 2670 Via de is Valle, Del Mar. Free. 755-3735.

Guest Poet Jeanne Carney, 1956 recipient of the George Statbuck Cilbreats, award, will read from her work at a meeting of Poetry Untimitted, Wednesday, April 1, 7 p.m., La Jolla Lutheran Church, 2111 La Jolla Boulevard.

Poetry and Music are on the agenda to: the next SDSU Living Writer's Series. Hussein Al-Khurds and the Radical Liberation Band will perform, followed by an open poetry and fiction reading, next Thunday, fiction reading, next Thursday, April 2, 7 p.m., Scripps Cottage, SDSU, 265-5443.

Special

piece by Guillermo Gomes remains the featured event in a closing celebration party for the "Border Realities III" exhibit. The poet will take the piece around the United States following this first public performance. The second United States tollowing this first public performance. The second edition of La Time Quebrada will also be presented. The fiesta begins at 6 p.m. with the Gomez-Peña performance at 8 p.m., Friday, March 27, Centro Cultural de la Raza, Balboa Park. 235-6135.

Paint a Mural in Ocean Beach this weekend. The public is invited to participate in this

Orchid Display, the Palomar Orchid Society's annual spring show will take place Saturday, March 28, and Sunday, March 29, from 10 a.m. to 5 p.m., Japanese Cultural Center, 150 Cedar Road, Vista.

Gallery Tour, the monthly walls ough several downtow eries will be held Satu March 28, 11:30 a.m. and again at 1:30 p.m., th. Spectrum Gallery, 744 G Street, downtown Call for reservations, 232-9743

Call for reservations, 32-9749.
Thetan Opera Music and Dance from Lhass, tnese colorful traditional and forms are infused with fundilists symbolism and ritual. This performance by ending the symbolism and ritual. This performance by the symbolism and the symbolism



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be three performances, Friday, March 27, 7 p.m., and Saturday, March 28, at 1 p.m. and 3:30 p.m., the Experimental Theatre, Dramatic Arts Building, SDSU, 265-6884.

Pupper Show, the Family Tree Puppers ofter A Fairy Tale. Saturday, March 28, and Sunday, March 29, 11 a.m., 1 and 2:30 p.m., Marie Hitchcock Pupper Theater, Balboa Park. 466-7126.

International Songs in a special program for children will be performed by Paul and Carla Roberts, Saturday, March 28, 1000, Old Time Cafe, 1464 North Highway 101, Leucadin, 436-4030. "Alphabet," a film appropriate

for preschoolers, uses clever animated animals to illustrate each letter. It will be shown Wednesday, April I, 10 a.m., National City Public Library, 200 East Twelfth Street, National City, Free, 336-4280.

Galleries

"Parallax: Five Photographic Visions" features the work of David Allen, Walter Cotton, David Allen, Walter Cotton, Arthur O'llman, Alfred Pagno, and Walter Welker in an exhibit hat runs from today, Thuroday, March 26: rinough April 23. There will be an opening reception today from 6-10 p.m. to 8:30 p.m., Mess College Art. Gallery, nown D 104, 560-7829. Callery hours are 9 a.m. to 2 p.m. Monday through Fridey. interdisciplinary
exhibit combining works by
"border" artists from San Di
and Tijuana continues throu
Friday, March 27, Centro
Cultural de la Raza, Pepper
Grove, Balboa Park, Arzists Grove, Balboa Park, Arrasts participating in this exhibit include David Avalos, Sarah-Jo Berman, Guillermo Gomes-Perta Marco Venicio Gonzalez, Victor Ochon, Michael Schnorr, Gerardo Navarro, Robert

Sancher, Emily Hicks, and

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TO LOCAL EVENTS

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

"Letters to Frienda," new works by James Machacek dealing with memories of old friends and relationships and a collection of new work by W. Hasse Wojtyla are on display through Saturday, March 28. Spectrum Gallery, 744 G Street, downtown, Gallery O Street, downtown, Callery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

German Expressionist Exhibit, forty-five "German Matterpleces from the St. Louis Museum," including works by Emil Nolde, Franz Marc, Paul Klee, Max Beckmann, and others, are on display through Sunday, March 29, San Diego Museum of Art, Balboa Park, Oallery hours are Tuesday through Sunday. 10 a.m. to 4:30 p.m. 232-7931. Contemporary Fainting Fehibit, 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 Rauschenber Jackpot Derby (Spread): James Rosenquist's When a Leak Facet, and Time Spread; Andy Warhol's 1965 Campbell's Sout Can, and other work by Lucas Samaras, Kim MacConnel, Ellsworth Kelly, Italo Scanga, and Frank Stella. The exhibit

continues through Wednesday, April 1, the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Call 454-3541 fo. gallery hours. immigration by Elizabeth Sisco, are on exhibit through April 3, Boehm Gallery, Palomar College San Marcos, Gallery hours are Tuesday through Friday, 10 a.m. to 4 p.m.; Saturday, noon to Jazz Photographs, sixty-five photographs of renowned jazz and blues musicians by La Jolla's Grace Bell are on exhibit through Wednesday, April 1, at the

Lyceum Theatre in Horton Ph downtown. Call 231-2586 for gallery hours. All-Modia Invitational Show, an exhibit of work by over forty San Diego artists continues through April 3, Southwestern College Gaffery, 900 Oray Lakes Road, Chula Visra: Gallery hours are Monday through Friday, 10 a.m. to 2 p.m., Wednesday and Thursday, 6 p.m. to 9 p.m. 421-6700 x292.

"Super Exitos," a group of retablos by Wick Alexander that narrate the stories of accidents that have happened to the artis or his friends, and "Works in or his friends, and "Works in Progress," a photo-text installation reflecting the sociopolitical aspects of illegal immigration by Elizabeth Sisci

4 p.m.; and until 9 p.m. Wednesday night. 727-7529

Black and White Photographs by Han Van Nguyen, elegant studies of the texture of wood and cactus, are on display through Saturday,

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April 4, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592. Callery hours are Wednesday through Saturda 10 a.m. to 4 p.m.

Italian Sculptor Mauro Staccioli's

Italian Sculptor Mauro Straciolis imple, massive geometric forms actively engage the specific location and particular transcription of the strategy of the specific location and particular transcription in the subsectific sculptures in the last plate specific sculptures in the last plate strategy of the subsectific sculptures through April 5. The museum is located at 700 Prospect Street, La Jolia and is open Tuesday through Saturday, 10 am to 5 p.m., nr. to 5 p.m., are to 10 p.m. 454 0267.

"Video Discourse: Mediated Narratives," curator Chip Lord says, "What unites these works personal vision." This six-and-one-half-hour video presentation of eleven videotapes emphasizes

told is up to the arrist. The artist

included in the exhibit are Steve Fagin, Jeanoc C. Finley, Marthew Geller, Dule Hort, Gary Hill, Joan Jona, Andele Lister, Sherry Milner, Michael Killer, and Woody Yazulka. The exhibit Woody Yazulka. The exhibit Lister Stephen Company of the Contemporary Art, 700 Prospect Street, La Jolla The videotopes screen daily from 10 am. to 430 p.m., with the last half hour reserved for viewing by selection. For additional information, phone 4340207.

Fiber Artist Blair Tate, known for her subdued color sequences and patterns derived from traditional African fabric, display three of her recent pieces through three of her recent pieces through April 5 in the Second Alcove, La Jolla Museum of

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

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"The Sculptural Stage" juxtaposes two artists, John France and Jim Lawrence, who create figurative tableaux using carved and painted wood as their primary medium. Frame whittles vaudeville players inspired by literary and theatrical sources. Lawrence creates visual Lawrence creates visual biographies of actual persons using three-quarter-life-site, awhewn figures placed before painted backdrops. University Art Gallery, SDSU. The exhibit ends April 9, Gallery hours are Monday, Thursday, and Saturday, noon to 4 non; Tuesday and noon to 4 p.m.; Tuesday and Wednesday, 10 a.m. to 4 p.m. 265-4941.

"A Dark Horizon," an installation by Barry Bell of "A Dark Horston," as invalidation by Barry Bell of blackboard panels illustrated with mused-media. "Bubconscious and perspheral glumpes of rise big picture," and seven: "memography," a sense that "investigate the structure of memory using Polaroid, can be seen as the processing the processi

through April 11. Gallery hour

are Friday and Saturday, noon to

Del Mar Sculptor T.I. Dixo figures that "capture gesture typical of one's character at the Grove Gallery, UCSD. The exhibit closes April 11 Gallery 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 2 p.m. 53+2637.

"Fantastic Planet," a collection of collaged prints by Elaine LaVasseur, is on exhibit through April 18, Natalie Bush Gallery, 908 E Street, downtown. The gallery hours are Wednesday through Saturday, 1 p.m. through 5 p.m. 544-0203.

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

works created for this exhibit, through April 18. Wita Gardiner Callery, 535 Fourth Avenue, downtown Running concurrently is an exhibit of

ewelry by Steven Brixner, Evi Esler, and Pavel Opocensky. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m. 231-2366.

"Forty Photographs," "I consider myself a portraitist, no of people, but of conditions of resveiing exhibit continues through April 19, La Jolia Museum of Contemporary Art, 700 Prospect Street, La Jolia. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesday when closing time is 9 p.m. 454-0267.

"The Reason for the Neutron Bomb," 50,000 nickels (each one representing a Soviet rank), glued to a large gay rectangle, topped with wooden matchsticks the diameter of the nickels, is Chris Burden's visualization of the political/military situation in Europe. This installation piece is on exhibit in the Meyer Callery. on exhibit in the Meyer Cattery. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibit continues through May. 454-3541.

Skeila O'Hara and a dreamlike Tinditional weavings from Africa and the Middle East are also

and the Middle sales are also displayed. The show that striough May 8 at International Gallery, 643 O Street, downtown. Gallery hours are Monday through Saturday, 10 a.m. through 6 p.m., and Sunday 10-30 a.m. to 4:30 p.m. 235-8255.

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

Museums

"We Are Born of the Sters" and Seyward, two new Omnimex films, are now showing at the Tipuans Cultural Center's space theater. We Are Born of the Stars sheater. We Are Born of the Sta is the first 3-D film in the Omnimax format and is composed entirely of computer

development of a flock of Canadian geese. This rwenty-three-minute lmax film includes three-minute inva tilm includes the first cela-minuten sequences in this format, as well as dramatic focusage of the Canadian armael focusage of the Canadian armael forces parachutist ream performing acrobates in midsir. The films screen at the Tijuana. For alternal Centernal Centernal

Mingei Museum of Folk Art, "Designs for the Body, New Norwegian Jewelry," en exhibit of neckpieces, armpieces, and pins from young Norwegian artists, is on exhibit at the Minge International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive, La Iolla, Gallery hours are 11 a.m. to 5 p.m., Friday until 9 p.m., and Sunday, 2 p.m. to

The Museum of Man has a number of exhibits open concurrently. "Hop: Harvest"—sevently-two black-and-white photographs depict how the Hopi Indians of the Assionia depict survive on the artid land of their



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wife folk danging and songuesting team or Robin and Linch Wilds new Joshutz, Tolk, gasper turner and original energy. Their down-or franciscom Joseph on Public Robins, "A Praiss Loans Conspans



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TO LOCAL EVENTS

reservation. Also on exhibit is "Face Finding," which demonstrates the seven steps a forensic 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 Huichol Reality" is on view at the San Diego Museum of Man in Balboa Park, More than 1000 artifacts of the Huichol Indian the Sierra Madre Occidental region of Mexico are on view including yarn paintings, baskets headdresses, tattles, photographs, tableaux, and dioramas. The exhibit continues through on the show and on related

Natural History Museum, "On the Edge:
Threatmed , Endauliered |
Extinct," a new exhibit that studie disappearing plant and animal life, continues through, 1988 at the Natural History Museum, Balkon Park, The Museum is open daily, 10 am. to 4 pm., Call 232-3821 for more information.

Vietnam

continued from page 1) centle dignity and solid equanimity are unmistakable, attributes his mental serenity o having tried to understand his feelings about the war while he was still there. After a seven-year sabbatical from Hertzier began to write from his perspective as a veteran gifted poet, he published hi first book, The Way of the

Through it he speaks both to nd for the soldiers who, in his own words became ther heroes nor villains

just kids trying to survive." Hertzler, who has read and lectured to students at local universities, hopes the legacy of Vietnam will encourage us to think carefully about our nation's role as a world nowe and to question where our political stances will lead us America's sense of duty to dictate and preserve global order was numbed by our experience in Vietnam. This experience, Hertzler believes, has been the main deterrent to our fighting a war in concerned about how quickly we have come from being a

noninvolvement in another war to one where the president's political rhetoric inspired by pre-Vietnam nostalgia, meets widespread popular support. Cao Tan was one of

130,000 refugees who in 1975 fled Vietnam and almost certain death at the hands of the Provisional Revolutionary Government, Most of the evacuation was a panicked and doomed attempt, just day before the fall of Saigon, to rescue those whose lives were time to think about the consequences of their re. Most cam

refugees, believing they would return to their home once the new government had fallen. But as they entered the U.S.

the country, ir became clear that they were now immigrants and had left Vietnam forever.

With an extraordinary with an extraordinary tenacity and a capacity for hard work, many Vietnamese Americans have risen to a level of middle- and uppermiddle-class comfort and security. But most remain isolated from much of American society despite, or in some cases, because of their economic success. They sense the antagonism of the poor urban minorities they serve and, in serving, have surpassed economically. Hertzler recognizes the need

for a more genuine integration of these new Americans and through it, a greater understanding of the effects of



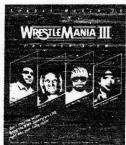








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the war on our entire culture Although Tan's poetry focuses on his feelings as a refugee, his fiercely nationalistic longing for the old Vietnam emerg against this backdrop. Out of the experiences of these two men comes a perspective of the Vietnam tragedy we

cannot afford to ignore.

Terry Hertzler and Cao
Tan, both residents of
San Diego, will read their poetry at the Mira Mesa Library, 8450 Mira Mesa Boulevard, Mira Mesa, o Monday, March 30, at 6:30 p.m. Admission is fre For more information, call 271,8410

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Fibetan

foommend from page II readitional works in a program at UCSD. Even without a full understanding of Thetan religion, folklore, or language, a Western audience can appreciate the visual and aural pageantry. Tibetan culture, it decorative and colorful in Thetane diase construed in the control of the color of the color

Tibetan plays, costumed goddesses and fairles are decked in gold, red, and rrulticolored stripes. Sages and heroes wear fur, feathers, and painted masks, the better to invoke the gods to whom

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the plays are dedicated. Players wear geometric headdresses and carry staffs adorned with ribbons and the earthly symbols of these

sipernatural beings.

The language of Tibet is monosyllabic and highly rhythmic. The verbal patterns of poetry, dialogue, and songs are punctuated by the drums and cymbals that accompany Tibetan dance and opera. Staccato footwork, patterned chanting, and stylized repetition of rhythmic dialogue are characteristic of these performances.

The poetry of Tibet is filled

with veited allusions and

U2 April 13, 14

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GRATEFUL DEAD

of the tiger as interpreted in song and dance.

The flow of dramatic performances follows certain ritual patterns. In the center of the stage, a shrine and a living tree are dedicated to the god of drama. The action rakes place in a circle around this shrine, with players sing and retreating to make

way for other players. A

fantastic symbolism ("twiligh speech," as one scholar calls

). Western audiences can

only imagine the "white lioness with her turquoise

mane among the glacier

"the golden-eyed fish in the lakes," or the "sixfold smile

"hunter" in a fur-frimmed, triangular mask, and colorfully costumed "sister goddeszes" wearing elaborate five-sided crowns with fan-shaped settes introduce the drama rosettes introduce the drama with an invocation and a blessing. Even the audience is blessed during this prelude. Throughout the opera, which aitcmates with interludes of dancing, the "hunter" acts as a sort of comic relief, mimicking ritual actions by

the other players and lightening the mood of the spectacle. Performances end with an offering of gifts and scarves at the shrine

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Talich Quartel was sublime MARCH 28, SATURDAY, 8:00 PM

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TO LOCAL EVENTS

at UCSD is part of the first United States tour by Tibetan Autonomous Region of the People's Republic of China.

China has dominated Tibet since its takeover in the 1950s, and an already isolated country has been virtually sealed off from outside contact sealed off from outside contact for most of the last thirty years. The program, "Tibetan Opers Music and Dance from Lhasa," will be presented Wednesday, April 1, 8:00 p.m., Mandeville, Auditorium, UCSD, Call 534,4550 for tricks. Auditorium, 534-4559 for ticket

- Lydia McRae

IN THE MOOD

KOBBY LONDON!

Murder weapon."
"You're a loser, Hertz. I instituted from page professional baskerball. That makes him a prime suspect for the Ackroyd murder."
"I don't think you even

know who Roger Ackroyd is! Ackroyd played cricket, not basketball. If you hung around Grounds for Murder Book Store more, you wouldn't be so ignorant about murder

mysteries."
"I'll make one more try, kiddo," I told her. "If you ask me, John Brizzolera roulda done it. His first novel, Wirecutter, with its violence, sex, tough-guy patter, and

San Diego-Tijuana venuc

shoulds known it the momen shoulds known it the moment i walked into this seedy dump you call an office. Brizzolara didn't have motive or opportunity to murder Roger Ackroyd."

"Then who the hell did it?"
"If you want to find out,
come to the panel discussion by all those guys on Saturday March 28. They'll be discussing mystery writing from the Twenties through the Eighties."

"What time?" "Six o'clock p.m. Before that, starting at 3:00 p.m.,

there'll be a book-signing party."
"Where at?"

"Don't you know snything! I already told you — Grounds for Murder Book Store. It's at for Murder Book Store. It's a 2707 Congress Street in the Old Town Mercado. If you want more info, call them at 294-9497. I'll see you there,

you dumb flatfoot."

She oozed out of the office, leaving a waft of sexy perfume behind. As soon as she was out, I

started laughing. I laughed my head off. She acted like she'd made a fool of me, the dumb broad. But I was the one who made a fool of her. You wanna

know who killed Roger Ackroyd? It was. - Achilles Hertz

Translation

continued from page 1)
that matches the original for
brilliance and clarity? While
he may receive praise in
reviews or on book jackets, acclaim is generally limited

peers within his field.

Such is the fate Kimon Friar
hoisted on his shoulders when he undertook his long and scholarly foray into the translation of modern Greek poetry. Friar, a poet in his

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Jack White Channel 10





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ontender for the title, is a

nember of the Communist

upon the critic, has

been a oleasure for the last

I saw red jugs lined up on the

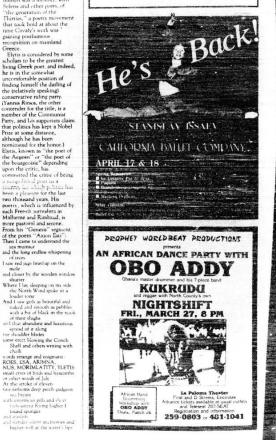
spread of it along ne shoulder blades

sea bream with enormous gills and short

tound sponges







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"Ancient oaths
preserved by Time and the sure
hearing of distant winds."
Scholar, poet, author,
translator Kimon Friar
(formerly of New York University, the universities of Indiana, Minnesota, Illinois, and California/Berkeley) is currently an emeritus at San Francisco State, where in 1985 he inaugurated the Karantzakis Chair. He will speak on scholar, poet, author, translator Odysseus Elveis in a talk titled "Odysseus Elytis: Nobel Prize 1979" tomorrow, Friday, March 27, at 7:00 p.m. in SDSU's Council Chambers.

pink limpets and half-open wing shells and salt

"Precious words." he said.

ne 765.544 - Dinah McNichols

Aguabella

(continued from page 1) training in the art of the tamborero as a child, and by his teens, he had mastered the ris teens, he had mastered the variety of religious rhythms that are played in honor of certain Senteria deities and on special occasions. Each of these rhythms (the Arora, Yeza, Guiro, Olokun, Bata, and the Bembe) is played on a particular type of drum or ercussion instrument, and a drummer must be a "sworn member of the sect in order to perform them. Aguabella, who has lived in the United States since the Fifties, remains the only drummer in this country who is swom to perform the various religious drum forms of

In addition to being a maestro de la conga y los tambores batas. Aguabella has made quite a name for himself as a secular drummer. In the early Fifties, he toured the world with dancer Katherine Dunham and later settled in New York, where he played with such Latin music stalwarts as Tito Puente Mongo Santamaria, and Julito Coliazo. Now fifty-three and living in Oakland, Aguabella has an impressive track record as a featured percussionist in the audio and on the road with the likes of Cal Tjader, Machito, Eddie Palmieri, Carles Sanrana, Frank Sinatra, Weather Report, Peggy Lee, and Dizzy Gillesp and was for a time a member of the Latin-rock band Malo. He generally is regarded as one of the greatest percussionists in the world and certainly is its premier

conga player.
This Saturday San Diegans will have a rare opportunity to hear Aguabella perform when he is presented in a demonstration and concert as part of Percussion Day at San Diego State University. The day's events will include a free marimba demonstratio by the school's Danlee by the school's Dantee Mitchell at 10:00 a.m. and a free percussion demonstration by Sam Denov of the Chicago Symphony at 10:30 a.m. Aguabella's performano Music Building For more

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary is by Jeff Smith and Jenathan Saville. Information is accurate according to material given us, but it is always vise to phone the theater for any senior citizens, and the military. Ask at the box office.

ANDREA'S GOT 2 BOYFRIENDS ANDREA'S GOT 2 BOYFRIENDS Written by David Willings, and based on his sister Andrea. this nincely minute docudeman offers touching glimpses into the lives of three "developmentally disabled adults". Andrea, Richte, and Freddie's eyes do roam on occasion), who are patients in upstate Flew Vorks. Crystal Peir, Recilly, More a series.

service and also emotional burnout, narrates these scenes. Anarea candudes with Mike edging closer to both anniversaries. Along the way, in spite of a chappy. the way, in spite of a chappy, meandering script, the shaw offers many insights into a world the "normal" would would prefer to keep hidden from view. And the visiting production by the Lisa Angeles Theetire (Init, with one amonying exception, is excellent. The amonyane work in it is too clearly that director Constance Constance. unpromising nature of their material. Thus an aura of cute the Wonderful World of Disney's Greatest — bletch — Hits) Meant obviously to be a bridge between two worlds, the show's saccharine moments detact much mean the

begin to weave their fascinating characterizations. Seymout gives Richie e haunting purity of soul. Pass plays Freddie with an armada of genity repeated movements that verge on the hypnotic. And Cooper its spelibinding as Andrea, a womantrying to order two irrational universes, one without and one within 1 understand that she received neverth action, search when within Tunderstand that she received several acting awards when this show ran — for eleven months — in L.A. She deserved them all. Hers is a remarkable, unimediated performance, a complete fusion with the character that gives us not only Andrea but also her world in vivid, comprehensible, and

San Diego Repertory Theatre, Sixth Avenue Playhouse, through April 26: Thursday through Sunday

ANOTHER ANTIGONE ANOTHER ATTEMPTS

THE CONTROL OF THE

Lawrence Welk Village Theatre, through April 4; Tuesday, and Thursday through Seturosy at 8:00 p.m. Matinee Tuesday throug Thursday, and Sunday at 1:45 p.m.

(Sa.) Gaslang-Quarter Theatre Company Deane Theatre, 444 Fourth Avenue, downtown, through March 28, Thursday through Saturday at 8-00 pm THE BOYFRIEND
The Lawrence Welk Village Theatre
is stoging Sandy Wilson's
affectionate spoof of flapper-eta a delignation of the lapper era musical connects, before the Rivinstein the mascale follows the trials and temporary to laboration of Delignation through the laboration of Delignation the tree son of Lord Brocchburst. Both are or dispose to lad in the spell down for the kirds, through both Barron has directed and chromographed the product of the laboration of the through the laboration of the the laboration of the

COLD SWEAT

DEATHTRAP Sur Strain has not appeared or San Diego stage in more than t years. She's back, in the Fieste meddlesome neighbor of Sidney Bruhl (James Baker), a playwright Thundes and Sundar at 140 pm.

THE CIRCLE.

The new Dearn Theater production
of the 1021 Semente Meaphon
to the 1021 Semente
t

new his show. She entirems her certy-scene with playla lamma and se-crete with playla lamma and se-giff as an actress. Along with Strein's much longed for return to the stage, the Fiesta production can loosed several other positives. Torn McCorry's direction is up to his his staging of the play's scores, scores, and that they do a sizet rate. Marty Dumet's scored celapit, the handsome, wood parameted, weepon appropriseder yerie, on occasion, by laden study of Sidney Brahl finade appropriately eric on occasion, by the work of an uncedited lighting designer hands among his fines, among his fines, among his fines. And the tast members — James Baker, Samantha St. Cleit, Hud Freeze, Gary Wright, and Strain—all turn in competent work, Lewins thriller, which is about 11s own making, attli "plays" it is often talky, however, in ways the director and his cost have been unable to

the lookout to some downhome tringling (Sin-lingling (Sin-Flesia Dianer Theatre, through April 26, Wednesday through Setunday, dinner et 63.0 pm. curtain as 8.15 pm. Sunday, dinner at 3.50 pm. curtain at 7.15 pm. Patinee Sottuday and Sunday, buffer luncheon at noon, curtain at 1.15 pm.

COLD SWEAT Reviewed this issue. South Coast Reportory Theatre, through April 12: Tuesday through Saturday at 8:30 pm. Sunday at 8:00 pm. Matines Saturday and Sunday at 3:00 p.m.

who would — and will — kill for a new hit show. She enlivens her ever

his cost have been unable to overcome completely (at one point one of the characters critiques Act one by saying, quite perceptively, that it, could use some "taghtening") who can be discussed in the could use some "taghtening" who can't discretion, the return of Sue Strein, and the efforts of cost and one recombinetes make this and one recombinetes make this on the lockout for some dewinform.

DIAL M FOR MURDER that, in spite of the rippling surface of wit they manage so well, even these accomplished actors cannot get the audier ce to like or care about any of Maugham's characters

the Coronado Playhouse is offering the melodrams by Frederick Knott bout a husband who thinks he has rranged the "perfect murder" in sider to inherit his wife's money. order to inherit his wife's noney. Tevis Rosa has directed the production Members of the cast are: Bonnie Peterson, Michael Lindsey, Kevin Huibert, Sam H. Kitchin, T.J., Harmon, and Paul H. Kitchin, LJ. Harmon, and Paul Landry. Torn Hammen is the assistant director, and David A. Weidman is lighting and sound designer. (Sm.) Coronado Playhouse, through March 28. Thursday through Saturday at 8:00 pm.

DON VICTOR AND FRIENDS DON VICTOR AND FRIENDS
Marvin's Dinner Theatre presents
improvisational comedy by Don
Victor, formarly of Victor and
Victor, formarly of Victor and
Wichopin Coldering, Lee Connewy,
Rochelle Robinson, and Conrad
Welling. This distinguished ocupany may present Small Dogs
in Tight Tuxedoes, will prohably play
Freez Eng. and. If you ask them
melon might be access from nicely, might do scenes from Housecats from Helt." Among the offerings at Matvin's are prime rib. catch of the day, and Maryland colocales (Sm.)
Marvira Binner Theatre, 550 Via
de la Valle (across from the
racetrack). Solane Beach, through
March 29, Thursday through
Schudey, dimer at 630 pm.,
curtain at 800 pm. Sunday, dimer
at 530 pm., curtain at 700 pm. For
information cell 755-7955.

EXTREMITIES
OnStage Productions Community
Theatre is adaing William
Mastrosimone's graphic and violent
drame of an attentifed rape.
Emotionelly degraded and
terrorised by a psychosic rapial, a
woman turns the tables on her
somenier. Herb Pector has directed tormenter, Heib Nector has directed the productions, which will feature. Two first-line coasts, girking niternate performances? OnStage. Productions recommends this show for mature authences only (Sm.) OnStage Productions, through April 25. Thuriday through April 25. Thuriday in Company of the Company of

THE POREIGNER
The Pine Hills Lodge Dinner
Theatre presents the San Diego
première of Larry Shuc's drameticomedy about an English soldier
who persuades his very bestiffed
friend in bids bline. who persuades his very bestiful friend to Join him on a special duty assignment in a small Georgia town. Left alone in a run-down fishing lodge, the shy friend proceeds to masquerade as a foreigner — with results that are both funny and dramatic. Scott

Theater Directoru MIRACOSTA COLLEGE Listle Theater One Barnard Drive, Oceanside 757-2121-3-216

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SAN DIEGO JUNIOR VINEATRE Cosa Del Prado Theatre, Beltios Tark SAN DEGO MESA COLLEGE 7250 Mesa College Dirak 7250 Moss San Dwon 440 2600

SAN DITGO REPERTORY THEATRE 13 deum Stagn Lymum Spa. 79 Horton Plara, downsown Stort for the Pitchbure 1620 Sixth Avenue, downtown 575,8034

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- READER'S GUIDE-10" THE THEATER -

Kinney has directed the production.
Cast members are: Jinn Nelson.
Tony Bossovich, Alice Greene, Bob
Dummitt, Sue Ancenic, Jim
Langhan, and Juey Romson (Sm.)
Pine Hills Lodge Dinner Theatre.
through March 28: Fritiay and
Saturday, dinner at 7:00 pm.

I WON'T DANCE I WON'T DANCE
There are three compelling reasons
for seeing the Gastamp Quarter
Theatre's current production of this
comedy-drama by Oliver Halley.
They are: Dât Novak, Susanna
Thompson, and Linda Libby, three
of the area's best actors whose
appearances on San Diego stages
are far too few. Set in Loa Angelex. playwright is in louch with pow themes in I Won't Dance. But h yoked indelicately together. It is a dark murder mystery that treats its setting as a cross between the

TO BE THE BEST, YOU THAIN WITH THE BEST."

Los Angeles of Reymond Chandler and thet of Charles Manson, it is a lightherated romedy, in apost, with sixton-like one-liners financy of them very lowery Jingling here and these. It is also a fove axory about these shippirecide souls — Duent e-paraphetic, and Lill, a passionless beauty—and the control of the sixton one again. And it is a potentially sentious human drama about members of the sixton of the struggle, loss acceptance, and renewel. The problem is that it is different things at different tunes one minute a cornedy, the next a chiller, now tender, now rese, now chiller, now tender, now raw, now gillo — and the playwright has yet to integrate these fragmented impulses effectively. The play arrives in rinses, but the cast at the Gastamp is solid through and through. Nowsk is excellent as Dorn His work is fluid, furny, and deeply left. Thompson as the ethernal Lil, and Linby as May a bedieselspring comon the has worn for years. The graceful Thompson makes LIVs shift credible even though the play is, at best, it write ally. And LIDby has a field day as Kny, it character as alive

as the other we are demand. The personification of tackiness, and seemingly dimwitted from afar, Kay turns out to be a savvy realist. Her final speech, and Libby's wonderful final speech, and Libby's wonderful delivery, is a sincekout, in brief, the Castamp's production of I Wort Dance sparkles even when the play doesn't. (Sim.) Gastamp Quarter Theatre, through April 28, Wednesday through Saturday at BOD pm. Makinee Sunday at 2:00 pm.

INTIMATE EXCHANGES INTIMATE EXCHANGES:
AFFARRS IN A TENT and A
PAGEANT
The Old Globe Theater preemis the
American première of two plays in
Alan Aychbourn's eight play
cornedy cycle, Intimate Exchanges.
The plays will be performed on
separate evenings. "Each play is a
complete unit; the Globe has
announced," but fuller enjoyment is

oNCRTo

ner, John it horbes

the lighting designer, and Michael Folton the sound designer (5m.) Old Globe Theatre, Simon Edison Centre for the Performing Arts, through May 3, A PAGEANT Tuesder, Thursday, and Saturday at 6/00 pm. Metinee Seiurday et 2.00 pm. APEARS IN A TEM! Wednesday, Friday, and Sunday at 8.00 pm. Matinee Sunday at 2.00 pm. Antinee Sunday at 2.00 pm. Matinee Sunday at 2.00 pm.

LEADER OF THE PACK

LEADER OF THE PACK
Southwestern College presents th
"world college première" of a new
musical built around forty of the
early Stattes rock songs of Ellie
Greenwich, Among the songs to b
messent air. "Be My Bathy." "Da
Doo Ron Ron," "Chapet of Love."

Doo Ron Ron, "Chapet of Love," "And Then He Klased Me," "Hanky Panky," and "Leader of the Pack. After a highly successful run at one of New Yorks' night-spots, the musical appeared on Broadway in bleachers on the slage), so that, according to Virchis, each performance will be "e unique tittle

perly every night" (Sm.) Mayen Hall, Southwestern College, through March 28, Thursday through Saturday at 8:00 pm.

LUNCH HOUR
The Sam Degulio Playhouse is staging the conned, by Jean Ferr, about a Usinguished marriage while a Usinguished marriage while is having an after with the husband of a client. So he and the client devisite is right free with title playhouse the constitution of the client devisite in legislation of the client devisite in Control of the Con

THE MELINDA AND STEVE

haratee in Old Town is finalis



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GASLAMP QUARTER THEATRE COMPANY

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agort soliri romantic cornedy in a new and wonderful theali 9# Hagen. The Tribune

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I WON'T DANCE

by Oliver Hailey directed by Jean Hauser

tunny drama about a young man confined to a wheelchair and his relationships. with two women

now playing at the Gastamp Quarter Theatre 547 Fourth Avenue Tickets \$10 \$12





READER'S GUIDE TO THE THEATER.

OLD GLOBE THEATRE PLAY DISCOVERY PROJECT: THE LADY OF THE CAMELLIAS The Old Globe Theatre presents prepared reading of a new corner by Lillian Garrett, an actives who has make over

by Lilay Carrell, an actives who has made imany appearances at the Globe and who is currently represented by the Globe and who is currently preferring in the fong curring preferring in the fong curring Los Angeles Set in 1997. For play is about two of the theseles 5 Inness activases. Seath Bernheet and Electronal Door, and it based on the Electronal Door, and the Electronal Door, and

and holds them hostage. Raul Moncada has directed the reading.

appeared recently at New York's Don't Tell Marina Cabaret, the Duplex, and the Shubert Theatre (in Broadway's 'Hight of the Stars' senefit). Their show combines controlly, theater, and music and features original songs and "unusual predictions" of propolar "unusual renditions" of popular tunes. Included in the show are "The 2 Minute Egg Opera," "East Coast vs. West Coast," and a "Broadway Salute to Punk Rock" (Sm.)

(Sin.) The Theatre in Old Town. eday, April I, through April 11: Wednesday through Saturday at 8:00 p.m.

THE MIKADO
The San Diego Gilbert and Sullivan
Corripany will conclude its eighth
season with a production of the
popular comic operette that has
been labeled the most valuable. been labeled "the most valuable theater property in the world."

James C. Manley has directed the show which leatures such tunes as "I have a little let." Let the punishment fit the crime. "The Rowers bloom in the spring." "A wand ring ministre!." Tis willow, and "Braid the reven has!" I-blace.

THROUGH APRIL 5

Angeria Se Constre

Graphics and companionals Constance Scaper's detailed is sensitive and savey."

— Hollywood Reporter

- Notwood Reports

Blocked by Constance Grapos

Produced by Stee Hen and Claylon Landy.

In RECORD-BREAKING

MOSTHS IN LA!

Through April 29: Thursday Sunday 8 pm. Sonday Halinee 2 pm for reservations please c.dl TabertiAaster

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5TH AVENUE PLAYHOUSE

LA. DRAMA CRITICS CIRCLE: ONDERMON'S COUNCIL ON THE HAMDICAPPED MEDIA ACCESS AMARD 1986

Wed, Thur, at 8 pm; Sun at 2 pm • \$15 Fri. Sat at 8 pm • \$17

Koman, artistic director of the San Diego Gilbert and Sullivan Company, will conduct the orchestra (Sm.) Casa Del Prado Theatre (one block Casa Dei Fraub Theatre (tine block south of the zoo enirance, off Paris Bouleverd), Balboa Paris, Friday, March 27, through April 5; Friday and Saturday at 8,00 pm. Matinee Sunday at 2,30 pm.

MUSIC FOR COMPUTER AND HUMAN ASSISTANT Sushi/Performance Gallery presents Carl Stone, an internationally Carl Stone, an internationally acclaimed composer, who will perform his Music for Computer and Human Assistant. Called the "Grandmaster Flash of Electronic Music," Stone uses a Macintosh computer and digital soundcomputer and digital abund-generating equipment to create his music. A Los Angeles native, he was haited by the Village Voice as "one of the best composers working in this country today. He will perform for two days only at Sushi (Sm.) perform for two may (Sm.) Sushi/Performance Gatlery, Thursday, March 26, and Friday, March 27, at 800 pm.

EVE STODDARD presents

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

THE LYCEUM THEATRE

DARLENE POPOVIC of Tune The Grand Up

DARLENE WITH A 'D'
April 4 at 10 pm • \$5 (\$2 50 to Tany scale tolder)

& Dorri Salois

ROMEO AND JULIET FOUR WEEKS ONLY! ROMEO AND JULIET Edward Payson Call has directed a splendid Romeo and Julief at South Coas Repertory in Costa Mesa. It is a thoroughly traditional staging, with no anachronisms, no updating, no transfer of venue, and a

mentions of over theatings trong-en neithbors, majoritive, energists, and respectible evaluation production is queen and a substantial production is queen at the content of the southern one so that in the southern one so that is the southern one so that is the southern one of the southern of of the sout heroine youthfulness, the fun. foolishness, ignorance, and rashness that color their passion and so show Bottaness agreement, and the short better that the color help against and to short shaping of their destines. There is an exteration of the play's comic amount of the play's comic amount of the play's comic and the play's comic and the play's comic and the play's comic and the play comic and the play comic and the play comic and the play comic to the effect of temporal and revisitations, extend that may device of siaging that might cell attention to issued. A rule verystoonal staging, not to be missed. (Se)

Thursday through Setunday at

ALLY AND MARSHALL IN-Novince and Repertory Theatre is staging Sybille Persons corned-durina about two somen who are resighbare on Marshalland Opper-more opposed. Seekly is from South Dekote pregrent, and outgoing Marshall is mile served. Their more opposed. Seekly is from South Dekote pregrent, and outgoing Marshall is mile served. Their control opposed is presented their served SALLY AND MARSHA

STEP ON A CRACK Step On A CANCAR San Diego State University's Theatre for Young Audiences is offering Suzan Zeder's contemporary version of the Cinderella story. Pine-year-old Ellie-has lived happily with her father. Then he remarries, and she near need reagony with rise terms, need reagony with rise terms, suddenly has to deal with a stepmother. Sharon R. Oppenheimer has alrected the production. Cast members include Jeannette Thomas, Michael Derrot, Jeannette Thomas, Michael Derrot, Loren Deklin, and Holly Loren Lorent Lorent

Case-Popovic A Special Eventi



Starring: Darlene Popovic

Cast member of Tune the Grand Up Saturday: March 28 & April 4 at 10:00 pm

Tickets: \$5.00 Lyceum Theatre Horton Plaza Reservation: call 235-6025

OPENING APRIL 2 THE BOWERY THEATRE THE

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SAN OBECO ERT & SULLIVAN \$1.00 OFF

STEP TOGETHER, STEP The Sonce Community Theatre has extented its run of the world premiter of a new musical cornedy written by focal actor director Kevin P full in book end lyrich and music by Linda Berg. The musical takes a heritating flook at a Cottinguing of teen agers in the final 296-4FUN CLUB HOLIDAYS INTERNATIONAL Just tell us what you trush or our new vectors plan, necode, your own transportation and stay of our brawn report or hazarties PREE! Not a transportan.

sound designers. (Sm.)
Experimental Theatre, Dramatic
And Building, SDSU, Friday,
March 27, at 7:00 pm. Saturday,
March 28, at 1:00 pm. and
3:30 pm. and Sunday, Merch 29, at
2:06 pm.

STEP TOGETHER, STEP

HEATRE-POEME: GEORGE For one evening only, works by George Sand, Gustav Flaubert, a Alfred de Musset will by reed, in

members of the cast setze the caportunity to hove things their say. The double-cast production is been co-directed by Mullin and Merrie Williams. Cast members will be the confidence of the cast of t

days of rehearsal for a "musical-comedy epic spectacular." When the leading lady walks out abruptly to take a role in a mosp opera, othe: members of the cast setse the Arred on missel will by reed in French, at San Diego State University's Little Theater. The readings will be done by Thêatre Poème, an award-winning group from Frence. Directed by Monigs. from Frence, Directed by Monique Dorsel, the cost members are, tita Wegner, Vincent Libon, and Jean-Marc Valmont. The texts were chosen by Pierre Chevreuille. Admission is free, and there will be no reserved sealing. (5m.) Little Theeler, room 31, Hepner

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The San Diego Repentary Theatre is hosting on rewind-winning musical increase featuring the music and tyrics of famed Broadway composer Jerry Counting in San Francisco for the last two years, highlights more than three dozen of Herman's turnes from such shows an Jerlin, Dolly, Mante. La Cage Aus Police, Dour Wolfer, Dar Wolfer, Dar Wolfer, Dar Wolfer, Dar Wolfer, Der W TUNE THE GRAND UP

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socialispolariment from the Bay Arra is Clody Herron, John Rockels, Tim Connell, Hinin Glaer, Datine Papport, and James Datine Papport, and James Datine Papport, and James Following the Socialispolarimens, Datine Papport, which the 1994 Cabarrel Cold Amard for Outstending Fernale Connellan (Prin). Therete, James Space, through April 5, Wednesday Horpin, Salardey at 800 pm. Mattine Sanalay at 200 pm. Mattine Sanalay at

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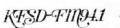
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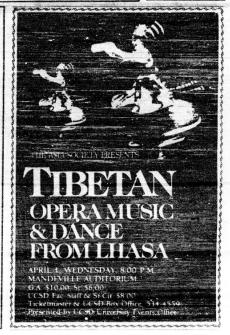


Saturday, April 11, at 4:00 pm At U.C.S.D.'s Mandeville Auditorium Admission-\$10.00

Tickets available through







READER'S GUIDE TO THE MUSIC SCENE

information and photographs to Reader Music Scene, Pt). Box 80803, San Diego,

BY JOHN D'AGOSTINO

The new album by Bank and File can be likened to a speech for which someone had long before prepared meticulous note cards, only to throw them order to address an issue in the most direct terms. This band's notes date back to 1982, when the group surfaced on Slash Records with the album fell over each other to trowel praise on Rank and File for constructing a neat puzzle from seemingly ill-fitting pieces of country, punk, reggae mainstream rock. After discarding some preliminary misgivings about the sincerity of such indiscriminate eclecticism, I, too, embraced the quartet's sound, which had the rurai tone and economica instrumentation of roots-rock, the rough-draft appeal of punk Jamaican styles, all glazed with one might expect of college-educated covpokes. With Sundown and its successor. Long Gone Dead, Rank and File became one of the first



celebrated bands to negotiate an entertaining accord among those previously incompatible

forms of music.

Not surprisingly, the band has undergone some changes in the five years since it came nding out of the dust of the

nascent L.A. cow-punk scene ndwriters Chin and Foundersloongwriters Chip and Tony Kinman (products of our own North County) remain at the helm, but Texans Alejandro Escowedo and Slim Evans have long since been replaced by lead guitarist Jeff Ross and

drummer R. Kahr. It would be

easy and not aliogether inaccurate to attribute the musical differences between the Rank and File of 1982 and that

from its predecessors, it is more the product of the band's first-ever success at funneling their big "live" sound through the engineer's console of a cording studio.

Rank and raw wastes no time in putting the band's assertion in boldiace type. The album opens with the swift kick of "Black Book," a chordchomping rocker in which a swollen-headed stud learns the hard way about the demise of the double standard. By the time the tune has plowed a hole in one's speakers, Rank and File's previous recorded work has taken on the quain work has taken on the quaint patina of a sketchy prototype. As endearing as were Simdon and Long Gone Dead, the new effort makes it apparent that the material on those albunis was consciously crafted by musicians working in the relative vacuum of their own concentualization, which is either a bad thing nor at all unusual.

With plenty of time on their

With plenty of time on their tands and the determination to write songs that distance them from the competition, bands can get too clever for their own good. Frequently, the results of all their tweeding and embellishing are times whose more superfluores more superfluores. while perhaps musically interesting — either don't translate well or are innossable to reproduce impossible to reproduce onstage. Thus, it has over the

rears become an accepted rock and roll truism that in live performance a band likely will eschew the frippery and folderol that had been ladled on in the recording studio and play pared-down versions of heir recorded songs. Rank and File followed the process in formulating the sound of their latest album.
According to Chip Kinman, the songs on Rank and File were written on the road, and

practically onstage.

"We'd write them [during the] day," he is quoted in the Rhino press release, "play them that night, and the ones that survived the last three years of giss. ... made it to the record."
That extended experiment in musical Darwinsan undoubtedly is responsible both for Rank und File's beeferkey toughness and for the prime quality of its en culs. The fact that the material is the result of three years of creative sifting males it were the property of t survived the last three years of time to assemble the best possible songs. Shaped and fired in the kiln of live performance, the tunes have the bold, fundamental outlin the bold, fundamental outlin of classic rock and roll; and with no energy wasted on trickery or decorrtion. Rank and File was able to concentrate on establishing, and sustaining the compellin primal punch that is required of such straightforward he el-mok.

Not unlike some of the better old-wave rockers — the criminally underappreciated Free immediately comes to mind — Rank and File proves

imagination. The otherwise nononsense pounding of "Golden Age" (a tempered look at Sixtics nostalgia) masks a suggestion of arresting, Hendrix-like dissonance; "One Big Thing" seems determined to capture the spirit of the ixile on Mein Street Stones, then slips neatly into a power-Elario's or, for some burnin' Cajun fiddling, Doug Kershaw pop chorus worthy of Cheap Trick; "Pistol Dawn" opens Cajun fiddling, Doug Kershaw with the Savery Borthers at the Belly Up Tavern. The variety doesn't let up as Friday sees the visit of Obo Addy and fukrudis and Nightshift at La Paloms; Eeksa-Mouse, and the Riddlin Section Band Sprague, Jare Thio at Works and Music; and the first night of a two-night stand at the with several bars of unabashed crunch-rock as a preliminary to a chorus that recalls a marriage of early Fleetwood Mac to middle-period Fairport Convention.

The point of such comparisons is not to imply that Rank and File sounds like a lot of other bands but to demonstrate that the group has accomplished the extremely accomplished the extremely tricky feat of writing material that has the visceral appeal of the most elemental rock and the chordal movement we expect of the best songwriters. There are several songs on Mank and Fife that would make related the fields. Which there's be released as such), and yet the band's unadorned attack is a declaration of their intent to keep this material unadulterated by the vagueries mendificated by the subservise of the pop narherbasics. Considering that Rank and Pile always has been better in person than on wind, it makes a bind of ensay sense that it meet albount that the subservise of t aid of Faster, Pussyeat and the Abecedarians in an L.A. showcase tonight at the Stratus Jane's Addiction, Faster Jane's Addiction, Faster Pussycat, and the Abecedaris Stratus, tonight, Thursday, 8:30 p.m., 9620 Campo Road, Casa de Oro, 697-8634 pr 278-TIXS. in Casa de Oro (which, by the way, has turned into a good little club), while those of a azzier persuasion might prefer to check out Henry Butler at

listeners' endurance with the

of a two-night stand at the Bella Via by Joe Pass.

Saturday Toxic Reasons and KGB take over Pava Hall as Words and Music becomes the site of a tribute to Billie

Hobiday, featuring Ayanna Hobson, Glenn Horiuchi, and Ian Wilmot and the Belly Up hosts former Stones guitarist Mick Taylor and Maggle Mayail and the Cadillacs.

Ska-rockers the Untouchables

will be joined by the New Marines and Infantry at SDSU's Montezuma Hall as jazzbo George Howard plays at the Bacchanal, Nothing

much happens again until Wednesday, which has Robin

Wednesday, which has Robin and Linda Williams at the Old Time Cafe; Chris Isaak at the Bacchanai: the Wallets (doing their chart-busting fit "Botally Nude") at the Belly tip; and the delicately named Butthole Surfers (not to be confused with the Beach Boys) playing their thrash and roll at the Stratus.

Henry Butler: Elario's, tonight, Thursday, 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: Beily Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedius Averase, Solana Beach, 481-9022.

Rank and File: Halcyon, tonight, Thursday, 9 p.m., 4258 West Point Loma Boulevard, 225-9559.

Obo Addy and Kukrudu and

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

Eck-a-Mouse, Rankin' Scroo and Ginger, and the Riddin Section Band: Carpenters Hall, Friday, March 27, 8 p.m., Twenty-fourt Street and Broadway. Golden Hill

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

Toxic Reasons and KGB: Fava Hall, Saturday, March 28, 8 p.m., Thirtieth Street and Martin Luther King Way, downtown.

Gene "Negro" Perry y Su Orquestra Afro Rhumba and Coral Thuet: Hotel San Diego, Saturday, March 28, 7 p.m., 339 West Broadway, downtown.

A Tribute to Billie Holliday, featuring Ayanna Hobson, Glenn Horiuchi, and Ian Wilmot:

Mick Taylor and Maggie Mayall and the Cadillacs: Belly Ur Tavern, Saturday, March 28, 9 p.m., 143 South Cedros 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 Iofantry: SDSUs Montexuma Hall, Sunday, March 29, 7:30 p.m., Aztec Center, San Diego State University campus, 232-0800.

Robin and Linda Williams: Old

Chris Isaak: Bacchanal. Wednesday, April 1, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022

Wednesday, April 1, 8,30 p.m 9620 Campo Road, Casa de Oro 697-8634 or 278-TIXS.

The Wallets: Belly Up Tavern, Wednesday, April 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

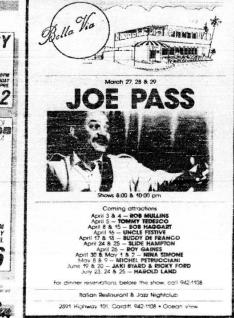
Alabama, Merle Haggard, and the Judds: Sports Arena. Thursday, April 2, 7 p.m. 224-4176.

Delbert McClinton: Belly Un Tavern, Thursday, April 2, 9 p.m. 143 South Cedros Avenue, Solan Beach, 481-9022

fIREHOSE and DC3: UCSD Triton Pub, Saturday, April 4, 8 p.m., UCSD campus, La Jolla 565-9947 or 534-3673.







Blood, Sweat, and Tears: Bacchanai, Sunday, April 5, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022

The Golden Palominos: Belly Un favern, Sunday, April 5, 9 p.m., 143 South Cedros Avenue Beach, 481-9022.

Pat Travers and Monty Bryon Pat Travers and Monty Bryon and the New Frontier: Bacchanal, Monday, April 6, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022

Concrete Blonde: Bacchana Tuesday, April 7, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 San Diego City College Theater, Tuesday, Apr 1 7, 8 p.m., Twelfth and C streets, downtown, 225-9504 or 234-1062.

Bruce Hornsby and the Range and Crowded House: SDSU's Open-Air Theatre, Sunday, April 12, 7:30 p.m., San Dieg State University campus. 232-0800.

Joe Sample: Bacchanal, Sunday, April 12, 8 p.m., 8022 Clairement Mesa Boulevard, Clairement. 560-8022,

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U2 and Lone Justice: Se Arena, Monday, April 13, 8 p.m. 278-TIXS.

Hiroshima: Bacchanal, Tuesday April 14, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022

Henkel: San Diego City College Theater, Tuesday, April 14, 8 p.m., Twelfth and C streets, downtown, 225-9504 or 234-1062.

Elvis Costello and Nick Lowe. SDSU's Open-Air Theatre, Saturday, April 18, 7:30 p.m., San Diego State University, 232-0800 Ratt and Poison: Sports Arena, Thursday, April 16, 7:30 p.m. 278-TIXS.

April 16, 9 p.m., 143 South Cedn Avenue, Solana Beach, 481-9022 Mesa Boulevard, Clairemont,

John Prine and Ario Guthrie Pieces of a Dream: Bacchana San Diego Symphony Hall, Fr. April 17, 8 p.m., 720 B Street, downtown, 232-0800. Monday, April 20, 8 p.m., 302 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Azymuth: Bacchanal, Wednesday, April 22, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. Buddy DeFranco: Bella Via. Friday, April 17, and Saturday Friday, April 17, and Saturday, April 18, 8 p.m. and 10 p.m., 2: Highway 101, Cardiff, 942-1108 560-8022

Slide Hampton: Belia 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, Priday, April 24, 7:30 p.m., First and D streets, Encinitas, 436-4030.

"Jazz Live," featuring Robin

David Lindley and El Rayo-X: Belly Up Tavern, Thursday

China Crisis: Bacchanal, Sunday April 19, 8 p.m., 8022 Clairemont





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

Nina Simoner Bella 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. 942-1108.



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

North County

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

Bells Via Restaurant and Nightclub, 2531 Highway 101, Cardiff. 942-1108. Live music, Thursday, call club for informat oe Pass, Jazz, 9 p.m., Friday and ioe Pass, Jazz, 9 p.m., Priday and Saturday, Pago Clairés Dreamland (festuring Bobby Cordon, savenjana, 5:30-5:30 p.m., Sunday, Plark Leasman and Larry Moore, Jazz, Monday, the Joe Marillo Quarte, theopo jazz, Rueday, Goopfe exa and Pilip Oakes, Wednesday, the jazz is featured during the Sunday brunch also.

Belly Up Twern, 143 South Cedros Avenue, Soinna Beach. 481-9022: Doug Rershaw, Cajun rock, and the Savery Brothers, country rock, Thursday, the Rebe Rockers, Caribbean rock and roll, Friday, Mick Taylor, rock and riythm and blues, and Maggie Mayall and the Cadillacs, rock, Saturday, Songwriters' Town Saturday, Songwriters' Town Meeting, sponeared by NAS and BMI Seaturing Thelma Houston, Jack Tempchin and the Sectusions. John Ford Coley, Guiffria, and others, Sunday; the Arnold Hedgecock Experience (Thomas K. Arnold and Roger Hedgecock), ceredy and for music. Private cornedy and music, Private Domain, rock, and the Bub Long Domain, rick, and the Bob Long Band, bop and boege, Monday, the Caribban Alf-Stars, rockin' regate. Thesday, the Wallets, rock, and Restands, punk poils, Wednesday, Attention Conserts: the Chicago Sis, Discletand bus, 5:20.8 p.m., Friday, the Chicago Fifteen bill-based pains 3-2 pen. Fifteen, big-band swing, 5-8 p.m

The BookWorks/Pannikin Coffeebouse, Flower Hill Center, 2670 Via de la Valle, Dei Mar. 755-3735 Tobacco Road, vintage jazz and swing 8 p.m., Friday

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-54(4) Madnight Delight, contemporary, Taciday through Saturday, live nurse, Monday, call club for

Camelet Inn, 887 San Marcos Boulevard, San Marcos, 744-1232: Live music, Friday and Saturday, call club for information.

Coffee-by-the-Sea, 1953 San Ellio Coffee-by-the-bea, 1953 Sen Ono Avenue, Cardifb-ythe-Sea, 436-1231: Joel Kimmel, folk. 8-11 p.m., Feldy: Feddy: Pedgy Shannon, folk. Saturday, Mark and Suzah Schlebecker, classical guiller duo, Sunday beunch: David Paul, original, imprintional, and folk music, 7-10 p.m., Sunday evening,

The Countryside Stestaurant and Lounge, 450 Brighte Orioc. Orianiske 757-0560 New Country, orientry, Wednesday Stimught Sanday, Lone Star Country, country, Monday and Tuesday.

El Coco Leco Mexican El Coco Leco Mexican Bestauram and Lounge, 32% Mission Aictine. Occanosis. 757-7757: Live Afro-Cuban and Sounday, casi club for information

El Comal, 523 Encinitas Boulevard, Encinitas. 944-1575: Storra, dance music, rhythm and blues, Latin, Jazz, and Top 40, Friday and Saturday.

El Comal, 1284 Poway Road contemporary and country, Thursday through Saturday

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Pranx, rock, Thursday through Saturday: the Agents, rock,

Fish Horse West, 2633 South Highway 101, Cardiff-bythe-Sea. 753 6438: The Bob Long Band, bop, boogle, and jazz, Thursely through Saturday, Tony Ortega hosts a jazz jam session Sunday.

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

Gentleman's Choice Restaurant 1020 San Marcos Boulevard (old California Market), San Marcos. 744-5215: Denny Tymer, country and contemporary, Thursday

Gifbey's Ceckinif Lounge, 945 West Valley Parkway, Escondido, 130-0420: Blind Date, contemporary, Tuesday through Saturday, Repul and Frank, ontemporary, Monday.

The Grouchy Gaucho, 29000 Lifac Road, Valley Center. 749-4041: Chuck Peralta, oldies, ballads, country and western, and contemporary, Friday and Saturday.

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

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

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

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza 566-2400: The Rondeaux Brothers, comedy and music, Friday and Saturday.

Inn Cogneat's, 3050 Pio Pico Drive, Carlshad, 729-0904: Live music, Thursday through Saturday, call club for information.

Ireland's Own, 656 Pirst Street,

contemporary songs, Thursday; Sean McVicker, Paul Punn, and Miles Tyrer, Irish and Miles Tyrer, Irish and contemporary, Friday and Saturday, Jim McGovern, folk, Chris Mayfield and Jeff Morin, blues, Joseph Angel-atsro, Jazz

and hypnotist Emile Conrad all perform on Sunday evening beginning at 7 p.m.; musicians are welcome to join in.

The Jazz Factory, 125 West Grand, Escondido, 747-3163: Scott Grand, Escondido, 747-3163; Sco Joplin piano sing-along (live music), Wednesday and Thursday, jam session, Sunday afternoon an Tuesday evening; live dance music Friday and Saturday.

Jolly Roger/Occanside, 1900 North Harbor Drive, Occanside, 722-1831: Dunn and Warren, contemporary, Wednesday through Saturday.

Mypling's, 927 First Street (in the Lumberyard Shopping Mall), Enclinias 942-8181: Caylen Withee, New Orleans jazz, Sunday through Tuesday; the music, Wednesday through Saturday call club for information

La Costa Hotel and Spa/Bravo Cabaret, Costa Del Mar Road, Carlabid, 438-9111: The Manny Class Orchestra, big-band swing, Monday through Saturday.

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

through Sunday beginning at 7 n.m.

Leo's Little Bit of Country, 680 West San Marcos Bouleward San Marcos, 744-4120: Alaska

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

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

Mission Inn, 502 East Mission. San Marcos, 471-2939. The Belain Boys, vintage rock, Thursday through Saturday: Dan Austr country, country rock, and oldies, 6-9 p.m., Tuesday through Friday, and 6-10 p.m., Sunday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Mark Guerrero, contemporary, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; Native Sun, rock, Thursday through Saturday Piano Ber: Buddy Rohner, Thursday through Sunday











Friday and Saturday.

Road, Foway, 748-9903; Ro Morin, country, Friday and

singer Gail Lee, Friday and

Wodnesday and Thursday

Beaches

Thursday, the Jets, featuring

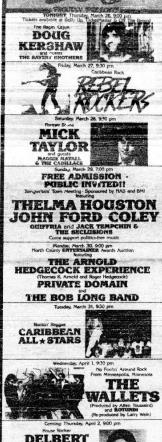
Tuesday and Wednesday.

Drive, La Jolla, 459-0541: The Henry Butler Trio, jazz, Wednesday through Sunday, with

vecalist Moqui Graham-Lund, Friday and Saturday, Randy Portes, solo jazz piano, 8-12 p.m., Monday and Tuesday, and 5-9 p.m., Friday.

Loma Boulevard, Loma Portal 225-9559; Rank and File, rock, 9 p.m., Thursday, Private Domair rock, Friday and Saturday, Rick onzlay and His Super Barracusta-nek ar-th. The Halevon, 4258 West Print

rock and blues. Tuesday, the Travelin' salesmen, rock.





THE ORIGINAL CAL-MEX CUISINE

Watch the final four!
Saturday, 10:00 am—SEMI-TINALS
day, 6:00 pm—NATIONAL CHAMPIONSHIP
On our glant TV. screens 2828 Camino del Rio South, Mission Valley 299-7828

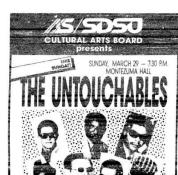
FOR INFORMATION CALL 481-9022

AFTERNOON CONCERTS

Communication of the Concolles Saturds, April 9. TRESTON SMITH 6. THE CROCODILES Saturds, April 4. TALK BACK Sunday, April 9. COLDER PRILOMINOS Wednesday, April 9. Thursday, April 19. Thursday, April 23. AMCK MARCH 6. THE HEART ATTACK Sunday, April 23. AMCK MARCH 6. THE HEART ATTACK Monday, April 24. DOUGLE THE BLACES

5:30-8:00 pm Dixierand Jazz - CHICAGO SIX :-00-8:00 pm - 40s Big Band Swing - CHICAGO 15

McCLINTON



INFANTRY Tickets: \$8 SDSU students, \$10 general public 9/X

THURSDAY, APRIL 2 - 8:00 P.M. - MONTY'S DEN "JAZZ IN THE DEN"

FATTBURGER

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



ALHANCE

Tickets: \$5 SDSU students, \$7.50 general public

COMING SOON:

HUNTERS & COLLECTORS FLESHTONES AGENT ORANGE

"ALL AGES ALWAYS WELCOME" Tickets available at Aztec Confer Box Office (265-6947) and

TICKETTURSTER

at the May Co., Mad Jack's, Plaza Music Shoppe, and Fleet Exchange, Ticketmaster charge (619) 232-0800.

Produced by the ASSOCIATED STUDENTS of San Diego State University

Helmer's Steak House, 4250 West Point Lona Boulevard, Loma Portal, 223-9158: Frankie and Paul, contemponary, Wednesday through Saturday, talent night. Monday

Hennessey's Tayern, 4631 483-8847: Live music, every night except Sunday, call club for

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010; The People Movers, contemporary, Wednesday through Saturday; Windows, jazz, and contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611. Ocean Terrace Lounge: The Spud Brothers, Motown, oldies, and modern standards, Tuesday through Saturday, tea dance with the Varticine contemporary. the Variations, contemporary, 2:30-5:30 p.m., Sunday; Jerry Melnick, pianist, performs at 9 p.m., Sunday and Monday Melnick paints, 6 10 pm, Fridas, and 6:30 10:30 Saturday, and Sunday brunci: and from 5:30-9:30 p.m., Sunday evening. Palm Court: Ron Singer and James Parish, pianists, perform daily beginning at 4 p.m.

Hyatt Islandia Hotel, 1441 vira Basin Road, Mi 224-1234: Live piano bar music, Tuesday through Saturday.

neesay triougn saturda; Jazz Mine Recorda, 5726 Ls Iolla Boulevard, La Jolla, 454-6832. The Pinest Chy Jazz Band, jazz, 730 p.m., Thursday, the Craig Jones Tho, jazz, 730 p.m., Saturday, the Bobby Gorden Quartet, jazz, 130 p.m., Sunday, Stew Petrabend, jazz, 730 p.m., Monday.

José Murphy's, 4302 Mission Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-320: Four Eyes, mck, 1270-320: Four Eyes, mck, Thursday through Sahreday, Pranx, rock, Sunday and Monday: the Siers Eirothers, rock, Tiesday and Wednesday; the Blonde Bruch Wednesday; Valua plays boogle, blues, and rivethu and blues, from 4-8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard. 225-9090: Dale Vernon, pianist, performs Wednesday through Saturday.

La Avenida, 1301 Orange Avenue Coronado. 435-6262: The Jaime Moran Labin Jazz Ensemble, Latir jazz, 8-12 p.m., Sunday.

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court. La Jolla. 453-5500. Live piano bar music. Tuesday through Saturday. call club for information.

La Valencia Hotel, 1132 Prospect reet, La Jolia, 454-0771; Bob MacLeod, piano and vocal variety, 6-10 p.m., Tresday through

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844; The Road Runners, vintage rock, Thursday through Saturday, Thunderbolt the Wondercolt, rock,

McDick's Pub. 1921 Bacon Street, Ocean Beach, 222-6822-The Jacks, rock, Thursday: Blues for Breakfast, blues and rhythm and blues, Friday and Saturday jam session, 7 p.m., Schday

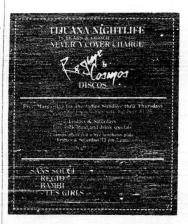
McP's, 1107 Orange Avenue, Coronado, 435-5280; Live music, rightly, call club for information. Mexican Village, 120 Orange

Avenue, Coronado, 435-1822 Dean Atkinson, Top 40/rock and roll, Friday and Saturday, Piano bar: Randy Beecher Sonday through Thursday.

Milligan's, 5786 La Jolia contemporary and requests performed on keyboards. Tuesday through Sunday

Mony Mony's, 3595 Sp. rls Arena Boulevard, Loma Portal, 223-5596 Scarlet, rock, Thursday through









BLUES FOR BREAKFAST

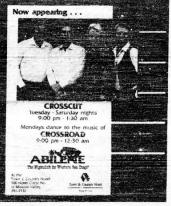
THE

JACKS

Every Sunday, 7:00 pm-midnight JAM SESSION



1921 Bacon Street • Ocean Beach • 222-6822





EASY GOING Sunday & Monday

A

Hanglei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

Saturday; the Beat Club, rock, Sunday and Monday; Toys, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue Coronado, 435-4660; Brian Stevens, contemporary, Friday and Saturday: Bing Cosey hosts Talent Night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. Ells Ruth Piggee, parad blues, Thursdry through Saturday, Hollis Gentry's Neon, 322, Sunday, Notice to Appear nock, Monday and Tuesday, Raf's Carawan, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: The Beat Club, rock, Thursday through Saturday: France, rock, Tuesday and Wednesday.

Pax Bor and Grill, 1025 Prospec Street, La Jolla. 454-9711: Bill Andrews and Bob Hamilton, with: wocalist Jan Tober, jazz, Friday and Saturday, Bob Hamilton, jazz piano, Tuesday through Thursday.

Putnam's/Colonial ann, 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and

Rocky's Balboa, 4626
Albuquerque Street (at Garnet
Avenue and Mission Bay Drive).
270-6550: Live music in the dining
room. Friday and Saturday, call
club for information; live sports via
television is offered daily.

The Rusty Pelican, 4340 La Jolia The Rusty Pelican, 4340 La Joli. Village Drive, La Jolia. 587-1886: GTS Sliced Bread, contemporary. Thursday through Saturday; Most Vatuable Players, danceable jazz. 8-12 p.m., Sunday: Hollis Gentry's Neon, jazz, 6 p.m., Monday; the Imposters, vintage rock, Tuesday and Wednesday.

The Salmon House, 1970 Quiviri Road, Marina Village. 223-2234: Floyd Gaines, contemporars, Thuriday through Saturday.

San Diego Toujours, 828 Prespect Street, La Joila

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

Silver Pox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343: Sh-Boom, vintage rock, Friday and Saturday.

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

Stage Door, 4500 Ocean Stage Door, 4500 Ocean Brulevard, Pacific Beach 483-6374: Jonathan Murry, acoustic guitarist performing oldes, contemporary music, and reguests, Tuesday through Saturday: Kenny Bogard, variety, Sunday and Monday.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street. Pacific Beach, 483-2763: Live Pacific Beach 483-2703 Etw flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

Texas Texhouse, 4970 Voltain Ocean Beach, 222-6895 Street, Ocean Beach, 222-689. Tom "Cat" Courtney, blues. Thursday, the Forbidden Pigs. American roots rock, Friday at Saturday, live music. Sunday



EVERY THURSDAY

JAZZ DANCE NIGHT





Gemini Feshions presents their Fashion Auction starting at 7:00 pm Dancing begins at 9:00 pm

FRIDAY THROUGH TUESDAY

CLASSIC OLDIES PARTY



THE JETS leaturing Kenny Morrill March 27-31

Every Friday Fantasy Fashions Auction 7:30 pm

WEDNESDAY

KIFM 98.1 LES Out JAZZ

with Art Good of KIFM 98.1. Wednesday, April 1

ELLA RUTH PIGGEE



plimentary hors docuvres beginning at 600. Fantasy Fashious presents their Fashion Auction starting at 7:00 pm Dancing starts at 8:00 pm

DON'T MISS OUR SUNDAY BRUNCH Includes one complimentary of All you can eat \$10.95

The Upstairs, 3748 Mission Boulevard, Mission Beach. 488-5515: John Ingram.

contemporary, 11:30 p.m.-3:30 a.m., Thursday Vic's Bar and Restaurant 7825

Fay Avenue, La Jolla. 456-3789: Larry Moore, jazz, Thursday; Ru Crawford, with Mel Goot and Friends, jazz, Friday and Sature the Most Valuable Players, jazz, Tuesday and Wednesday.

Victor's, 1403 Rosecrans Street, Point Lome, 226-1871. Downstairs: Norman Clifford and Friends, contemporary, Wednesday through Saturday; Cary Jennings, contemporary, Friday and Saturday; Saturday Saturday

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans. 224-3655: Kamelot, classic rock, Thursday through Saturday: Star Party, recorded music and video publishes participabile.

presentation, Tuesday and Wednesday.

San Diego Korth

The Abilene Country Saloon, The Abliche Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Vailey, 291-7131: Cross Cut, country, Tuesday through Saturday: Jim and Joe, country, Monday, cauntry dance lessons. Tuesday through

The Bacchanal, 8022 Clairemont Mesa Boulevard, Reamy Mesa, 560-8022: Flywell, rock, Thursday throuth, Lurday, George Howard, Jazz, Sundry, Lurd and MacDo, aid, X-rated comedy and music, Monday; Chris Isaak, rock, Wednusday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033; Jim and Theresa Hinton, Irish music,

Wednesday and Thursday: live music, Friday through Sunday, call club for information.

Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276 0965: Callahan and Callahan, contemporary, 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 The reggae group the Meditations will perform in concert 8 p.m., Sunday

Borel's, 5323 Mission Center Road, Mission Valley, 295-6600; Sherry Marie Ruilman, contemporary, 5-10 p.m., Monday through Friday; Jan Sandoval, pianist, performs 7-11 p.m., Saturday Saturday

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-866

Rockola, Heatles music and oldies, rock, Thursday through Saturday; live rock, Wednesday, call club for information.

Mesa Boulevard, Kearny Mesa. 569-9595: Scott Skinner, variety

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131:

music on the piano, Friday through Sunday evenings.

Sharon, singing with piano

accompaniment and honoring requests. Sunday through

Haffi Baba, 104 Mission Valley. Center West, Mission Valley. 298-2010: Live Arabic muste and entertainment, Wednesday through Sunday: the Flamenco Four, flamenco music, Tuesday. Carriage House, 7945 Balbo venue. Clairemont. 278-2597: Jim Moore, contemporary music performed on guitar, Thursday through Saturday

Crystal T's Emporlum, 500 Hotel Circle North, Mission Valley, 294-9010: The Heroes, rock, Tuesday through Saturday. Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Treanor, piano variety sing-along music, Wednesday through Saturday. The Godfather, 7878 Clairemont

Holf-lay Inn. Cricket's Lounde. Hotilay Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: The Belain, vintage rock, Thursday through Saturday.

Thursday: Jonelle Rock, jazz pianist and wocalist, performs Friday and Saturday.

temporary, Sunday and Monday

Kelly's Steak House, 284 Hotel Circle North, Mission Valley. 296-2131: Piano Bar: Paul Grego and Don Libbey, Monday through and Don Libbey, Monday through Thursday 3-6 p.m.; Craig Jones, sing-along favorites, Jazz. ballads, and a bit of country. Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

Hing Luis Inn, 5125 Linda Vista Road, Linda Vista, 291-4279: The Bobby Gordon Trio, jazz, Friday

La Hacienda Cantina, Mission Valley Inc., 878 Hotel Circle South. Mission Valley. 295-8281: Jesse Davis, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino lel Rio South, Mission Valley 299-2828: Patthurder lazz, Priday

happy hour: Automatics, rock, Friday and Saturday.

Monk's, 10475 San Dieso Mission Road, Mission Valley, 563-0060: Bam Bam, rock, Tuesday throus Saturday: Dick Braun's Big Band, hig-band swing. Sunday: the Wanderers, vintage rock, Monday.

The Moonglow, 4615 Clairemor Drive, Clairemont. 273-1022: Th Bale Strings, contemporary, Thursday through Saturday; the Ritz, contemporary rock music, Junday through Wednesday.

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa. 566-0970. The Premieres, contemporary.

Navajo Inn. 8515 Navajo Road San Carlos. 465-1730: Perfect Stranger, rock, Thursday through Saturday: Who Cares, featuring Monday; Kicks, rock, Tuesday and Wednesday

Pal Joey's, 5147 Waring Broad Pai Joey s, 514 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation: Band. Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: One Plus One Plus Jackie, contemporary Taesda: through Saturday Dining Room: Kathy Lloyd, contemporary harp. Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: The Vandles, rock, Thursday through Saturday

Cafe, 1433 Camino Del Rio South, Mission Valley, 260-0111: Jack Stanton, contemporary, Tuesday through Saturday.

Live entertainment 7 nights a week!

Smuggler's Inn, 402 Fashion

291-7170: Live music. Thursday through Saturday evenings, call club for information.

Spirit, 1130 Buenos Avenue, Bay Park 276,3003: Eleventh Hour. rock, Dick Hippo, rock, Spirits in Mesh, rock, and Chariot, rock, Thursday: Guardian, rock, Archer, oriest, notes, and crannel ross. Thrusday, Caurdian, rock, Archee, rock, Thys. rock, Amaris, rock, and Path, rock, Priday, Toscheck, the Standard, rock, the Rock, rock, and Jay Branett and the Model Citizens, rock, Staturday. Voyager, rock, 16721, rock, and the Landlords, rock, Tusaday. Cornerston, regigate (two sets), and the Cardiff Resires, regigate.

Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511. Coral Room: Passion (from San Diego), contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday. Crane

Bolton / Dallas

Room: Bert Torres, contemporary. Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 895-1461: Who Cares, featuring nevtr. Moyles, rock, Thursday through Saturday: Mingo Strut, contemporary, Sunday and fonday: Serious Guise, rock, Tuesday and Wednesday

Tio Leo's/Mission Gorge, 6333 Tio Lee's Mission Gorge, 6333 Mission Corge Road, Mission Gorge, 280-9944: Melissa McCracken, contemporary, Tuesday through Thursday: First Effort, contemporary, Friday and

VFW Hall, 7785 Othello, Kearny Mesa. 277-5510: The Clique, with Judy Ames, contemporary, Friday

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Joey Chess

THURSDAY, TONIGHT The debut of CHARIOT with SPIRITS IN MESH ELEVENTH HOUR plus DICK HIPPO

FRIDAY, MARCH 27 LOUB and CLEAR & ROXMOR press

SATURDAY, MARCH 28 TOUCHY SUBJECTS FAIRFIELD FATS and THE STANDARD plus THE ROCK

TUESDAY, MARCH 31 REXIMOR PRODUCTIONS LANDLORDS with SANCTION and VOYAGER

REGGAE GONE LIVE WEDNIESDAY, APRIL 4 CORNERSTONE and CARDIFF REEFERS

TOMORROWS Are 2nd NEIGHBORHOOD WATCH debuts, THE MACINESS, THE CHARMS, and UNIALLED 4. Are the NUMBIS ORL Freed Neibused Bruy with PLANGROONS SLAP, THE SEVENTH, RELAY, and THE PUMPS, Are 4th From UNIA THE ACCESSORIES, KONTEX, and THE RUSSITANCE.

ROVING IYS MUSIC REPORTS Once examt enough, so, Privily the 18th came two months in a extension that was used once, began houling with their world bear rock. The Bridge like a Civil once thing that did help was the full moon, it made black as not black. Permo Spenges could be the core thing that did help was the full moon, it made black as not black. Permo Spenges could be the core that the could be the could only measured the state of the could be the could only measured the state of the could be the could only measured the state of the could only measured by the could only measured the state of the state of the could only measured the state of t

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pianist and guitarist, Wednesday and Thursday: Backstep, vintage rock, Friday and Saturday; Jo Treanor, sing-along pianist, Sunday: Ray Correa, contemp guitarist, Monday and Tuesday

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country. Resday through Saturday: Haywire, country, Sunday and

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Fillcrest, 291-4779. Restaurant Mike Lamy, elegaht dinner music, 6-9 p.m., Wednesda through Saturday, Peggy Minafee and Friends, Jazz, 7-11 p.m., Sunday and Monday.

Anchor Inc., 2222 San Diege Avenue, Old Town, 692-9653: Norta Martinez and Don, contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Shine It On, contemporary, Tuesday through Saturday; Ella Ruth Friggee, Jazz and blues. Tuesday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City



The Bay Club, 2131 Shelter Island Drive. Shelter Island, 224-8888:

Roger Carr, variety music, 7-11 p.m., Wednesday through

Book and Candle, 1250 Sixth Avenue, downtown, 544-0882: Richard Slayter, classical guitarist,

6-10 p.m., Friday and Saturday

Broadway Place, 926 Broadway Circle, downtown, 234-3442: Tropical Jazz/Bossa Nova Duet, Friday and Saturday evenings. B Street Cafe and Bar, 425 West

essman Band, lezz, 9:30 p.m. Friday and Saturday; George Emerson, keyboardist, performs 6:30-9:30 p.m., Wednesday

Café del Rey Moro, 1549 El Prado, Balboa Park. 234-8511

Piano Bar: Kristi Rickert, Friday MacLod performs 8-12 p.m., Sunday evening.

Carlos Murphy's, 3890 Twiggs Street, Old Town. 260 0305: Robert Windolph, new-way: pop. 7-10 p.m., Friday and Saturday.

Club Cult/Wok Express, 109 West C Street, downtown. 239-8322: Bluebox, experimental funky soul music, Friday evening.

Dock Masters, 2051 Shelter rive Shelter Island 223-2572. Mirage, vintage rock, Tuesday through Sunday.

Dookies, 4225 El Cajon

Dripping Lizard/Whistle Stop, 2236 Fern Street, Jolden Hill. 284-2845: The Border Tones, rock, Friday.

Drosesv Maddle's, Thirty-first Street and University Avenue, North Park. 298-8584: Sam Hinton, folk, Thursday, the Perfect Cure, traditional music from the British Islas Friday the Paradise British Isles, Friday, the Paradise Street Hand, Irvis and oriental music, Saturday (Linda Chase and Roget Dempsey perform light classical music beginning at 7 p.m., Saturday, also); the Bordertown Band, original, contemporary, and folk music, Sunday: Old Time Hoot Night, Monday: Mary Adams Rathburn, Irish, international, and folk music accompanied with vocals, Tuesday Delia Charikre, folk, Wednesday. The Escape Lounge, 421

The Escape Course, 421
University Aeonue, Hillcrest.
295-8282: Nathan Frye, all-around entertainer, Tuesday through
Thursday; Judy Dopke and
Friends, Jazz, Friday and Saturday;
Dale Vernon, pianist, Sunday;
Eddle Gold, contemporary;
Monday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Fatiburger, jazz, Thursday through Saturday

Frenchy Marsellles, 801 C Street downtown, 233-3413: Don Croker, pianist, performs Monday and Tuesday, starting at 4:30 p.m.; live music, Wednesday, call club for tuesnay, starting at 4:30 p.m.; live music, Wednesday, call club for information, Bruce Woker and Steve Sibley perform standards, pop. contemporary, and jezz times, starting at 4:30 p.m., Thursday and Friday.

Lamy sings your favorite show tunes and requests. 9 p.m. until closing. Tuesday through Sunday (Mike performs with local stars

Hamburguesa! 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie

Morse, contemporary Friday and Saturday.

Harbor House, 831 West Harbon Drive, downtown. 232-1141: The Mark Lessman Band, iazz. 4-8 p.m., Sunday

Holiday Inn/Embarcadero, Port Hole Lounge. 1355 North Harbor Drive, downtown. 232-3861: The Most Valuable Players, contemporary and jozz, Thursday through Saturday: Perfect Balance, contemporary, Tuesday and Wednesday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221 The South Market Street Jazz The South Market Street Jazz Band, with Bill Hunter, pianist, Dixieland J.zz, 5-7 p.m., Friday; Gene "Negro" Perry y Su Orquestra Afro Rhumba, with wocalist Coral Thuet, Latin salsa dance music. 7 p.m. Saturday Harry & Bar. Devin Baileg, origina and contemporary, Friday and Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Sheller Island, 224-2577, Indoor stage: Ella Ruth Piggee, jazz, and nities. Sunday, New Shooz, jazz, Monday

Imperial House, 505 Kalmia Street at Park Boulevard, Hillcrest, 234-3525: Wayne Juré, Sazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday, Wayne Juré and Hank Young, Jazz, Friday and Saurday. "The Invader," at the dock, 1066 North Hart or Drive, downtown. 298-8066: Live jazz, Thursday, call for information; The B Street Band, contemporary, all other

Jim's Hickory Wood Barbect Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Efleen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Barker and Orr, mirth and music, Tuesday through Seturday; Polk Salad Annie, contemporary; Sunday and Tuesday.

The Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Rick Gazlay and His Super Barracudas, rock and blues, Priday and Saturday; Cottonmouth D'Any's Jazz Vipers featuring wocaita Chris Norris, Dixieland jazz, 5-7:30 p.m., Sunday.

The Highthouse 1578 West Levels Street, Mission Hills. 296-988; Roger Bellomy, classical guitar Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017.
Bottermilk Blues, blues and rhydna and blues, Thuisday, Kin Biscuit Blues, blues and rhythm and blues, Priday and Saturday, Some Girls, rock, Tuesday, Soul Station Express, blues and rhythm and blues, Wednesday.

Oasis Club. 3184 Martin Luther King Jr. Way, Southeast San Diego. 237-9772: Pro Brigham's

Our Place Pub at Miki-san's. 2424 Fifth Avenue, Hillcrest. 232-1773: The Ron Ogden Trio, iazz Thursday; Algo Caliente, jazz. Friday and Saturday; Shep Meyers,

Papagayo Restaurant, 861 West Harbor Drive. Scaport Village. 232-7581: Jimmy LaVello, variety piano music, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077; Fro Brigham's Preservation Band Dixieland jazz, early evening Wednesday and Thursday; the Blonde Bruce Band, blues and rhythm and blues, Friday and Saturday: Rick Gazlay and His Super Barracudas, blues and rock Tuesday.

Ramacia Inn. 2435 Jefferso treet. Old Town, 260-8500; Fred pson and the Guadalajara National Philharmonic, contemporary, Tuesday through Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Fortune. Top 40 dance music, Thursday through Saturday

Indoor Fireworks

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamonn Carroll, Irish music. Tuesday and Thursday: Sound: in Ferrica Sounds in Fusion, contemporary Friday and Saturday; live Irish music, Wednesday, cali club for information.

Roxy West, 2201 El Cajon Boulevard, 298-1723: The Tremors rock, PS. Your Cat is Dead, rock, and the Charms, rock, 9 p.m., Thursday.

San Diego Harbor Excursion Harbor Drive and Broadway, downtown, 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Fay Trio featuring vocalist Fran-Loskota, jazz, Sunday brunch.

Saigon Palace, 560 Fifth Avenue, downtown. 232-9766: Dotted Swiss, rock, the Wailing Wall, rock, and the Purple Hands of Kareem Abdul Jabbar, industria noise, Friday, Psychotic Motel. The Holy Sisters of the Gaga Dada, rock, 9 p.m., Saturday.

Sheraton Harbor Island East. Sheraton Harbor Island East, Reflections 1380 Harbor Island Drive, Harbor Island, 291-2900 The Wanderers, vintage rock, Thursday through Saturday: Devocean, Top 40 dance music Ruesday and Wednesday, the Ducktail Revue, vintage rock Ouchtail Revue, vintage rock Priday happy hour. Sundowner Lounge: John Austin Butsch, classical and contemporary piar

Friends

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Autumatics ARE BACK

Back in San Diego for a limited time...

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LET'S PARTY!

Automatics

Pea Soup ANDERSEN'S

THE VENTURES PARTY

THE **VENTURES**

> opening act The **Authentics**



Dance to the songs of the Do the Pee Wee Shuffle to original "Tequila"

March 26 · Two shows 8:00 pm & 10:30 pm In the Juliette Room · \$10.00 tickets at Pea Soup Andersen's or 438-7880 for purchase over phone 1-5 at Palomar Airport Road, Carlsbad







AS SEEN ON P.M. MAGAZINE WHERE WE MAKE YOU THE STAR

Every TUESDAY & WEDNESDAY 8:30 pm-12:30 am HAPPY HOUR—Monday-Friday 4:30-7:00 pm

For your dancing and listening pleasure Thursday, Friday and Saturday nights 9:00 pm-1:30 am. No cover charge!

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DUDE GROOVY & THE PAISLEY PEOPLE

DIRK DEBONAIRE'S ALTER EGO WOODSTOCK DEBONAIRE SATURDAY, MARCH 28 9 PM

THURSDAY & FRIDAY HOLDING POWER

SUNDAY THRU WEDNESDAY

THE FACT

NO COVER SUNDAY THRU THURSDAY 5046 NEWPORT AVE. • O.B. • 222-5300



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MODEL VPR9 Burnanan (Sale Expires April 9, 1987

61 full-size keys
Built-in 700-note recorder (midi sequencer)
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Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Fier Group, contemporary, Tuesday through Saturday,

Subje Bay, 4240 Aragon Drive 287-9701: The Wild Cats, rock 9 p.m., Priday

Via Veneto Bestaurant, 1745
India Street, downtown, 223-6206;
Priday and Stutusie, Laigi Luceano and others ang Halian
pop songs al your table
accompanied by Avanti, panist,
after 10 pm., songs by Herman
Salerno accompanied to Eduardo,
pointed, and Manne, solitanti, opensolitality of the Companied of the Comp Tom Ham's Lightbouse, 2150 Harbor Island Drive, Harbor Island, 291-9710: Dusty and Melissa, contemporary, Wednesday through Sunday, Donna Cote, contemporary, Monday and Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego 582-1070: The Us Band, rock, Thursday through Saturday, the Danny James Band, rock, Sunday and Wednesday

Tuba Man's, 2551 University West Coast, rock, Friday: Flashback, oldies rock, Saturday

Upstart Crow and Company, 835 West Harbor Drive. Seaport Village. 232-4855: Live music, Saturday and Sunday, call club for

U.S. Grant Hotel, 326 Broadway.

and Robin Henkel, jazz and blues. Thursday through Saturday: Peter Robberecht, tea time pianis performs from 2-4:30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

Westgate Hotel, 1055 Second

enue, downtown, 238-1818

Lubby, piano bar entertainment. 4-8 p.m., Monday through Frida

iano music, Wednesday through

Saturday evenings: Peggy Keller, show tunes and light classical

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music is featured during the Sunday brunch.

show tunes and light classica

Tuesday evenings. Le

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Words and Missic Bookstore, 3806 Fourth Avenue, Hilkrest. 298-4011: The Feter Sprague Thi-jazz, 8 p.m., Friday: a tribute to Billie Holliday featuring Ayanna Hobson (vocals), (Ide-in Horiuchi (plano), and fan Wilmot (bass), 8 p.m., Saturday.

Winters Restaurant and

Nightelub, 5880 El Cajon Boulevard, 582-1813: Live musi

Wednesday, Friday, and Saturday call club for information.

East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine, 445-2559: Pusty Falk and the Red River

Dusty Best, contemporary, Friday and Saturday.

Archway Lounge, 641 Telegraph Canyon Road, Chuid Vista, 421-9509: The Ordeals, rock, Friday and Saturday Blarney Stone Too. 7059 El Cajon Boulevard, College area, 463-2263: Tony Commins, frish music, Wednesday through Sunda

The Boundocks Restaurant, 8329 Parkway Drive, La Mesa. 465-3660: Eddie Gold, contemporary, Tuesday through Saturday Jerry Burchard, original and suburban music, Friday happy hour, and Sunday and Monday evenings.

Bronce Billy's, 11377 Woodsic Avenue, Santee, 448-8778: Bramble, country, Wednesday through Sunday. nce Billy's, 11377 Woodside

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The Inn at Pine Valley, 28944

Street. El Cajon. 440-5757; Kicks, rock, Thursday through Saturday; Chain Reaction, contemporary,

Carlos Murphy's/Grossmon Carios Murphy 'Mcrossmont Center, 5500 Crossmont Center Drive, La Mesa, 688-9757: The Cat-illacs, vintage mck, Thursda Frank Joseph, music and entertainment, Friday and Saturday.

Circle D Corrat, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Thesday through Saturday, five country music, Sunday and Monday, call club for information; clogging lessons, Monday.

Crown Room, North Second Street and Oakdaie Avenue, El Cajon. 447-0456: Lee

Doc's Landing, 1185 East Main Street, El Cajon, 442-0258; Dube performs on the plane. Wednesder through Priday eventings, and 5-8 p.m., Saturday, Carol Crawford, contemporary, Sunday through Tuesday evenings, Don Miller plays plano, Monday through Priday happy hours.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Elton. J.R. and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimor Drive, La Mess. 462-0533; Dor Beck and Passage, contempora Tuesday through Saturday.

Flian Springs Inn, 15565 Highway 80, El Cajon, 443-9568: Ron Morin, country, 7-12 p.m., Thursday; Big Sky, country, Friday and Saturday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158: Don Libbey, pianist, performs Friday and Saturday.

Old Highway 80, Pine Valley. 473-8727: The Ricky Wells Band, vintage rock, Friday and Saturday

Kelly's Pub, 6344 El Cajon Boulevard, college area. 286-0400: Brent Bowers, pop favorites on acoustic guitar, Thursday, the Lemon Grove Surfabilly Revu idies rock, Friday: Featherstone ock from the Fifties to the Eighties, Saturday: Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

Fakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba 766-4288: Live music, Saturday, call club for information. Magnolia Mulvaney's, 5861

448-8550: Evenstar, r . Friday and Saturday.

(off Jackson Drive and Fletcher Parkway), Le Mesa, 462-3663: The Harem Caravan Bellydance Revue, Morrocan dance and music, Thursday through Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Live music nightly, call-club for information.

Road, Santze. 448-8858: Andy and Donna, contemporary and oldies, Friday and Saturday.

Ole Wagon 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 jam session beginning at 6 p.m., Sunday; country and western 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.

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Park Place, 1280 Pistcher Purloux, El Cajon, 4485-7473. The Hearl Parmers, rock, michality, and beer-demoched country mok, Thumday, Ipas Pactor, mok, Priday and Saturday, Plywell, rock, Sinday and Monday, Four Eyes, mok, Il weddy and Wednesday, De James Downs, hypnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway, Lemen Grove. 464-9284: Slow Grin, rock, Thursday through

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137: Amber Star, country, Friday and Saturday

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Viscount Hotel, Palm Grifle, 1960 Harbor Island Driw, Harbor Island, 291-6700: Paul Montesano, tropical jazz, 5-9 p.m., Thursday, and 8-12 p.m., Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Jam session. Thursday, musicians welcome, Strangers, rock, Friday and Saturday.

South Bay

Casa Don Diego Restaurant 470-3444: The Jame Moran Latin Jazz Ensemble, Latin jazz. Friday and Saturday. The Country Battspkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Carl Simmons and Eddie King, country, Tuesday through Saturday.

The Dasce Machine, 1862 Pelm Avenuc, Imperial Beach, 429-1161: Live mok, Thursday through Saturday, cal club for information; Prime Suspect, rock, Sunday and Monday; Circles, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Nick Montana, contemporary, country, oldies, and Latin music, Friday and Saturday; Juan Robles, contemporary, Sunday through Thursday; jam session, 2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third Diane Gillman, contempo Wednesday and Thursday contemporary, Friday and Saturday: Bill Somers, variety,

El Torito, 271 Bay Boulevard, Chula Vista. 256-6013: Tito Portugal, Latin and Top 40, Tucaday through Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Linda Sherwood and Surefire, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oidies. Monday and Tuesday.

La Mase, 1441 Highland Avenue National City 474-3222: Bruce Robbins, contemporary, fluesday through Thursday; East Coast, contemporary, Priday and Saturday

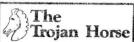
Landmark Cocktail Lounge City 475-7313: Lave country must Friday and Saturday, call club for information. The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Antenna. rock, Friday and Saturday.

Marleol Lounge, 1680 Broadway (at Main Street), Chula Vista 429-8045: Bobbie Cardozo y El musicThursday; Colour, Latino music, Friday and Saturday; Bobbie Cardozo y El Golpe, Latino music, 4 p.m., and Mosaico, salsa and Cumbia music, 9 p.m., Sunday

Onels Bar, 1121 Third Street, Chula Vista, 426-2977; Gold'n West, oldies and country, Thursday through Sunday (live Jam session, Sunday at 8:30 p.m.); live country susic, Monday through Wednesday call club for information

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 479-3537. Circles, rock, Thursday through Saturday, Rockela,

BoltoniJalias, rock, Tuesday and Wednesday



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South Bay Golf Club, 4475 Honda Road, Bonita. 267-7700; Friends, rock, Thursday through Saturday, Edison Riggs, solo acoustic rock, Wednesday

The Stratus, 9620 Campo Boad pring Volley, 697-8634; Jane's Spring Valley, 697-86394; Janes Addiction, ruck, Faster, Pussycat, ruck, and the Abecedarians, ruck, Thursday; the Butthole Surfers, ruck, Wednesday.

Zoralia's, 603 Palomar Street, Chula Vista, 425-1626: Rio, Latin musec, Friday through Sunday.



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Citinena: Spirit
The Beat Club: Paradise Bay.

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The Beat Farmera: Park Place
The Belair Boys: Henry's, the
Mission RusNan Marros
The Belairs: Holiday Inn/Mission Vidley
Bolton/Dallas: Carlos

Store Restaurant The Border Tones: Original

Lizari/Widstle Stop
The Butthote Surfers: Steatus
The Cat-illaes: Carlos

The Charms: Rocy/West Circles: Pance Machine, Old Honito Store Restaurant Danny and the Dogs: Robb and Eddle's Dotted Swiss: Saigon Palace The Ducktail Revue: Sherako

Harbor Island East Eleventh Hour: Spuit

The Fact: Hallfrogs Fairfield Fata: Spirit

Esith: Spirit Paster, Pussycat: Stratus Seatherstone: Kelly's Pub Flashback: Tuba Man's University

Avenue
Flyweil: Bacchanal, Park Place,
Time Machinal hier Orleans
The Forbidden Pigs: Rens
Technouse, Immendo Clah
Four Eyes: Park Place, José

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France: Paradise Bay Friends: South Bay Golf Club Blck Gazlay and His Super

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Jane's Addiction: Stratus
The Jets, festuring Kenny
Morrilli Bahia Hotel
Kamelot: W.D. Pabst and

Company
Doug Kershaw: Helly Up Tavern
Kicks: Bull and Hear, Navajo Inn
The Lendlords: Spirit, Salasm

Palace The Lemon Grove Surfability Revue: Kelly's Pub Maggie Mayall and the Cadillacs: fielly Up Busen Midnight Express: Fad Coach

Mirage: Dock Masters Native Sun: Mulvaney's/Escondido Notice to Appear: Old Pack Beach and Det Mar Calco

Pranx: Fireside Lounge, José

M.orphu's
Prime Suspect: Red Coach Inn.
Dance Machine
Private Domain: Relly Up
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Pine Valley
West Coast: Tuba Man's/University Avenue Who Cares featuring Kevin Moyles: Tio Leo's/Mira Mesa.

The Wild Cats: Subic Bay

Contemporary / Top 40

Judy Ames: VFW Hall/Kearny Mesa, Henry's Dean Atkinson: Mexican Village Devin Balley: Hotel San Diego Baja Strings: the Moonglow Don Beck and Passage: Don's

West Randy Beecher: Mexican Village Dusty Best: Antonio's Haciendo Bing of America: M:lvaneg's/Coronado Bliad Date: Gilbey's Cocktail

Lounge Kenny Rogard: Stoge Door Bogart: Pumpett's Brent Bowers: Kelly's Pub The B Street Band: the

Jerry Burchard: Hoomdocks

California Transfer: Anthony's Callahan and Callahan: History

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Colour: Marisol
Ray Correa the Weithouse
Donna Cote: Tim Ham's
Lighthouse
Carol Crawford: Doc's Landing

Barrie Cunningham: Poscular Restaurant/Del Mar Jesse Davis: La Hacienda Devocean: Sheraton Harbo-Island East

Dunni Warren: Jolly Hoger/Oceanside

Dusty and Helissa: Pan Hom The Dynamic Duo: Tio

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Gorge Fortune: Reuben E. Lee's Frankle and Paul: Helmer's

Steak House Free Spirit: Poway Mine

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Gary Jennings Victor's D

Murphy s/Gressmont Center Sharle Marle Kuhlman: Borel's Mike Lamy: Gabriel's Grille, Abbey Restaurant Louie and Loose Change: Joey's Mellssa McCracken: To Louis Mellssan McCracken: To Lev's/Mission Gorge Midnight Delight: Horrelit's Hack Huom Mingo Strut: Tio Leo'sMira Mesa Nick Montana: Isa Vinci's Jim Moore: Carriage House Charlie Morae: Hamburguesa! Numedia: /trico's One Plus One Plus Jackie:

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Algo Caliente: Our Place Pub at Mini-san's America's Finest City Bands Jazz Mine Records Fro Brigham's Preservation Band: Pal Joey's, Oasis Club,

Bandi Fut Joey S, Class Calo, Putrick's II Henry Butler: Elario's Linda Chase, Ian Wilmot, and Roger Parks; San Diego Toujours Toujours Peggy Claire's Dreamland,

Peggy Claire's Dreamland, leaturing Bobby Gordon: Hella Via Restaurant and Nightchib Cottonnouth D' Arcy's Jazz Vipers: Lazz Mine Records Cottonnouth D' Arcy's Jazz Vipers with Chriss Norriss Kensington Club Boc Crawford: Vic's Bar and

Restaurant The Del Mar Beach Club: Poseidon Rustaurant Judy Dopke and Friends: Escape Lounge Ed Ellis and Tapestry: Sandtrap

Lounge
Patthurger: Lehr's Greenhouse,
Fat City/China Camp
The Aubrey Fay Trio: San Diego
Harbor Excursion
Steve Felrabend: Jazz Mine

Records
Hollis Gentry's Neon: Bahia
Hotel. Old Pacific Beach Café.
Rusty Pelican
Mel Goot and Friends: Vic's Bar

mel Goot and Friendas Vic's Bar and Restaurani Bobby Gordon: San Diego Trajones, Bella Via Restaurani and Nightclub The Bobby Gordon Quartet: Jazz Mine Records The Bobby Gordon Trio: King Lute Inc.

The Bobby Gordon Triot King Luis Inn Moqui Graham-Lund: Elario's Bob Hamilton: Pux Bar and Grill Robin Henkel and Rick James: U.S. Grant Hotel George Howard: Bacchanal The Craig Jones Trio: Jazz Mine

George Kezas and Flip Oakes:

Bella Via Restuarant and Nightclub Mark Lessman and Larry More:

Nightclub, Harbor The Mark Lessman Band: R

Houseklountown
The Bob Long Band: Belly Up
Tweem, Fish House West
Fran Loskota: San Diego Harbor Excursion
The Joe Marillo Quartet: Bella

The Joe Marillo Quartet: Bella Via Resinurant, San Diego Dujours
Shep Meyers Our Place Pub at Mikisan's
Peggy Minafee and Friends: Abby Restaurant
Aul Montesano: Viscount Hotel
Larry Moore: Vic's Bar and
Restaurant

Ensembles Casa Don Diego Restaurant/Bonita, La Avenida The Must Valuable Players: Holiday Int/Embarcadero, Vic's Bar and Restaurant, Rusty Felican Mr. Nlee Guy: Chuck's Steak

House Ron Ogden Trio: Our Place Pub au Miki-san's New Shoas: Humphrey's Tony Ortega: Fish House West Joe Pass: Bella Via Festau and

and Nightchib

Ella Ruth Piggee: Old Pacific Beach Call, Humphray's, Anthony's Harborside, Bahia

The Polk Brothers: Bogey's The Polis Brothers Dopoy's Bundy Parter Ellerity in Bundy Parter Ellerity in Bick Balanford: Elogoy's Bick Balanford: Elogoy's Rocketter Charles Sheak Masser Street Charles Sheak Masser Hole San Diego Peter Sprangue, Words and Masser Booksone, Old Tone Cald Coral Thank! Booksone, Old Tone Cald Coral Thank! Booksone, Old Tone Cald Coral Thank! Booksone, Debug Sheak Sheak

Everything Else

Mary Adams Rathburn: Irish, international, and folk music mornational, and role muse on the harp accompaned with vocals, Drowsy Maggie's Andy and Donnas contemporary and oldies, Of Mill In The Arnod-Hodgscock Experiences music and fun, liefly UP Revern Barker and Orr, mirth and

music, Jolly Hoger/Seaport Village Phil Beeber: classical guitar, Sheppard's

Marseilles Gall Dietrichs: classical harp. Sheppard's Restaurant/Sheraton Harbor

Resignment/Sheraton Herbor Island East, Hortor, Plaza (Mendays, noon-3 p.m., Palazzo

Roger Bellomy classical guitar, the Lighthouse Fred Benedettir classical guitarist performing music of Spain and Latin America, Words and Music Hookstore Bird and MacDonalds X-rated

correctly and music, Bacchanal Blueboss experimental larky soul music, Club Cult/Wok Express Jerry Burchard: original and suburban music, Boondocks Bistocrant

Restaurant John Austin Butsch: classical and contemporary plano, Sundowner's Lounge/Sheraton Harbor Island East Tony Carmen: nosialgia music.

the Flying Bridge Linda Chase and Roger Dempsey: tight classical music, Drawsy Maggie's The Chicago Fifteen: big-band

swing, iselly Up Tavern The Chicago Six: Dixieland jazz, Belly Up Taven Colour: Latino and Top 40 music Marisol
The Rod Craditt Band: oldies,

Rancho Bernando Inn
The Crescendost big band dance
masic, San Luis Rey Downs
Golf Course Country Club Dan Croker: pianist Frenchis

Island East Ed Ellis and Tapestry: Jazz, nostalgic blues, and contemporary, Sandtrap

Lounge George Emerson: keyboardist, B Street Calé

Catherine Espinoza: harp music.
Old Time Calé

E-Z Does It: Filies and Sixtles

E-2 Does It Pflies and Sixles rock and country rock. Ole Wagon Wheel The Flamenco Four; flamenco music, halff Haba Nathan Fryer all-around emeritainer, Escape Lounge The Manny Glass Orchestras big-hord with a La Cache Model

band swir.g. La Costa Hotel

bond suche, La Costa Hotel
and Spo.
Patti Glemn Johne ber Dookke.
Patti Glemn Johne ber Dookke.
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Elleen Mey Dootke or taleet show
and host high and previously to folk
and condengourses. Jan.
His bong Whool Harbeiga.
Calif Joness very Whool Harbeiga.
Calif Joness very Lower for the state
of the Sport of the Sport House
very Mey Helig S Steak House
very Mey Helig S

Mike Lawys show tunes, requests, and elegant direct music, Gueriel's Grille and the Abbey Restaurant Jimmy La Vellos plantet

Papagayo Restaurant
Don Libbey: planist, George Joe's Restaurant
Kathy Lloyd: contemporary harp.
Pavilion Lounge
The Bob Long Band: bon, boogie.

and jazz, Belly Up Tavora. Fish House West The Dick Lopes Tries swing,

contemporary, and vocals Stardust Hotel Sulvin Lorvaines piemist, Westgate

Hotel
Luigi and the Via Veneto
Singers: Italian pop songs, Via
Veneto Restaurani
Bob MacLeod: plano and vocal
variety, Café Del Rey Moro, La
Valencia Hotel

Vatencia Hatel
Jerry Metiskis contemporary,
originals, standords, and juzz
on the piano, Hotel del
Coronado
Nick Montana: contemporary,
country, oldies, and Latin
music, Da Vinci's
Mossileo, salisa and cumbio music
Marisul

Marisol Joel Nashi piano show tunes,

Mille Flears
Ob! Ridge: comedy and nusic,
Bay Lounge/San Diego
Princess

James Parish: pianist, Hotel del Coronado

James Parish: pianist, Hotel a Coronado David Pauls orajmal inspirational, and tolk music on guitar, Coffee by the Sea Chuck Peraltar oldles, ballods, country and western, and contemporary music, Grouchy Garche

George Reno: pop, fazz, blues, and boogie, Avanti's Peter Robberecht: plantst, U.S.

Grant Hotel
The Pondeaux Brothers: comedy
and music, Hungry

HunterRancho Bernardo Carl Ross and the Whatever Bands variety from country to rock. Lakeland Resort Rotundi: punk polka music, Helly Up Tavern Charles Rutherford: standards contemporary, and requests performed on keyboards, Milligan's Herman Salerno and the

Herman Sulerno and the Salerno Singers: Italian pop-songs and opera highlights, Vio Veneto Restaurant Jon Sandoval: pionist. Borel's Mark and Sarah Schlebecker:

classical guitar, Coffee by the Sea, Caravaggio's Pestaunut Sharon: singing with piano accompaniment, Gournet

Lininge
Richard Slayteri elassical quitar,
Book and Candle
The Spud Brothers: swiny,
Motawn, oldies, and modern
standards, Hotel del Coronado
Star Party: recorded music

ar Party: recorded music audience participation presentation, W.D. Pabet and

Jay Traylor: classical guitar, Caravaggio's Jo Treanor: piano variety, the Wellhouse, Hindquarters

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CURRENT MOVIES

and uniqualities by the black spot. Unrated moves are for now uniquewell.

moves and the risk and amount of the An American Italia — "In America" little Feer Mounteent learns white feer Mounteent learns where could not seen are avoid to cats And the sheets are based with the pavid with cheese. "The establishes immobalishy and menterology, the monotonious patient of roderitized ocities and stereolyces especially developed in the Pariot Linux of the Pariotization o sentimentality dustomary under the aegs of Steven Spielberg, and there has been an addition of shametess flag-waving. But the worst the movie Spielberg, among his innumerable other manifestations of genius, is also producers here. Director uson brush on the other hand formerly of the Disney team, is a fine animator, with rest the storm at sea, clicical though it may be), with its anthropomorphized waves and its whitpoolish sense of space and motion. 1986.

("Gwedividiat 6, 3/28 and 29 mathrees."

collaboration between dancer Antonio Gades and director Carlos Saura, BLOOD WEDDING, was a Sours BLOOD WEDDING, was a stand, deep reheard in a dance studio, the second CARNERI, was a relative based and most of relative based and properties of an application of a significant standard and production consistent of shall be a significant and a shall be a significant shall be a its translucent clamshell of a sky, and its strange crepuscular light, and its

Autec, 585 5th (239-9259) Cell thepter for program information

Bijou, 5th end G (236-6064) Prestykill and Street Smart from 3/27

Castro, 643 5th (232-6678) Remissed file and Fiers Espend, from 3527 Guillet, 3527 5th. Histories (296-2000) Moreon Clark terms 1677

Morton Plaza 7, 457 Horton Plaza (234-406)
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BEACHES

Covo, 7730 Girard, Ln John (459-5404) One Misman or Neo

Lotte, 3150 Rossorera (224-3264) 84 Charley Gross River, from 3/27

84 Chartin Class Reset, from 397 Sporth Annie 6, 3350 Sporie Arena Bhd (22)-5338; Theater 1, Some Kind of Marwisetta, from 3 Theater 2, Withdroded and Eve Dead 2 Theater 3, A form and a May from 307 Theater 4, Stanning (20% and 25 matiness), Chocoelle Durche

Occode bundle
Treater 5: Surple
Theater 6: A Rightman on Elm Street J

Brand, 4900 Nemport Ave., Ocean Beach (223-3541)

H Glasshouse 6, 2156 Sports Avene Blvd. (223-2546) Thesser 1: Elec Date, from \$27 Thaster 2: Block Victor and Street Smart

CLAREMONT-KEARLY MESA UNIVERSITY CITY

Charachant, 4140 Clementure Mess Shid (274-0501) ** Afterward, in shift Hoosers Threater 2 Call Investor for program information

Le John Village Theatres, 809 Villa Le John Dr. (655-703): Theater 1 Radio Days and Black Michael Theater 2 A lighthase on Em Street 3 Others Michael Village 1 (Debugsion 3 Cultisprous Forfusie Theater 4 To Mon.

Trauser 1 Premise, 6149 Min. Messe Blud (266-1972) Trauser 1 Premiser and Witnehouser, from 3/27 Trauser 2 Processor and Mannequen Trauser 3 Octonopous Furbuse Trauser 4 Tr. Mon.

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oses) organisk flotge and a second heature. Inom 307



audden gusts of wind, and the wonderful sound of shoes on the sanded ground. And of course Gudes, even if no other justificatio Guidas, éven if no other pusicitation were available or a screen natural, with a remarkable face to go along which are the screen natural, with a remarkable face to go along the screen of the screen refreshingly healthy one, too With Laura del Sol and Juan Antonio Jimenez 1986 *** (Guild, 3/26)

MOVIE DIRECTORY

Angel Heart — Hard-boiled private-eye hokum, with a wire crossed into

(297 1888) 1: Protyest, Iron 3/27 Theater 2: Outspecus Fortune Theater 3: A higherwise on Eim Street 3: Quart Visitors

Cleam Valings
Clinema 21, 1400 Hotel Circle North (201-2121)
Limit Valigori
Feether Valigory
Feether Valigory 4, 110 Feather Valies (201-4404)
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Vettey Circle, Mission Vettey Career West (297-3921) To Men

STATE UNIVERSITY Century Tarin, 54th and El Cauch Blud, 5563-7600; Thester 1 Greece Condoor and Hood, Horn 327 Thester 2 Crocoste Dunder and Sp. Gun Chesiana, 5659 University Ave. (563-6201)

Ken, 4011 Adams Ave. (25)5009) Atlans. CA/Inside-Out. 926 and 27 Heliotis and Neural and Whees's Propert, 326 Ley Some, 329 Drough 44

EL CAJON-LA MERA

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AREA CONTROL OF THE SEEM O

Cineigna, 5899 University Platton Photon
College, 0000 El Ceson Blvd (286-1455)
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Thisater 4 Mithibitians and Elvi Dead 2 Fire I status Man-indonness mythprice I status Man-indonness mythsaling in a recognition would will be and, after getting by on dimbuds 810 min. A black-gethed, bearded, beninged, ported of
the status of th

up from its knees and stands eye to eye and/or goes toe to toe with The Mastes. Part of the reason for that it the flendishly ingerious paor a spinning-wheels in-mud son of thing descending gradually past the tops of the nubcaps — that holds water

between characters. Besides all that, there is an overly sorted side to writer district the side to writer district to respect to raise up on his fees and thy to stratch harself above. The Ifmanied Master (that chucklenome to his role to do his toos gameone lake Poljamski. It was the latter in whose "tradition". Harson assessment his he token on the history and the policy of th

Later in whose "traddien". Harson appeared to be long in his understeed and underseen feet film. Lincoln to the long the long of the long

some almost malerosters links certification by Bad Luck into the bargain. This is the pettern of THE BEDROOM WINDOW as well, and it is a high complement to say that it stays true to tay pattern at the way to — but respectively not trivough — the end. With Stove Guttenberg, teabelle Huppert, and Elizabeth McGovern 1997.

"Gan Marcos Cinemas)

Black Widow - A highly satisfying

Blake Edwards, starring Bruce Wi and Kim Basinger (Fashion Valley, Ptaza Cinemas, Rancho Birnando 8, Syli Mercos Cinema, UA Chuis Vista 8, UA Cinema 3, UA Glasshouse 6, UA

Honori Plaza 7, University Towne Centre: Wiegand Plaza 6, from 3/27)

Surgiar - Comedy thriller, although

really not much of either about a part time cat burglar and reat of the-time bookseller who falls under suspicion of murder. The character is tailored so shugly to the personalty of Whoop! Goldberg that it stops being a character anymore — or

being a character anymore — or actually never starts. Bobcat Goldfriwall is not about to play a

The Bedroom Window - Billed a "a romanile 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 of the hubbase — that holds were better and longer and in lerge quantity than many, or most, of the Master's (Early our heart out. Brian De Pointal) But the snot by end construction of the scenes, when not too derivative, is hardly less contractive, with a surf leef for the shapp edge of a scene, and the select details and the testial glance

Ploneer HIR Consman, 2630 Vis de la viglie, Del Mar (755-551). Trassic * 79 Mari Trassic * 2 A Room sem e Vise and January 2 A Room sem e Vise and January and rise Estem, from 327 Theater 3: Lather Weigster. a Paloma, 471 tet St., Encines (430-7489) The Meaton and Nannar, and Her Status The Meetin and Hennel, and Her Strees.

New Yalling Drive In, 36th Shieson rive.

Coornade (F87-6066).

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Plaza Chemas, 2565 El Carrino Real,
Carisbad (729-7147)
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BOUTH MAY

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These 1 Supplements (196 Fletcher Parlimey (449-7600)
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Cernino Chreese 4, 225 El Commo Plesi,
Ossanado (435-944).
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Dream Interiors and Street Seeal Secrite Village 8, 1905 Messon Guipe Rel. (932-790). Thesis 10 Jungle Thesis 1 Supple Secritical Secritical Thesis 2 A Nightness on Eth Street 3 Orana Messon Treated 4 Notices On Eth Street 3 Dream of Chingsou Fulfrage Thesis 7 Letter Village Thomas Chingsou Thesis 7 Letter Village Thomas Chingsou Thesis 7 Letter Village 1 Program information Thesis 2 Act Peace No. organia information Thesis 2 Act Peace No. organia information Spring Victory, Swissessor and Jamacke Room, Entery Vasin (466-9632) A Rephases of the Great & Dearn Marriors and End Deat 9

Ave., Vets Way (725.3040)
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Star, 402 N. Hill. Oceanside (722-2005) Reinhead Rex and From Beyond, Iron

Theretor ? Angol nears and the Color of Money Theodor in Guerria

Treating a Guidant Treating Control Modes

Veryanda Sees, 1992 2 feet feets

Fishers, Ecocoder (1937) 2 feets

Fingend Place 8, 270 North Ecocomo Place

Fingend Place 9, 270 North Ecocomo Place

Fingend Place 9, 270 North Ecocomo Place

Fingend Place 9, 270 North Ecocomo Place

Fingend Place 1997 (1947) 2 feets

Fingend Place 2 feets

Fingend

CURRENT MOVIES

Children of a Leesar God Children or a unaversary to the Smerous uplit by way of Broadwa (me Mark Medolt play), about a speech toacher of deaf elevanti-guiders. We see little of the mains day teaching techniques (and hea little of the sounds of deaf seeple's. day selsching second-selsce south new south new south of the selsching second selsching selsching selsching hard selsching on he had so in me south of the selsching on he had so in me south of the selsching ato her lines but loud, too, (Did ne filmmakers ever contemplate jubilles for sign language?) This to express the stow movement from Bach's Concent for Two Violina in body language it is more like a chore for any viewer. William Hurt, Mariee Mattin, Piper Laurie, Philip

(Carrino Cinema 4; UA scondido 8)

Black Wider — A highly satisfying and only slightly five desiring call and mode grows gare to make you and mode mode gare to make you and mode mode gare to make you and mode gare to make you and mode without personal section. The both objective gare desired gare desired gare for the classical former library lands to the objective gare to produce you amplies the simple sough and the production of the parties of the gare of the parties of the gare The Color of Money — Martin Scorsser's admental yardy sequel in Scorsser's admental yardy sequel in 1H HUSTLER. The twenty-live year interval between the two should prepare us for some pretty radical changes, and any per man, in the very immige of the Goorge C. Scott character whom he so C Soot character whom he so beammated in youngel chapt will be smothed over by the incontrovatible fact that it is the same actor though different in some ways too, who plays him. Hardler to chipk up to the march of arms, however, are the difference in commands come and pitch and temperatural and off that Soot temperatural and off that Soot temperatural and off that Soot the seen the down and austice flooter floores and the frements (seen particular role to the deceased husband-filtered risk of the deceased husband-filtered risk of the second And hard more intermingful a obd-incerned? The seault policies of all this are decreased in underpresent. The seault policies of all this are describered and underpresent of the proceedings of their are filtered to the proceeding of the seault policies of all this are describered in the seault policies of the seault policies, and the seault policies and policies and policies and policies and policies and the seault policies. The seault policies are described in the seault policies of the seault policies of the seault policies. The seault policies are described in the seault policies of the seault policies of the seault policies. The seault policies of the seault policies of the seault policies of the seault policies. The seault policies of the seault policies of the seault policies of the seault policies of the seault policies. The seault policies of the seault policies. The seault policies of thistory of the seault policies of the seault policies of the seaul thing—or in short the university between the down and author. Found to between the down and author. Found Rossen and the freening, for profity near, to disjoin the movie from a month of an of invalidate it as a sective! It is of nourse aniomatic that is expected, and the summable of th parate too independent. But there Its Precisely because there are so two movies set against the world of professional pool (and one reason to that is very much that the standard set by THE HUSTLER was not just and stout-heartedly undeguied by file other one, swen willhost the title, matter of the string of dead husbands. Debra Winger and Thereas Russell are evenly mainted, and of champroinship called in their respective roles of hustress and contharterse. Sami Filey, Nicole Williamson, Denmis Hopper, James Hong, 1987. Hong, 1987
**** (Carousel Cinema 6, College, La Jolla Village, San Marcos Ginema Sweetwater 6, UA Cinema 3, UA Glasshouse 6) Blind Date — Stapstick comedy by Blake Edwards, starring Bruce Wells

Critical Condition — Richard Pryor is a convicted con man who talks and shrieks and convulses his way into a psycho ward for observation. and a sympton ward of observation and them has to impressionate a mode of the state of the state of a host d then has to impersonate a

cast — Job Dalesandro, Sylvia Cast — Job Dalesandro, Sylvia Miles — and then replacts to give them a single scene together. And our natural (liberal, human, humane concern about the health of the leading actor, who looks atarmingly gaunt, even whole the prompting of any goalen river Li Smith, is hardly conducive to a climate of humor. Espacially hospital humor. With Rachel Ticotin and Ruben Blades. 1987.

• (Century Twin, Iran 3/27)

Crocodilla Dundlee — The old country burnibrin-ibog city rodino. The city as so often, a New York, the country burnibrin-ibog city rodino. The city as so often, a New York, the country, thes time, is Australa and Country the superior of tiggent, commercial spokers and substants between a stochman for Australan - Changelain and Australan - Changelain and roding the city of the country of the city of the country of the city Crocodile Dundee - The old

84 Charing Cross Ruad — Anne Bancroft and Anthony Hopkins as transationtic correspondents who's never met, directed by David (BETRANA) Jones (Loma, from 3/27)

(Lome, Nern 327)

From Beyond — Hallway discled poly science folion. The decent first fault from 5 table as her minder, is straightforward and unpresented in the straightforward in the straightforward and unpresented in the straightforward in the str

From the Hip — A match made in heaven of it in charge (or in that corner of it in charge (or legislerous) and poers) the brissment of director flot Clark and the abravierses of algobic flot clark and the abravierses of algobic word in the charge of the command of the common of the only point of inflates is the unsafficationness of his two consecutive clients, and particularly the robust performance of John Hurt as the second of them, "a cross between Charles Manson and Wislam Buckley." With Elizabeth Perking and Darren McGavin. 1987.

• (Vigue)

The Golden Child — Furiny larry take Edde Murchly is the rune in the mean; sharph-runger indeed folden Murchly is the rune in sharph-runger indeed folden in searing Los Angeles. The children in searing Los Angeles in the Children in searing Los Angeles in the Children for its well be have for one with his many from the longer the children in the Children Children in face with agents of Hell, Among his numerous maddening traits, such as chimera-consciousness and selfcomera-consciousness and self-admiration, the worst is his obstinate stowness on the uptake street-smart but estral-stupid. With Charlotte Lewis and Charles Dance; directed by Michael Ritichie 1986 • @ secta fwin, Vinayard Twin)

Hennah and Her Sisters — It runs an hour and forty-six minutes, rather long for a Woody Atlen film, in fact the first of his films whose running the less of the fifthe whose number there has desidented after way there has settled and the way there has betted the design of the fifth sould be a reflection of the fifth sould be a reflection of the fifth sould be a reflection of the settled by the settled b

rim or his which HANNAH is apt to be seen as most like, used up just ninety-six. The prime area of innovation in this one, beyond it being generally more diffused in focus, is that white Woody Allen. being generally mone ontuined in tools, is that which Woods Allene of it fill one is a But as in MANHATTAN Allene of it fill one is a But as in MANHATTAN Allene of the group with us a second of the group of

Chiernas, UA escoracio e e Harold and Bauste — The fake scrobe jokes are predictable and the surprised layles are typical, but this unimaginable romance between activescent Bluc Cost and septuagariarian Ruth Gordon has a suck-sweet tolerance for private per versity that is quite beguling. And the many, Cal Slevens single.

Heartbreak Ridge — Gunnery Sgt. Tom Highway, with a whisky-husk; phlegm-chogged voice, several patches of scar listue on face and pathtes of scar listure on face and neck, and a harcul tapered kip a builet is a decent addition to Clint Eastwood's repertiny of roles. A Manne Corps liter on the builet of mandatory retirement, with seven or sight files of inboars dating back to Korea on his breast, but with a recent

history of drunkenness and discbedience ("It's true. I have had differences with some (mip dicks"), divorce with a willingness to peruse insalitatie trawier and an invincible cent toe — in short, that combination of egicentric rebet and self-righteous authoritarian first seems to uniquely. Eastwoodan, and perhaps also si universally Ahmercan. But "character" goes wasted when Sip script is designed simply to assist him in scotting personal points (while





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CURRENT MOVIES

with the unammed Re-notice selling to thouble from a perty boy gangater and two towering topedos — but this is underent, too, by the oddly existed freeze feature light score that seems to the selling to the selling and the selling to the selling to Reproducts to the timotous Sostoman who has purchasod his services as a Las Vages "the good read" Las Vages "the good read" Las Vages "the good read" and suiterent but actually but spon. The whole however is something unstagged and unpolithent, and the checking possible of the control selling the selling the selling selling the selling the selling selling the selling selling the selling s completely imutating out the rest of the cast). The distipute is subter than usual for this sort of thing (the cap must have falled in the challer into must have falled into the challer into th coumn to restore the balance after the defeat in Vernam, and the draw in Korea. The firmmakers attempt to put if there nonetheless. With Marsha Mason and Merro Van Peebtes; directed by Eastwood, 1986. decomposing before our eyes, as though if had been printed on desert sand at the first stirrings of a windstorm. The lack of quality control (Strand, from 3/27)

he was removed ouring production. Peter MacNicol, Karen Young, Howard Hesseman, Diana Scarvid.

* (Century Twin, from 3/27; UA Chuia Vista 6: Vineward Twin)

might drunken meanness from t Reynolds (who is he, after all, to

entres in the post-ROCKY sports to pown, a fact-based story about a little nowhere on the Indiana map named Hickory whose high-school basetzela lean got al he way to the state championetty game in 1982. Much of that statemens is use to the readerand of languagement in 1982, and the statement in 1982, and the statement in 1982, and the statement in 1982, and sound right. From military ornecutes to Michael twintigs, with an early caregorized to Michael twintigs, and based the statement in 1982, and the statement basketball learn got all the way to th

verybody on this hicksville basketball learn, and everybody on every hicksville team they play baskerbai ream, and everyously or every hicksville team they play against, is an ahead-of-his-time jump-shocter; no one attempts a set shot, either one-handed or two, there is no more than one hook shot, and the

no more than one hook shot, and the only player who shoots the underhanded socop from the foul time is the runty bench warmer who doesn't neelly belong in the game. The fear must have been that if the basietabal games were in the early Fihos, the charlostes would run the sky of compactly, and whold forter audience sympathy in the process—and sympathy, in the process—and sympathy, in the process—and sympathy, in that febreral. perlisenship, is what this sort of move is all about. In that regard, it dues deliver the goods at its several climaxes on the court, and Jerry Goldsmith's High Romantic symphonic score will help win over any scoffers. With Barbare Hershey Angelo Pizzo, directed by David Anspaugh, 1986. "" (Camino Cinema 4: Clairement;

ip, a bomb in my casino — and yo say 'nothing unusual'!' An empire-Lathel Weapon — Perfunctory male bonding between new corp partners one of them's sucridal. The other is filly gray and domestic, but sense in the gray of the perfunction of the sense of the gray of Lethal Weapon - Perfunctory male captaist captel of Europe, unwittingly makes an enemy of the Lan Republican Army and a tremendously unimpressed; he'll 'wipe' em out, crush 'em like beetle Bob Hoskins, with his cueball head and bull's shout, is frightening and unny at the same time, and the up, you locked streak of paralyzed p.ss" — is that really what he says?). The brisk, fragmented start is hard to make head or tall of, but the pieces eventually come together mody. With eventually come together nice Helen Mirren and Eddie Cons Santee Viriage 8: South Bay Drive In; UA Horton Plaze 7, University Towns Centre) Manacquia - She comes aive every right, but only in the eyes of

PUPPIES

her Pygmalion, and in order to help him make a success of himself as a window dresser. Actually she dates back all the way to arcient Egypt, and the gags here seem somehow even older than that, perhaps neare the reanderthal. The camera often manages to be in the wrong spot or manages to be in the wrong spot or tacing the wrong way, and never pets a good tock at those crowd-gathering store windows. And was it really not possible for the Minmakers to create a manageum who would look like Kim Cattrell, or convensely to

look law Kim Catinal, or convensely to looke another actives with would look side rise mannequin? With Androw McCarthy, directed by Michael Gottleb, 1987. (Cartino Cirimna 4, Cloremont; Mica Mea Cirimnas, Poway Theather from 1977; IJA Chulla Visio 8, UA Cinoma 3, UA Espondiol 8, UA Glassificuse 6, UA Horton Plaza 7; Wingand Plaza 6;

was Spanish territory is suddenly promptions. A page demonstrative promptions in the program of the promption of the promptio

CURRENT MOVIES

botween thick shoes of anthropological and topographical local color — nothing Werner Herzog hach's explored and mapped out already and more thoroughly. And the focus of the script is a 1 oil-beam, or maybe the casting makes it.

seem so. It's His Eministron, the papel legiste who shoulders the moral bunden in the story, but his position in the seried and the casting position in the seried and the casting sector but with none of the glare of a start such and in the start such as the such control of the start such as the such many and inscritable subtonly with serieny horse and flober De Nillo, directed by Roland Juffs, 1980. Clinenas: U.A. Chula Vate G. UA. Espondido 8)

National Lampoon's European Vacation — There is plenty of room for more fercical or more satirical a treatme-a of the American abroad than, say the inmittable DODSWORTH. And plenty of

discouraged by this layers established the dot Window Microgly come with the dot Window Microgly come with the dot Window Microgly come with a many mean low transit drivers and the microgly come with basin or described in the microgly come with the microgly come with the dot window microgly microgly come with the dot window microgly microgl

("Let's go kick the motherfucker's ass all over dreamished.") And ther

cation, a four by hot-air balloon o

vacation, a four by hotair barbon of the Saverhous mind of scripturfer John Hughes? Chevy Chase, Beverly D'Angelo: directed by Arry Hockerling, 1985. (New Valley Drive In; South Bay Drive In)

A hightmare on Elm Street 3: Dream Warriors — Still trying to make sense of Froddy Krueger, using an important biographical tid about him ("the basterd aon of a hundred manisca") provioed by a



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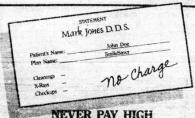
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CURRENT MOVIES

discramination, With Heather Langerhamp, Oracy Masson, and Robert England, directed by Chuck Russell. 1987. (Carousel Cinema 5: Center 3: Cinemas, Lis Joffe Village; Coessissee S. San Marcos Ginemas; Santee Univer in; Serkie Village 8. South Bay Division, Sonana 6, and a 6 Spring Velley, Studio 3 Cinemas, from 3/27, Sweetwater 6)

One Woman or Two for archaeology at any rate affords a new source of cuteness for Gerard Department in the control of the cuteness for Gerard epardieu — though an old one of ourse, for Cary Grant. Dr. Ruth lesthelmer, the radic and television.

characters of led victoric les perspectives and pilot perspectives and pilot perspectives and pilot perspectives and perspectives and perspectives and perspectives and topport, have street or to NILAU WCENS. The sample of the each or perspective and perspectives perspectives and perspectives pe



Peter Coyote and George Carlin: written by Lesile Dison, directed by Arithur Hiller 1984, from 3-27.

*(Camino Cinema 4, from 3-27.

*(Camino Cinema 5, from 5-27.

*(Camino Cinema 5, fro

Over the Top — Instantaneously boring character chemistry. Indeed Sylvester Statione wants to become pals with the snotty son he has new

known, starting on greduation day at miliary grammer school. "Six you're miliary grammer school." Six you're miliary grammer school. "Six you're be bey a been so on. There's also the boy's hospitalized morber (will you have been been been so will be boy's high and been always intercepted with, for that malate, do the two of them ever got to un the fact placety, or and dayly in the start placety, or and dayly in the start placety, or and dayly or the start placety, or and dayly or the start placety, or and start placety or and the start placety or and the start placety.

Lears as much resemblance to the actual sport as does the bosing in the ROCKIES seesswing marstering against mountainous opponents, and with moratoriums on the laws of physics. David Mendernati, Susain physics. David Mendernati, Susain physics of the sees of physics of the sees of physics. The sees of physics of Menabern Golan. 1987. « (New Valley Orive In. Piaza Bonta, South Bay Drive In. Vineyard Winn.)

crand Carryon of scars on his (ede); the front-helip philosophizing of the Innocent protagoniet and neirator; the repeated use of Barber's Adagon for Sings so set the desized mood— Albinon's cell stightly more famous Adago husbing affeaty been taken for similar purposes in GALLIPOL It is really 8; a pulmentary provision for similar purposes in GALLIPOLI is really as a rudimentary combst, movie, of a type that abounds about at other wars, even when the point (as here) has to do with the chaos and waste of it all, that PLATOON makes its deepest mark. The chaos realf is vividity realized, if even readvertently enhanced a little by

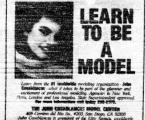
tense: no thanks to the ampfilled heartbest that Stone seams to have admired in Alan Parker's direction of his — Stone's — script for MIDNIGHT EXPRESS. With Charlie Sheen, from Berenger, and Willem Datos. 1986. Dafoe. 1986.

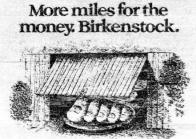
** (Cherama; Harbor Drive In; New Yatisy Drive In; Rancho Bornardo 6, Sweetwater 6, UA Econdido 8; UA Glasshouse 6; UA Horton Plaza 7; University Towne Centre; Wiegend Plaza 6)

Phase (i) Printing in Plant — Their encobery is a non-way street, that it is just as particular set when their even the speck of decency — these are worthwise lessons. But the continuous sections in the section of their encoders in their encoders in the section with Moly Requests described with Moly Requests of the sign from section encoders of the tracks, but the section section of the tracks, but the section section of the tracks.

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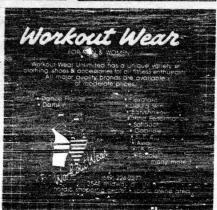




Visit was Brismack show

And Balterson's set and a consent for And Balterson's set made so have Birkenstock.

Birkenstock of La Jolia



ossessed of tons of style, self-steem, humity, lolarance, aughterly devotion, etc. etc. despite all that, she (Ringwald, Despite all that, she (Ringwald, if the character per se) frequently seems guite human. Jon Cryer is so fortunate in what might be call the Anthony Michael Hall role, otherwise known as comic revell, court jesser, class clown, etc., who loves the herdine secretly bir devoutly. He does seem ideal for he in the sense that they both appear to have wads of dental cotton tucked. to grow up to look like Marion Brando in THE GODFATHER.

Peados Darg — Whonly Allan back in the Woods Pagilla mode after that Whoods Pagilla mode after that Whoods Pagilla mode after that Whoods Pagillan mode of HANNAH AND HER SRSTERS talter the Woody Herman mode of IT-IE FURPLE ROSS with the Woods Pagillan House Hannah Han Hadio is not very interestingly integrated into the action (as compared, say, with the Manuel Puig novel, HEARTBREAK TANGO), but it novel, HEARTBREAK TANGO), but it does broaden the scope of the mosaic, and the rambing informately of the presentation holds pretensiousness at bay. The whole, as they say is somethow more than the sum of the paties—though it's not along summer to the paties—though it's not along summer terms and the paties—though it's not along when the paties and the Ferrow, 1967.

"(In adda Village; 154 Chura, 1967.)

A Room with a View - Another illustrated Classic from the people who gave you THE EUROPEANS and THE BOSTONIANS, not Hearty James this time but 6 M. Forster. The illustrations in this instance are nandsome enough, though a little neavy on the starch. They are heavy on the datch. They are divided up a reviewes by standous chaosat hosted that of part of the same group, the ship-faced Helene Borham Carter — wing every ounce, of long out of she disappe, and often integred auditions before commentary by way of heightened inflection, broadened social inflection, broadened social inflection, broadened social incorporation, this hereof a commentary to a prividal series — is sort of noncompetitive version in the fresh weeking magnin in MOMEN. It LOVE — of cavoring ruse bathers, most office of producing the series of by a most office of most office in the series of most office in the series produced by the most office in the most office in the most office in the most office in the most office most off LOVE — of cavorting nude traffers, including the violar, surprised by a fire of afternoon strollers, including the proper states. Very ten here But what, when all has been said and done, is the power? Anymore that is The consic element, or social criment, which tends to have more of an adaptation forwards and backwards through time. And the backwards through time. And the

of the timid, the aloof, and the bookish. Produced by 'small Minchant, written by Ruth Prawer Jhabvala; directed by James Ivory, 1985. Arena 6; from 3/27)

Soleria - Science fiction from Russia, stereotypically somber talk ponderous unweldy it dispenses rawards rather grudgingly, a staniar ysual troit hors, a pasioral insert shot there, and an overall tone of marks ungers such as a part. shot there, and an overall tone of seriousness such as your might expect of a "Space Emigration" sammar. Frough most of its times hours, you are looking at a softary head floating on the widestream river. Shot in 70mm, chected by Andrei Isrkovsky, 1973.
"" (La Jolla Museum, 41, 7,30 p.m.)

Some Kind of Wonderful

to be on their side, too.) The subordinate characters, like the peakly kid sisters I'll don't think I've had a balanced meal hers. I think I'm ricang one of the important load groups I'. to say nothing of the stock up not finds, would do better to be up not hids, would do besser to be someone else entirally. At its best the movie is guite totarably sweet the "lessing practice" between the sensitive airsto-misfit hero and the unapprecised tomboy. At worst it's molesses, the after hours visit to the molesses. the all inhors with to the and masses on misches walks to a past this occasion, the here has hung a sesonical pomits of his Desem Date. With Eric Statt, Mary Stuart Date. With Eric Statt, Mary Stuart Charge Sheffer 180, poor, and "(Carbused Chierna & Chossin onl. Size Marcias Chierna & Chossin onl. Award & Linos 227, Studio 3 Award & Linos 227, Studio 3 Linversity Towns Centrel University Towns Centrel

Soul Man - A California white boy Sout Man — A Castorna white boy wealtowing mega doese of tenning pile, tries to pass for black (and in Boston, or all glaces) in order to qualify for a full-full pile or order to qualify for a full-full pile or tenning full-school or tenning full-school or passable: and the rest, as may blaze will be obliged to allow in easy. The writing (or, Caro Black) and derecting (by Steve Miner) are smoothly controlled. by Steve Miner) are smoothly contrived, seldom crassly contrived, but always shallowly contrived, and at long last annoyingly contrived. With Rae Dawn Chong and Jamos Earl Jones. 1996.

* (Poway Theater, from 3/27)

Star Tack IV: The Voyage Home.
The plot this time, which finds our crew in a Klingeon vessel (the Enterpres Taylory) been blown as you will remember if you were not traumatized into ammests, so amthereens) heading earthward toward a court-matikal, and with the "reborn" Spock back at his ones, slows no decline in the arbitiot. "reborn" Spock back at his prist, snows no decline in the arbitish to prote transform gruentions and proteiners. A signific probe, florking something file a signification protein give with an el-white sociole ball material in a shaft of light at its fig. -s. in a tight-close yourself call in a tight-close yourself call in a tight-close yourself call shadings in its path and sapping Sankhips in its path and sapping Earth's enemy rumediately upon want? One partial answer or more plue it has been transmitting an inacrustite message to the world's oceans, which our heroes, well back in the trail of the proce and thus still in the first of the proce and thus still with follower at their dispose, with follower at their dispose, which is not all their dispose, and their dispose and their dispose and their dispose, and their dispose and their dispose, and their dispose and their dispose, and their dispose and their dispose and their dispose, and their dispose and their dispo

the humpback whale as the hypothetical center of the universe; and, on top of the persistence to contemporary ecological issues, as marginal comments on the foundess of the spoken language in our time, and on the quality or puous reach care ("Don't feew him," the impressioned "Bones" McCoy pleas increasional Bornel McCoy releads to the admitted on behalf of a shipment about to be wheeled into augment on reserved dug San Brancher. In the hands of dug San Brancher. In the hand of the hand o

Street Smart — Reviewed this issue. With Christopher Reeve, Morgan Freeman, Kathy Baker, and Mirri Rogers, directed by Jerry Santee Drive In; UA Chula Vista 6 UA Glasshouse 5; Vineyard Twin; Wegand Plaza 6)

This Main — The personal not professional, and between two professional, and between two professional, the personal professional and between two professional and the personal a Tin Men - The personal, not

Vising Crickly.

Top Garn. The title we are laid in a feeling without presenting, is the increased without presenting is the convenient to the life Figure Williams School, without the life Top Williams School, without the life Top Crickly and the Course in meals there will be perry database on the course of the course of the state of the course of the course of an an analysis of the course of the page places as a severe through though these and William Williams, and home plying as well as they know stimmenting must be aproving in the both page of the course of the course of the course of person and person person and person person and person pers

Where's Papper — An undersatily, even if unreliably, furny New York comedy about a low-spired attorney (George Sagal) who picts to get not of his depandent mother (Group Gordon), who, among his leaver tauth pour Socia-Cola over her breaklast coreal impressive debut performances by fion Leibman and

Working Girls — Lizzle Borden's "Interesponding lives of one day in a to intellige with Louise Smeth and Even McEasth (Guild from 3/27)



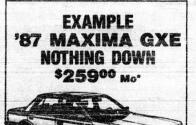
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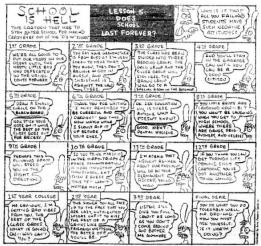
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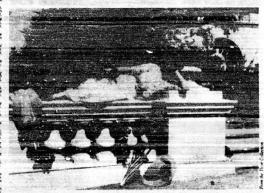
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or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.

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14) bee, beet

15) pansy, chimp

Of the seventy-four entrants, wenty three were correct
The win-ers are:
1. Kathryn Stezak, Non Diego
2. Katie Leist, San Diego
3. Carla Caggians, San Diego
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OFF THE CUFF What strange things have you seen people do in their cars?



Brian Stock Deputy Sheriff Normal Heights I was driving on Highway 8. There were two guys in one car and two girls in another car and they were shouting to each other out the window One car was a big GTO and the other was a small import. Suddenly one of the guys crawled out his back window into the pirls' back window, all while they were driving probably sixty to sixty five miles per hour. It was crazy.
One time I saw an older lady
in a Mercedes. She had this
big white Afghan and she was
driving with one hand and combing her dog with the other and all the while she was other and all the while she was looking at the dog, not the road. I've seen people try to change diapers, guzzle beer, shave — oh, and letting the kids steer for a while. You see



Tina Ross Political Science Major Linda Vista The first typical thing you see The first typical tring you see are people at stop signs picking their noses. I saw a woman driving on the freeway in her little import car and she was watching TV. It was up on was watching TV. It was up a her dash. I tried to see what her dush. I tried to see what was on — it was probably a soap. There are some people who can't miss them. Then there are the people who you think are driving alone, usually a man, and then redeath, you see a wentury. usually a man, and then condenly so see a woman's head hob up. Watch out for bumps! Once I was in a theater parking lot. There were four guys in n car with cars coming out the windows and they were rowing. They must have been popping the clutch, cause the car would lurch forward as they rowed. I emember thinking. "Wait a minuae, I haven't even had a drink."



Gary Szabo Mechanic Fond du Lac, Wisconsin There's all the normal stuff people shaving, trying to read the newspaper, driving around with a dog on the hood. We were in the Rockies on our way to San Diego, on a very stick mountain road. It was snowing, coming down very heavy. There were by Roud Conditions signs everywhere You couldn't pass. It was impossible, but sure enough impossible, but sure enough-tion guys in a four wheel drive truck came tooling around us, passing all kinds of cars. It looked like they were in a hurry to get to Las Vegas. You couldn't help but think, "Jeez, those guys are enzy." About wenty minutes down the road, we saw them. They had rolled the best test as lead with the it, the bood was level with the doors, and it was a miracle they weren't burt. They were standing there in shorts and Tshirts, talking to the police and looking very cold and shaken.



Obelyn Armin Receptionist Kensington We were in my friend's Fiat in La John; her convertible stalls a lot. These were a group of guys in a truck behind us. As we stalled, they said, "Hey, girls" and mooned us both i was shocked, but I laughed How about just plain crazy driving? I was a passenger on the freeway when niv row that she had wanted to get off on. She gut really flustered. It was raining. She stopped the car, put it in reverse, and drove backwards on the side of the freeway, all the way back to her exit. Then she did a U-turn. I couldn't believe it. Aside from being dangerous, there were cars passing and people were just shaking their heads. I was really embarrassed.



Peter Jones College Student Point Loma People rockin' out on the freeway — singing shaking their heads to the music. They're usually alone, although every now and then you see a lot of people rockin' dashboard like it's a piano When they a lize someone i to figure out what song they listening to. I start scanning my dial. Eve never been able to find it. Some of them must be listening to cassettes. It's even funnier when someone has a convertible and it's a has a convertible and it's a nice sunny day. They've got their top down, and you can hear them singing Everyone does it, but it still looks kind

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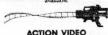
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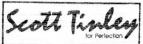
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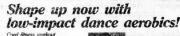
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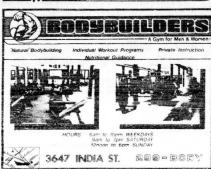
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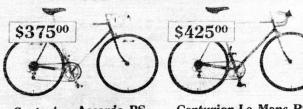
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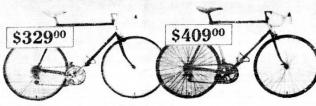
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SARAGE SALE, Sarunday, March 2-2 (room 92m-3pm) SARINGE SALE: Pauto Beach, Saturday, March 26, Sani Ipin. One day only! Cleat soult at gree prices (scated behind 2013) 2019 Reed (in size alley). Roots

water heater, car, motorcycle, housewares, music equipment, and more, familyan, Saturday, March 27, 13766 Mira Montana, Del Mar. GARAGE SALE. Must family garage sale. Securosy. March 26, from 8:30em-2pm, 7:11 New Salem St., March 40esa. Miss Mess.

OAAAGE FALE, Isturday, March 78th Diresses, 1986; Chells, cruches, govern ser mattreases pictures, service, etc. 4279-31ef Pacc, 9am-3-30pm. Normal Heights area.

OAAAGE SALE, Coolem Pitt, 1922 Granada numiue Sunday, only, March 27. Earn-Ipm. Furniture, children's things, household.

CARRASE SALE, Multi-family Puch moped, higgings, typnerflers, household goods, levin mover and more Sauntay, March 28, 10am-3pm, Entreson Place, Pensagutos, 444-2410. CARAGE SALE Good used merchandise stacked in parage Hundreds of ensertaneous zeros Furniture, showlis, dilhies, suck hinacks, conting useroils, hand mower, seeight For details, 424-5246 GENERATOR, Dayson, 7 hp pas crigine, electric, grant or past, 4 outliers, 3500 waters, 115 volts, de 227-7a68

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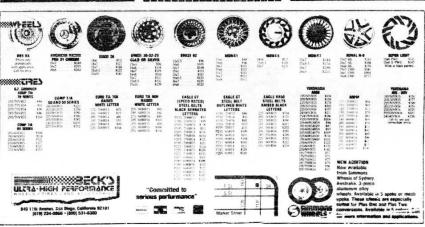
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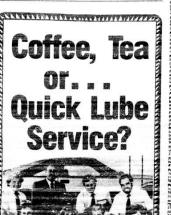
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around until your none scaled. The dinning around until your none is called. The dinning uson also tends to be less frants than the downstown branches. Good fish and chips. staffood shiads, broiled fish: Fast service. Depen daily, bunch and dinner. Low to low-more rate.

San Marcos Boutevard, San Marcos, 744 7700. Even the small pic zas are almost as large as the table, and the early bird specials, served daily, include soup, salad, entire, garlic rolls, coffer, and deater, for various prices. There

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Jow-moderate. Alpha Bees shopping center. 2020.

East Valley Parkway. Excondido. 741-166.

This is a treasure for bargain diners. Good, tasty Japanese and Koreas' delawa" dinners. that include many side dishes are available at low tosts. In addition to the man-course short in wask to. Beef steels. He Koran dinner of the wask to be false.

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and serves breakfast, lunch, and late dinner.
Low to moderate.

COVE 1250 Prospect

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5.8 CORRESENT 6941 Ls Joils Boulevard.
456-6088. For sheer elegance, the breath-taking dining mom, with its French doors and backony, its contemporary art juvisch is for

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brunch, this lovely view-room also offers a fixed-price "sundowner" duriner Monday through Saturday, with such plain, home-style entirees as call liver, short ribs, and small seebs. These steaks. These dinners, which ciccode stop or salad and dessert, attract many seniors, but the brunch is a family affair Reservations a

are also recommended. Open daily, sunch and dinner. Low to moderate.

PREMET & La Joid Village Spauer, 8657 Ville La Joins Drive. 955-7931, Locateo in a shopping mall, this is a good bet for light meals. Chin. In control the salvasia on Saturday and Swinday, salvado for lacer, and nightly similar specials, and closely early. Saturday and closely early Saturday and Sunday Mooseale.

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MEXICAL

ALCHAULT ALE ASTAURANTE 875 Hotel Circle South Sun Dirgo, CA 92108

Early Bird Dinner Specials

From \$5.50
5:00 pm to 8:00 pm
All items prepared fresh and from scratch by our students. For to-gio orders call 544-1555. Open from 11:00 are until 8:00 pm for lar-b and dinner.



ALL-YOU-CAN-EAT Lunch \$3.25

Dinner \$3.99 Complementary glass of wine or soft drink served with meal. Offer good with this coupon only.

VIETNAM BUFFET

Watch for the Grand Opening of our new restaurant! HOMEMADE FOOD FROM AFGHANISTAN \$2.00 off dinner We serve only fresh meats and vegetables, and import

our rice and spices. Vegetarian homogetarian dishes. Quick lunch specials \$4.95 (includes soup and salad)

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1/2-LOBSTER \$10.95

Newport-style
Dinner includes salad, rice, beans & tortillas.
Plus, a complimentary lime margarita.
Through 4/9/87.

Mama Carrillo's

Authentic Mexican Cuisine
4656 Misson Blod, Oetween Diamond & Emeraldi
7 days a week 7:30 an-11:00 pm
581-3006
Private parties accommodated



2 for 1 coupon FREE DINNER

When you buy one combination dinner, get one of equal or lesser value free. Good at lunch time too!

Special good through 4/2/87. Excluding Fridays. Not valid on food to go.



2253 Sunset Cliffs Blvd. 222-0533 142 University Ave. 298-6613

THE BLUE NILE SPECIAL

- Appetizer · Beef or Chicken
- · Lamb stew · Any 2 vegetarian dishes

for only \$5.95 (reg. \$9.95) Valid with this coupon only. Expires 4/9/87.



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Sunday BRUNCH only better!

La Hacienda Restaurante is serving a better Sunday Brunch! A Sunday Brunch comprised of delicious American breakfasts as well as intriguing Mexican specialties. And it keeps getting better, included with your choice of entree is our tantalizing Fruit & Pastry Bar, featuring giant muffins, delicate croissants and seasonal fresh fruit. Champagne adds a bit of sparkle to your meal!



\$6.25

Eggs Benedict \$7.95 Two Fresh Eggs \$5.95 With Bacon, Ham or Sausage



Sliced Tenderion, Chicken Shrimp, Scallops and Fish marinated in Fruit Juice. Chiles and Tequila Saureet and served on a Partilla with Guacamole, Sour Cream and Sope.



Three Egg Omelette \$7.95 Select three items from a wide variety of fillings.



Chicken Breast Pueblo

Snug Harbor

Beef or Chicken Fajitas

assorted pastries and fresh fruit

Brunch served 9:00 a.m. - 2:00 p.m.

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\$8 50

\$7.50

Metry and prices subject to change

Huevos Rancheros

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Aloha Louie's

Sunday

Fish Fry

Fresh battered fish All you can eat \$5.95

1111 Prospect St.

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COMBINATION

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POINT LOMA & SPORTS ARENA

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BAY PARK AREA 6 MISSION BAY

RIB & CHICKEN There is no love more sincere than the





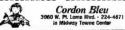
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Two \$10.99 Good for any dinner on menu. Large selection to choose from. Includes appetizer, st. .p. entree, rice & dessert.

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THE BEACHES

THE ESTABLIAN LEON 2265 Bacon Street, Ocean Beach 223-2700 Commissionly soler-did Belgian and French specialties characterize this provincial-style dining room. The meals of unwarping estellence include and superb veal dishes. Accompanying tre-entries, and earth a ellipint to the senses, are vegetables such as turnus souffle, pictatoes, irenth-sayin green beans, and red catiogae. Appelitzers, soups, and saides are a la carte, but since the entries are so large, these resilients dishes are for the heart states.

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THE SPAGHETTI HOUSE



SPAGHETTI DINNER FOR 2

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Includes hot bread and salad 12 DIFFERENT SPAGHETTI DINNERS TO CHOOSE FROM!

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MAMPARIN PALACE 1730 Garnet Avenue.

LINE and grides, we have your Avenue, Ocean Bright, 226-9132. Surgan seekers often wait for the doors to open at 8.00 a mit to parake of the low-cost breakfast offered daily until noon. The large room grows noisy from the din of volces and made, but the severified din of volces and made, but the severified to the severified of the severified of

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MMTS NECTION WOOD BAR 8-0 5312 El

Cajon Soulevard, East San Diego. 286-8220.

The seating is simple, but the food has a

Banno's Giant New York Pizza Large 16" piz.

Extra large 20" pizza \$6.25 Glant 32" pizza \$10.95 Pick up only Expires 4/2 Free refills on Pepsi

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only, Annolay through Saturday, Mouterate, OLD TOWN BREACAN CAPE 1489 San Diego Annua, Old Sown, 297-433, fincently tracecorated, this bosterous cafe is noted for its breakfasts, served delly from opening to closing, its homemade totalist prepared at the

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UPTOWN

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CALIFORNIA CONSIDER 1977 University
Average \$43,0790 The new owners and chef

CITY DELICATED S 35 University Avenue

CHAST CAPE 425 Robinson Avenue, 295-2510

Not valid on food to go. No coupon recessary just mention this ad through April 9, 1982.

EL AZTECA

Medican Restaurant
1433 Garnet Ave. På SBI-0059
719 Last Bradly Ave.
El Cajon

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to low-moderate HOB NOB HELA 2271 First Avenue 239-8176 Especially noted for its breakfasts that include waffles, eggs, and positions, as well as collective, muffles, and breakfasts that would be seen as the cake. case, muffins, 2nd bread based on the premises, the place of requiremed by yupper, by day and families by rights, Chicken and dumplings, chicken-fried steak, and corned bed cored in the restbulant) lossy as a ser-amony the American specialities. Very crowded Sunday, Cloydi Saurday Dyen Janday through Friday, Consinuous service, resolvers in the control of the control of the procedure of the control of the control of the procedure of the control of the control of the procedure of procedure procedure of procedure procedur

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EXPENSIVE CRUEY'S NO. 1 CAPE 1994 Main Street

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Does not include tax, up or beverage, har-broffed steaks, chicken, scafood. arian dishes, homemade souns and salads 4033 Awat Dr. + 270-656
At Moreta, is mile south of the Price Clobs
Beer and wine
Good through 49:87 with coupon please



ENJOY EUROPEAN ATMOSPHERE

and feast on HOMEMADE HUNGARIAN SPECIALTIES

Beef goulash, dumplings, chicken paprikas, palacsinta (crepes), wiener schnitzel (veal cutlet), stuffed cabbage and stuffed people BRING YOUR FAVORITE BEER OR WINE

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with this ad greater value is purchased. Coupon valid through 4/1/87.

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The best Chinese food in town!

10% off any dinner 4:00 pm to 10:00 pm. Entrees priced from only \$4.35, (With coupon only)

Dismos specials

(for two or more persons) \$6.45 per penses Ns. 2 \$7.45 per penses Egg drop or won ton Soup : Egg drop or won ton soup Fried shrime, fried App. I fried shrime, fried won ton, agg roll.
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COHOMADO

530 University Ave. in the heart of Hillcrest) 291-8919 Open 11:00 am-11:00 pm

FREE DINNER

With purchase of any speciality dinner of equal or lesser value. Expires April 2



NOW THERE ARE LITTLE ITALYS

Our reputation speaks for itself

"Our meal was delicious, Nino was great. Thanks."

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Dinner served every day after 3:00 pm and includes

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Cashew chicken

Sweet & sour pork

Feppor steak

Szechnan chicken

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Fork egg foo young

Szechnol hoef

For 3-4 people add: beef chow mein For 5-6 people add: beef chow mein For 5-6 people add: Mandarin fried chicken Offer good with this ad through April 2, 1937 Special available to go tool

Special avanages a Restaurant

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Buy one dinner at our regular price and get a second one PREE with this coupon." For dining room only. Expires 4/16/87.

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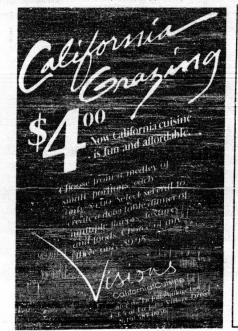
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