

JERRY SCHAD TOXES TO EXPLORE THE DESERT AND THE ROLGHER IT GETS THE BETTER HE TIKES IT

stack of inpographic maps, lerry Schad to detect to rearring static of inpographic maps, lerry Schad tooked as lengty as a lidd in a continuous state. "The bone trying to find a factor of the state of



One Little

Frenzy-Triggers The fragility of great and sensitive minds is a fearsome and sensitive minds is a fearsome at fascinating himg to behold. Who world have thought — and how somehow comforting it is to us ordinary folk to discover — that someone of Jonathan Saville's polished intellect and profound sensibility could be driven so totally, rabidly, and altogether fanatically weeks by a bit of theater dealing with outsoft-book theater dealing with out-of-body experiences and after-death manifestations? ("Play Dead," March 26.) "Revolting," thund March 26.) "Rovolting," bunders our indignant critic in a spasm of cool Reason, "Diseases of the sinagination," "pseudo-religion," "this trashy theory," "the out-of-body nonsense," "self-deceptive mumbo-jumbo." Hmm, and my, my. Something seems to have struck a nerve. Or a nervous condition, perhaps. Methinks, as the bard almost said, thou dost vituperate too much. I mean, gee, Jonathan, if you don't believe such stuff and don't think much of it, all you had to say was something like: "I haven't had these sorts of experiences and haven's yet encountered anyone who could convincingly demonstrate their reality or importance; and this is a badly made and written play, and here's why..." But when someon. why..." But when someons whom many of us consider to be our most thoughtful, literate, and morally sensitive critic states raving in the tones of a village atheist denouncing the Book of Cenesis or of Jimmy Swaggart damning Darwinism, we begit to wonder if maybe our most admired local literary figure has an "irregularity" problem.

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Earth, Box 30803. San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

afterlife, visions, heavens and 'tells, and other "out-of-hody" states is not always in the forefront of the major spiritual and religious traditions of East and West, but it's certainly there in all of them, if they have remained faithful to their sources remained faithful to their sources, and not at all disreptuably so. That doesn't make it true or worthy of attention, but it shouldn't amoust irrational fury in anyone but some sort of "rationalist" bigget, which Saville doesn't usually strike me as being. Can we expect that he will have nicketed the local performance of picketed the local performance of the traditional Tibetan opera company from Lhasa, a performance full of gods, ghosts, fairies, and other "spooky" superstitions of the sort? Or is

superstitions of the sort? Or is that sort of thing okay for "that kind" of people, but definitely mo okay for Our Time and Our Kind? Oh well. I'm glad he gets excited and even a bit crazed about ideas and issues, and I still think he's the most remarkably and readably intelligent human being in San Diego. I suppose we all have our little frency-triggers: personally. Let all frothypersonally, I get all froth mouthed and wild-eved whenever snyone within hearing distance mentions the name Duncan Shepherd, Gordon L. Myers Ocean Beach

Skip Hopes

In reference to your article on the demise of the Mission Beach Plunge ("City Light"." March 25): I feel very sad that another example of our early

Skip Stein Lemon Grove

When The Time Comes

After reading the letter from Mr. Heyer ("Letters," March 26) on your cover story ("Cubs, Sfi" March 19), I cannot but agree with him. I live in Tijuana and see all those poor people begging for money all the time. I see the for money all the time. I see the powerty, the corruption of government at full-scale, and we do not have a free press.

Most Americans see Tijuana at the disces and bars. That is not Mexico; go see the farms, cities, the interior of the courter. You the interior of the country. You will see a less happy people, a people waiting for the revolution to happen and a proletarian dictatorship to be installed. Mexico is not your "backyard." It is a different country with its

Wanda

WAITLG
TO Wanda Transett ("Leiters,"
March 269, I've got to tell you,
that was the lausest defense of a
door munterer I've ever heard. I
think you really must be Adam
Kurzajeski's mother, the way you
gaile with pried over his exademin
dagrees, his well-groomed
appreaance, and his worderful
work habits. My morn talks shout
me the same way. I only hone the
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deer he shot, yes, in cold blood,
accordance the state of the appreciated those fine traits as it gasped its dying breath. What a

warm, fun-lowing guy! It's precisely because murderer like Kurzejeski and his ilk ure labeled the "fine young men and well-respected members of occepy" that the early is in such a

seciety" that the eart, it is n such a precarious state inday.

Don't you worry, Warda. Adam will survive the letters and phone calls. That's a heli of a lot more than can be said for one innoceat deer in the crosshairs we all know about.

We don't owe this deer killer an when the them there is the crosshairs we will know about.

apology. Adam Kurzejerki owes the animals of the world an the animals of the world an apology. He should be unharmed. I suggest the way to accomplish this request for forgiveness is to simply donate the fee he received for his article to the save the-wildlife organization of his choice. Now that would be something to brag about? Paul B. Avery Ocean Beach

The Game People Shoot

recent story published in the Reader ("A Deer in the Reducer ("A Deer in the Crosshairs," February 26). As so how the writer of the story worded it, he made hunting sound like just a big slaughter. His story was in poor taste. Most people haven't hunted.

and when they read a story like this, they freak out. All hunters aren't like Mr. Kurzejeski. He's what gives hunters a had name. I'm a hunter, but my ideas differ. He is for slaughtering and

passing the way of the developers

usual buffoonery.

A quote comes to mind. "Is
man's destiny to destroy what he
has wrought or blend that past
with the present? Our future will
telt."

Let us hope that the powers that
be will see the error in their uses.

be will see the error in their ways before, again, it's too late.

Life on the Crest Jerry Schad experiences the world one step at a time. By Steve Sorensen Letters

Music The "Beatles" play the Bacchanal. By John D'Agostino .

Straight from the Hip Matthew Alice on energy, The inside Story Trouble brews over the appointment of San Diego's drug-abuse consultant. By Paul Krueger......

Nurse's Log Eight hours of life and death, hope and pain. By Susanne Kimball Theater Jonathan Saville reviews Alan Ayekbourn's More Theatar Jeff Smith on Another Antigone at the Cassine Carter Conne Stage

Restaurants The food-and-heverage man. It is a different country with it own political and economic systems. And when the time comes, all those corrupt and it Mexicans living in the United States will form their own "Aipha 66" to fight for democracy and freedom. B. Macius Thunno. Movies Duncan Shepherd reviews three "little" ones: The Good Father, 84 Charing Cross Road, and Working Girls Quarter Notes ABT was just OK. By Jonathan Saville

River Rate Combat duty in the Mekong Delta.

Don't Worry,

Highlights of Upcoming Events KPBS airs a documentary about Latin American writers, a tail-tale telling contest, a rabbit and guinea pig show at the Del Mar Fairgrounds, art galore, and a flute recital by Robert Dick.... Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, galleries Guide to the Theater..... Music Scene Upcoming concerts, clubs, and performers 22 Current Movies Capsule reviews and a complete directory

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Picture Story Shoe shine man. By the San Diego Historical Society. The Reader Puzzie Dress code. By Don Rubin...... Off the Cuff What do you know about human anatomy

EDITOR Im Holmon

ASSISTANT EDITORS Denote McNichols, Denois I

Danch McNicholt, Drenis Invites
CONTRIBUTORS
Robbie Allini Thomas K. Arnold,
Back Contres, John D'Agostino.
Jensorite Delbists, See Garron, Les Jakar
Bast Lenger, Berk Streeger, Heck Lenger,
Bast Lenger, Lehn Ball, McMathous,
Jakht Master, Lehn Ball, McMathous,
John Master, Jonathan, Bill West,
Orlanda Ramere, Jonathan Bartler,
Delmen Berghend Gooden Smith
Jeff, Smith, Serie Savesten, Lenger Widne, I'm writing this in regard to a ADVERTISING MANAGER

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VERIFIED

months ago ceased to issue area.
One well-traveled example

downtown is Fourth Street. Half a dozen years ago, the street was almost all metered between avenidas Revolución and Constitución. Now curbs are painted vellow from corner to corner on both sides of the treet, indicating that parking is so longer available to the public. A restaurant, a shop, a professional man, and banks and taxis — mostly the latter two — have exclusive parking rights to the yellow spaces.' downtown Tijuana streets.

About thirteen years ago, Tijuana purchased from the United States some 1500 used Rockwell parking meters and converted them to take pesos as ell as American money Though these were placed

throughout the city, most were installed in the central business and commercial district. Metemaids regularly ticketed both Mexican and American vehicles parked at meters whose time had expired. For Americans the fine was one dollar, to be paid to the city via mail. Most Americans ignored the tickets they received.

But as a growing volume of



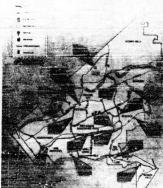
CEANSIDE WOTERS FIND PIECE

RY ROR M. PHAIL

slow-growth initiative have asked the county grand jury to look into the propriety of alleged political activity by a city-funded agency that promotes industrial development. They have also persuaded a city council member is ask the city attorney for a legal review of a brochure mailed to about half of the city's 43,000 registered voters two weeks ago by the same agency. The four-page color brochure, which folds out into a map of the city, hails the role developers play in funding nte It wa public improvements. It was mailed to registered voters by the Oceanside Economic the Oceanside Economic
Development Council (OEDC)
just a month before city voters
will go to the poils to decide
whether to enact Proposition A,
a citizen-sponsored slow growth
initiative. The measure is opposed by developers, who have split their support betwee Proposition B, a less-stringent alternative sponsored by the city council, and rejection of both

Advocates of Proposition A. including former Oceanside Deputy Mayor Melba Bishop, are claiming that the OEDO

OCEANSIDE'86



brochure is really a political procedure is really a pointean pamphlet in disguise and that the OEDC has broken the law by violating provisions of a contract with the city that strictly prohibits political activity by the OEDC, "They [OEDC] don't have the right to

issue" said Richan "I think is was a misappropriation of city funds." She said she wrote to the grand jury after the city attorney's office refused to act on complaints by her and other on complaints by her and other that OEDC was actively involved in attempts to defeat Proposition A. City council member Sam Williamson, a



AP & JUICE BY RRAE CANLEN

SDG&E admits that Spike, a herbicide used to control growt around utility poles, was a big mistake. Spike is responsible for the death of numerous — perhaps hundreds — of oak trees in the rural areas of trees in the rural areas or San Diego County, where it was applied between 1978 and 1983. SDG&E claims that it was unaware of the potoncy of Spike, and it has reimbursed space, and it has reimbursed many property owners whose regetation was damaged by the ong-lasting herbicide.

One Alpine homeowner,

however, has turned down SDG&E's offer in favor of a lawsuit, filed in Superior Court on March 13. Michael Harness, who says his trees are still dying from Spike poisoning, has accused the utilities company of ignoring warning labels on the herbicide and later covering up its careless use of the chemical on his property. And as a debatable coincidence would debatable coincidence would have it, SDG&E is suing Harress for allegadly jerry-rigging his meter and steeling \$2400 worth of electricity.

Which came first, the de when came that, no dead week or the live wires? SDG&E claims it discovered in March of 1986 that Harness's meter had been tampered with. One of the SDG&E inspectors investigating Harness's "erratic Harmess's "erratic consumption" of electricity found that the meter had been "jumpered," or bypassed by wires that lead from the power line to the house. SDG&E recalculated Harness's bill and figured that he owned \$4700 fo mauthorized energy use over a even-year period.

Harness, -ho denies responsibility for the jumpered meter, appealed the June 1986 bill to the Public Utilities Commission, which found in favor of SDG&E last Novembe Harness had to pay \$2300 for the last three years of use, the PUC's time limit in these cases But SDG&E wants the rest of the \$4700 and filed a civil sui ogainst Harness in January of this year. It is asking for three times the amount Harness allegedly owes, in allowance with a state law. Add in some punitive damages, and Harness's new bill comes to \$10,000.

Last week SDG&E was served with Harness's lawsuit, in which he is asking for six million dottars. SDG&E calls the timing "an interesting coincidence," especially since the damage to Harness's trees became evident three years ago. Harness says there is no connection between the two lawsuits. "I don't want to elaborate on either one," he said, referring all questions to his attorney. Harness did say he

ORNO PROFITS

HINGE ON DOORS

Rick Ford has seen the future of adult peepsiows, and it's a box-office disaster. While Ford's competitors in the adult pookstore husiness were fighting a city ordinance that requires the removal of doors from peepshow booths, Ford complied last month by unhinging the doors from all eleven booths in his downtown Lur. Bookstore. "Business is down drastically," he lamented last week. "Guys come in, get change for a dollar bill, see the doors are off, and tell my clerk, 'Give me my money back, I'm going next door."
He won't say just low low his peepshow revenues tumbled: while industry and police sources say each booth an yield up to fifty dollars a day, Ford and his colleagues guard those figures zealously. But there's evidence that he isn't caggerating: his clerks say ours passed without a single Lux patron viewing the

Ford rehung the peepshow doors Tuesday afternoon, following a judge's ruling that police must halt at least

BY NEAL MATTHEWS

George Guerin was an

engineer at the posh Westgate Hotel on Second Avenue downtown from 1978 to 1984.

Now he's designated by the Social Security Administration

contends in a lawsuit filed in February of 1985 that his

disability resulted from exposure to PCBs (polychlorinated biohemyls), an

extremely hazardous chemical

with which he says he frequently came into contact while working near electrical

"People are screaming about the PCB spills into the bay,

which amount to less than what's inside my husband," remarks Guerin's wife.

Dorralienc. "Well, I'll tell you what's going to happen if you'r exposed. Your marriage will break up, you'll break out in

cak up, you'll break out in

open sores, your teeth will fall out, you'll lose your business.

you'll lose everything. If people

knew what's going to happen to them, they'd be a lot more

befallen George Guerin, who is

thirty-two Guerin's duties as an

engineer at the hotel included regular checks of the three

electrical transformers on the

top floor of the nineteen-story building. According to

scared."
All of that and more has

transformers at the hotel.

as "totally disabled." He

XPOSED



CITYLIGHTS

temporarily their arrests of store clerks. But Superior Court Judge Mack P. Lovett also ruled that the city's no-door ordinance is valid, and vice-squad officers can continue citing owners and employees who flout the three-tenanced ordinance. The cities pear-old ordinance. The city attorney's office plans to prosecute these offenders as a step toward its eventual goal of

allegations in court documents

or less constant leak of cooling

and the conteminated rags, towels, and mops were not treated as hazardous by total's stage.

hotel's staff. He says he used

white plastic food buckets from the hotel's kitchen to carry the rags and his oily tools, and when he was finished cleaning

up the transformer leak, thes

buckets would be returned to

the kitchen.
Dan Bushnell, an attorney

representing the hotel in the lawsuit filed by Guerin, terms such allegations regarding the possible spreading of PCBs throughout the hotel as "a lot of bs. Mr. Guerin would not say

those things under oath during deposition." However, Hospicia Lacantaie, who worked with

Guerin as an engineer at the Westgate and who remains an employee there, confirmed in an interview last Monday that rags, mops, food buckets, and towels

used to clean up the PCB-lader

special caution. "We didn't know it was dangerous," he said

oil were not treated with any

of the leaking cooling oil.

Lacaniale added that two

washing machines used to

launder hotel staff uniforms, where his and Guerin's clothe

wash maid and kitchen staff

were washed, also were used to

uniforms, as well as some of the

he thought the oil was harmless

oil from one of the

woking the business licenses

revoking the business licenzes of stores that don't comply. By snaking the doors and compromising viewer privacy, city officials hope to stop the drug dealing, masturbation, and sexual encounters they claim take place in the closed booths. Owners say, however, that police and politicians grossly disson the activities that take place behind the

locked peepshow doors, and some owners pride themselve in policing their peeps to minimize illegal activities in the booths, which they stock with tissue paper and trash cans. (The attorney for Greg Vasic, owner of the F Street Bookstore chain, included in his court filings statements by a police vice expert that



Lacantale has also filed suit against the hotel, alleging that management personnel knowingly exposed him to the harmful chemicai. He says he has been seeing Guerin's docto for treatment of symptoms similar to Guerin's; in his lawsuit he claims to have developed gum problems sion, and various other physical ailmosts, and that lab

tests have shown the ne high levels of PCBs in his blood. (Dr. Edward Jackson of the University of California Medical Center, who diagnoses Guerin's PCB contamination is ovember, 1984, declined to speak about either Guerin or

VIEW OF THE FURNITURE

BY KARL KEATING

"I can't just talk about my subject," began Richard Lairobe-Bateman. "I must talk about my view of the world. And my view of the world is that I think we're actually doomed." This got the attention of the audience. A man with white hair rolled his eyes and looked at his wife. She stared at her hands. A student looked up from the book he was reading. The two dozen people who gathered at Mesa College on March 27 weren't anticipating such an introduction. They were expecting a quiet talk on the theme, 'Are We (as Craftsmen) Being Taken Serious

nough?"
The speaker had reached his pessimistic conclusion by looking at chairs — other people's chairs. An acclaimed furniture craftsman who has been commissioned to design the sanctuary furniture for St. Mark's Cathedral in England. Latrobe-Bateman for years has been attempting to make the perfect chair, something he never expects to accomplish. In the meantime, he explains what other designers are doing

rong. Dressed as the stereotypic English professor in a tired herringbone jacket and an open collared shirt, he advised his audience "never to underestimate people's bad taste in furniture." He said we live "in an age of internationalism, and that's disastrous culturally. godless and materialistic. Y might say. 'So what?' " (A student nodded and silently mouthed, "So what?") "But if you compare what that means with the Middle Ages, when people believed in a loving God, you see there's a gap." That gap must be filled by something, he said, and in our culture it's filled by fashion. People are more interested in what's new than in what's good

Latrobe-Bateman said modernism has triumphed in furniture design as in the fine and plastic arts, and "you can exactly define modernism: The object shall be the result of new materials, a new manufacture or a new arrangement of parts. True modernism has no style." Economics, not good taste. dictates the aesthetics of furniture powadays, he claimed waving his arms. People shifted uncomfortably in their chairs; many listeners were themselves makers of furniture, and they did not seem to appreciate the implications of what was being said.

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice. Do you sweat when you swim? Ned James

Why is it that ocean water at a given sture feels warmer to a sy than fresh or pool water at the same temperature? I am not the only swimmer who has noticed this phenomenon. George Story

Son Diego
My answer to Ned is "yes." My answer to George is "huh?" Let me dive into Ned's query first.

The major purpose of sweating is to regulate the body's core temperature and keep it from getting too high. As you ex-creise, your body temperature goes up; then you start to sweat to bring it back into normal range. It doesn't matter whether you're running a marathor in the Mojave, snorkeling off the Seychelies, or pole-vaulting in the Arctic. Of course, you don't sweat as much if you're swimming in cool bady remperature so you don't have to ad-bady remperature so you don't have to ad-bat by sweating. But no matter what you're doning, when your body temperature is clevated, you! I start to aweat. Wake up and smell the othorine, Ned. What do you what hat is running down your froethead while you're lounging around your bot tub? And now for Mr. Story and friends, I sweat as much if you're swimming in coo

And now for Mr. Story and friends. I posed your question to some experts in physiology and to a few folls who just like to swim. The swimmers couldn't particularly confirm your observations, and physiologies simply said. 'Stary you're swimming in'.

I couldn't discover a scientific principle to account for your reaction. It may have something to do with the surrounding artemperature around the place where you're scientific. Both or less litality to be promising in the ocean. Wind on your west makes you feel cold, and by comparison. you feel cold, and by comparison



the water would feel warm. If the pool you re swimming in is indoors or in a sheltered, sunny, me, the air will feel warm, which will make the water feel relatively cold. I've got to admit that wereything after the quote from the physiologists is just Matthew Alice specula-tion. If anyone else can substantial; the Story story, let us know, in the meantime; I have to leave questions without manwer; but in this case, I can't find one.

Dear Matthew Alice Dear Matthew Alice: Every time I get despondent over my gas and electric bill. I figure there must be someone worse of than I am. What is the average monthly bill for places like San Diego Stadium (during baseball season), Sea World, and San Diego State University? I hope the answer will make me feel a little better. Alan Novitsky San Diego

I guarantee you'll perk right up when you see these figures. How'd you like to tear into your SDG&E bill one month and find

owed them \$446,875? That was the total gas and electric bill for San Diego State University for November of last year.

Yes, I said almost half a mil' for one month. Feel that depression lifting, Alan? The largest contributor to that whopper is, of course, electricity for campus and building lights. Electricity accounts for about two-thirds of State's monthly bill. It would be even higher, but the school produces some of its own power in a cogenera-tion plant and holds down costs that way. ton piant and noise down costs that way But the plant is fueled with natural gas, which, naturally, is bought from SDG&E. The cogeneration plant is the largest gas consumer on eampus. One by-product of the power plant is steam, which State uses for heating. You might consider the heat to be a freebie, I guess. When you have six-digit utility bills, you've got to take the good news where you can find it.

news where you can find it.

Not quite so stratespheric are the utility
bills for San Diego Stadium. The cost of
gas and electricity is estimated at between
\$990,000 and one million dollars a year.
The Padres' lease for the place includes

past at \$376 per hour. If you figure the lights are on four hours per game, with fifteen home night games each month, the total would be \$21,060. That rale may change, since there are new lights being in-stalled in the stadium. It's hoped they will be more energy-efficient.

When it comes to the cost of lights at Sea World, we'll just have to remain in the dark, I'm afraid. As a private corporation, Sea World would be more likely to tell us that their bills are none of our business. And that seems to be our answer: It's none of our business. Thanks, Sharm.

Dear Matthew Alice

Are there any negatives to using tup water that's been sitting in an open container for several hours or days? I'm referring to using the water for making coffee, soup, or the like. My own thoughts run positive about the idea, mainly because of chemical evaporation. But I've heard some people claim all the oxygen bubbles away when it

J.E.D.

Ocean Bacch
The oxygen doesn't "bubble away" when it sits open, but it will be released if you boil the water. But that leaves us wift the question, "So what?"

The quickest way to rid San Diego tap water of some of its interesting taste is to boil it. That will drive off dissolved gases and leave you only the minerals to contrade and leave you only the minerals to contrade. and leave you only the minerals to contend with. Of course, oxygen is one of the gases white or coasts, oxygen is one of the gases that is released along with the chloramine disinfectant. But that shouldn't bother you, unless you're a fish. As long as the container is clean and nothing strange drops into it while it's sitting open for a few hours, you shouldn't have any problems.

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

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MAYOR MAUREEN O'CONNOR'S EFFORT TO have her former personal bodyguard hired as a well-paid consultant to the city's antidrug task force was scuttled February 17 after city council members complained that O'Connor had short-circuited the job selection process. The mayor's choice, ex-policeman Manny Lopez, then withdrew his nomination, and the city invited applications for the position. But at least one member of the five-man. selection committee that eviewed the job applic has raised questions about the selection of Jack Pearson, who is a close friend and former

colleague and business partner of Lopez's. The committee raised pointed questions about Lopez's close ties to Pearson, who has less formal experience in the drug-abuse field than the two other committee members but finalists for the consultant's job. Committee member David Cleveland notes that Pearson was not the advisory committee's first choice for the job, and Cleveland says he was told by the city manager' application process," an focus unfairly on the Pearson/Lopez connection. admission that Cleveland worries will further taint the hiring process. "I worry that it will look like the city is Pearson's selection as the anti-drug task force consultar simply hiring Manny [Lopez]

washing the money through lack."
Richard Slattery, an unsuccessful candidate for the consultant's position, suggests that city manager John Lockwood may have chosen

through Jack [Pearson] ... that

it will look like we're just

Pearson in an effort to please Mayor O'Connor, 'John Lockwood enjoys a reputation of being a straight, upright guy, but he was appointed by the mayor, and you have to be blind not to wonder about the connection," says Slattery, a federal drug enforcement official who ranked third in the selection process. City manager Lockwood

says, however, that neither friendship with Lopez nor ez's friendship with the or influenced his choic Lopez's Whether lack Pearson is bes

of friends or worst of friends or business partners with Manny Lopez doesn't matter to me," says Lockwood. And Lopez himself claims that Cleveland's criticism of the selection process may be motivated by his working relationship with Mary Ann McCarthy, who was recommended for the job by passed over by Lockwood. (McCarthy works for Cleveland on a county-funded drug-abuse prevention program.) Lopez also says that McCarthy's friendship with another committee member police lieutenant David Spisak, may have also prompted the committee to

hasn't been announced yet. He as scheduled to meet Tuesday with Lockwood to negotiate an employment package, and the city council must vote on his appointment Lockwood has proposed a \$100,000 budget for the consultant's position, which would cover salary, clerical



help, office supplies, and rent for fifteen months.

Jack Pearson and Manny Lopez met nearly two decade ago on the San Diego Police Department. They served together on the departmen's criminal intelligence unit and in the late 1970s formed a corporation that operated a factory in Baja California. Both have since quit police work; Pearson, who once ran the California Police Officers labor union, served three years as a labor negotiator for Governor Deukmejian before opening a pistol range on India Street. Lopez is a private investigator for a local law firm that represents police

officers. Committee member Cleveland says rumors the Pearson and Lopez were still in business together and that Lopez had counseled Pearson hroughout the application a interview process prompted him to seek more information on those connections from

George Penn, assistant to the city manager. Penn says he was assured by Pearcon that he severed business dealings with Lopez about seven years ago But Lopez's role in helping Pearson through the rearson invoign the application process is cloudier. Pearson says he only talked with Lopez briefly about the position and that the two men happened to be at city hall together the day Pearson submitted his résumé for the job. But Lopez did job. But Lopez did acknowledge that he accompanied Pearson to the city manager's office, talked to him about job contender Mary Ann McCarthy, and Mary Ann McCarthy, and supplied him with a copy of a report she authored for the county's Drug Abuse Free San Diego Strike Force. Lopez stresses, though, that he didn't help prepare Pearson for a thirty-minute job interview with city maranger Leckwood, and he says his relationship unith Deserrors in secretarists.

with Pourson is irrelevan

oot an extension of Manny Lopez," he says. McCarthy says she's "very

puzzled" about why she didn't get the pob since she was rated number one of the three finalists whose names were forwarded to city manager Lockwood. Federal Drug Enforcement Agency supervisor Slattery, who ranked third, is also upset that he wasn't interviewed by Leckwood. "Don't tell me my qualifications don't entitle me to an interview," he says, calling the selection process

railing un"a sham."

Lockwood, however,
strongly defends the choice of
Pearson. He says his informal
"chat" with Slattery when
Slattery turced in his resume
was sufficient, and he stresser was sufficient, and he stresses that he has the autonomy to choose any of the three finalists without regard to how they are ranked by the

WINNING WOTER

APPROVAL OF A \$40 million Nove measure to repair Balboa Park's dilapidated buildings will be difficult, and asking voters to pay millions for new outdoor lighting at the Old Globe Theater; a new Japanese Garden; the painting of interior calls at the San Diego Museum of Art; and a new gymnasium might make the bond issue completely unpalatable. But a city council committee stacked with representatives of park museums is nonetheless considering adding these and other controversial projects to the bond measure.

The city's "Blue Ribbon

Review Task Force on Mission has been meeting since March 6 and plans at least five more sessions before sending its recommendations on to the city council. Its thirty-four members include Bruce Henderson, president of the Japanese Friendship Garden Opera, and Oscar Padilla, an Old Globe trustee. The group's interest in adding projects to its list of taxpayer-financed park repairs prempted serious debate at a recent park and recreation Ann Hix says "at least a majority of the board

members were very concerned

about the proposed Hix thinks the remodeling expansion, and new nstruction would be a

erversion of public conflicts with the origina intent of the bond m which called for the estoration of the Houses of Hospitality and Charm and other dilapidated park buildings. She also believes the city council is making a mistake by placing the park-and-bay bond on the ballot before it approves the park's master plan, which lays out schedule for park development. "How can we rationally decide which

projects in the park are most guidance of a master plan?" Hix asked Mayor O'Connor in

a letter delivered last week. The bond task force's chairman says, however, that Hix and other concerned overreacting. Christopher Calkins believes that it's appropriate for the committee to review all suggestions before judging their value. "We should get all the numbers and then start hacking away at them," he says. Indeed, a task force subcommittee recently decided to delay seeking several ernansion of the Elect Space

Theater and \$100,000 for ovation of the Museum c Art's sculpture garden Calkins argues that his task force is "sensitive to the fact that a [Balboa Park] master plan" is being completed. although he believes it would be unwise to delay the bond issue at a time when "buildings are falling down in Balboa Park." As for Hix's claim that the committee is weighted down with special interests, Calkins acknowledges that there are "a fair number of member identified with park tenants" but argues that the committee still "represents a fair cross-



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Santa Rosa Mountains, in the northeast corner of Anza-Borrego Desert State Fark, represent San Diego County's last

truly great wilderness adventure. Remote, severe, and fairly difficult to negotiate, they have remained as wild and unspoiled as anything in the American Southwest. Besides being unonly beautiful in their own

listened to Schad's description of the journey he had in mind and was soon caught up in his enthusiasm. I left the

Schad is the restless, thirty-sevenyear-old author of Afoot and Afield in San Diego County, published by Wilderness Press in 1986. Besides being the most service of the process ing the most comprehensive guide to public lands available to hikers in the county, the book is a labor of love by a man practically obsessed with observing, thinking, and talking about phenomena of nature. By profession Schad is an instructor of astronomy at Mesa College, and he was trained in physics and astronomy at UC Berkeley and at San Diego State. But by avoca-tion, he's an intropid desert rat, fond of heat and sweat, indifferent to thirst and dehydration, positively blissful in wind and cold

Schad's intense curiosity about nature, and about man's limitations there, might well kill a man less physically adept. He once hiked the en-tire crest of the Santa Rosa Mountains — forty miles from Highway 74, near Anza, to the Borrego Valley — in two days. Another time he ran from the north rim of the Grand tour hours - a record at the time. Yet another time he rode a bicycle from Ocean Beach to Gila Bend, Arizona, in twenty and one-half hours.
"Why Gila Bend?" I asked.

"Because it was 300 miles away" he replied, as though that were reason

enough.
With his scientific background. Schad has a gift for observation and an eye for detail. For him almost nothing in nature is too trivial to take notice of He once found two rock cairns in Clark Valley, northeast of Borrego Springs, which looked as though they might have

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been Indian summer-solstice markers: he returned there on June 21 to observe the solstice himself and found the markers were in fact two degrees off --far too inaccurate to have been left by Indians. He talks passionately of the time he was camped on Mile High Mountain, in the Santa Rosas, and awoke by chance in the middle of the night to see the zodiacal light (the sun's light reflecting off dust particles or-biting between the sun and the earth) from one horizon to the other. He notes that the honey ant makes its mound of gravel, while the harvester ant makes it is a west wind and not a Santa Ana that makes life in the desert uncom-fortable, or that a hedgehog cactus needle makes a suitable probe for digging smaller cactus needles out of

Schad is also a habitual topophile. He maintains an immaculate collection of 7.5-minute topographic maps, covering every foot of the approximately 1500 square miles of public lands in the county, which he uses as the visual inspiration for fantasizing about foot journeys he plans to take. Schad retreats into his maps the way other people might relax with a good book at the end of the day. He compares the topo-graphic maps to geological maps. Then he compares both of them to nineteenthcomputes ooth of them to nineteenth-century maps, to see what landmarks the county's early settlers thought were important. And eventually, after he has visited the area, he draws his own maps - or rather adds to the original desirable routes, difficult obstacles, old trails, and other curiosities. From a hiker's point of view, Schad probably has the most complete and detailed set

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rugged way, they are also the home to as many as 500 bighorn sheep — which in itself testifies to their wildness. I

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EXPLORE

wo weeks after Schad told me of the journey he had in mind, we were hiking up Rattlesnake Canyon, on the western slope of the Santa Rosas, in search of his unnamed canyon. Somewhere to the north, an arctic storm was on its way, promising snow - or even worse, wind and cold rain. But for the time being, the sky was a flawless winter blue

We stopped along the way so Schad could make additions and corrections to his maps or point out oddities: a plant with red, orange, and yellow flowers all growing from the same stem; a pinyon pine being defoliated by a worm; an ancient roasting pit where Indians cooked

"What I really like about the desert is the seasons," he said. "Fall in December, spring in February."

Like most desert rats. Schad is enthralled with intense heat. During the summer, in one-hundred-degree heat, he likes to head off into the desert with a gallon of water, a little food, and a sleeping pad. He'll stay out for three days, holing up under the shade of a rock during the day and roaming about at night like some nocturnal predator. He talks excitedly of his plans to visit Death Valley in July just so he can experience what he thinks might be the

highest temperature of any place on

"I read once that the ground-surface temperature at a site in Death Valley during the summer was 200 degrees supposedly warm enough to fry an he said. "I went home and tested that claim with an electric frying pan and found that an egg heated to 200 degrees would indeed be over easy in exactly six minutes. Actually, though, he concluded, "I recommend cooking eggs at 250, in which case they're over

easy in just three ininutes."
We continued up Rattlesnake Canyon, taking a short diversion over to Rattlesnake Spring, which was the only known water source for perhaps seven miles in any direction. The spring, which is a favorite watering hole for bighorn sheep during the summer, is situated in a rather eerie little canyon with yellow and white mineral deposits lonely-looking cottonwood tree grew near the spring. "I sat up on the hillside there in the summe; once and watched the rams butting heads during

mating season," Schad recalled. drank from the bitter-tasting spring, filled our water bottles, then moved on. Just before dark, we made camp below a saddle on the crest of the Santa Rosas, about 4000 feet above sea

The next morning, after just twenty four hours in the desert. I must admit I was beginning to wonder about our water situation. We had a little less than a gallon for the two of us, which maybe

wasn't so bad. But Schad's reputation for self-inflicted torture really had me wondering what I was getting myself into. Also, just thinking about water makes you thirsty. It's like a Chinese finger puzzle - the more you struggle. the tighter it gets. The previous night.

I had lain awake for some time trying to decide if I should get up and empty my bladder or if the body might be able to absorb some small part of that moisture. I finally chose to wait until

After a light breakfast, we loaded our packs and crossed the crest of the Santa Rosas, further separating ourselves from our only known water source. We were soon headed eastward down Schad's unnamed canyon, a broad, fairly steep, bell-shaped canyon that was perfectly quiet, still, and extremely dry. After a while. I mentioned my concern

about water to my companion.
"If we had to, we could go until tomorrow night without drinking again," Schad said, dismissing my concern. "You know, your body can lose about five percent of its moisture and still be all right. Of course," he added with detached scientific objectivity,
"you might not feel too good."

It was then that my unxiety about water became compounded by a fear that I was following a madman who ac-tually enjoyed suffering and pain. My dehydration or eventual death would only be a passing scientific curiosity to him — something he might describe to his sleepy college students in order to

keep their attention after the lunch hour.

After we had gone about two miles down the canyon, it became apparent that the upper half of the caryon was as dry as the rocks it was made from. We stopped for a break, and Schad, un-daunted, pulled out his geological map to study the terrain, while I munched nervously from a bag of state granoi. Across the canyon, a woodpecker hammered annoyingly on an agave stalk. Glancing over Schad's shoulder, I saw on the map that the area we were in was brightly colored in red, orange, and vellow: the colors of hell. "It looks like these rocks were made about a hundred million years ago," Schad observed dryly.

"Just about the same time this granola was made," I muttered, putting the plastic Baggie back into my pack. I picked up some fresh-looking sheep turds lying at my feet and broke ther open. They were as water-stingy as the

granola, now stuck in my throat Rather than continue down the can yon, we climbed a side ridge, hoping for a view of the lower canyon and (speaking for myself) water. But from the ridge top we saw only a smaller canvon on the other side, and it was as dry

as the canyon we'd just left. All along the ridge top we found fresh beds where sheep had spent their nightly vigil watching for predators. he presence of sheep, however, wasn't necessarily an indication of water nearby During this time of year, the sheep are capable of surviving for

THE PROPERTY OF THE PROPERTY OF THE PARTY OF

tongue. The sheep's favorite delicacy, at least this time of year, seemed to be the fibrous and spiny agave leaves. We saw several places whereit they'd beth sibbiling on the places.

We continued down the ridge for a white. In the distance, perhaps twenty miles away, we could see the alluring and silvery waters of the Salton Sea. Schad wanted to press on to the lower end of the canyon, but I was stalling, instinctively trying to stay close to our only sure source of water, which was behind us. The canyon below soon narrowed sharply, to a point where the old metamorphic rock had eroded down to a bed of hard, new granite. I ventured to the edge of the ridge in order to peer to use edge or me rage in order in peer into the caryon below us, and — "Our lucky day!" — 200 feet below was a thin, shimmering ribbon of water rickling through the sand. It was a sharp descent off the ridge, over rotten scree, but Schad soon found

the moisture they obtain from eating vegetation. They've been known to eat cholia, a cactus about as well-armored as any in the desert. They also eat the beavertail cactus — a feat I tried to imitate and was rewarded with a swoller tongue. The sheep's favorite delicacy

sheep trail to the bottom. As he bounded down the carryon side, he shouted back to me Schad's Rule of Thumb: "I figure I can go anywhere

Thirmb: "I figure I can go anywhere a sheep can go!"
It's a good rule — for Schad. I slid along behind him, proving I could go snywhere an avalanche could go. "Iust because sheep went this way doosn't mean sheep came back." I shouted. But I don't think he heard me or cared.

Once we'd reached the bottom, we filled our bellies from the cool, sweet spring then refilled our water bottles. I was elated to have been spared a trial by dehydration, but Schad almost seemed a bit disappointed. The challenge had been removed.

The canyon bottom was a narrow twisted gorge of white granite. Very intriguing. We soon began wandering down its path, and we hadn't gone more than a hundred feet when we found an enormous ram's skull. Patches of hide still clung to the brow, and the brain cavity was filled with a hardened plug



of mud - the only brain necessary to meditate on eternity. Nearby we found the bleached spine and then one huge horn, which had grown nearly a com-plete spiral and must have weighed more than ten pounds. The matching horn was nowhere to be found.

"It's funny how they always seem to

die near water," Schad said. Not that the water had killed the ram (I presumed). It was just that this trickle of water perhaps 200 feet long, this tiny oasis surrounded by a very harsh world. made a good place to die.

Schad thought this ram must have been at least eight years old when it died — a ripe old age for a bighorn sheep. But a little farther on, we found the remains of a small lamb. The tiny nubbins of its horns made it look like the skull of a baby devil. A short distance away, I found the remains of another lamb. This one had died so recently that brown fur still clung to the

TWO BIRDS SWOOPED UP FROM THE CANYON AND HOVERED OVER **OUR HEADS: IT TOOK** US SEVERAL SECONDS TO REALIZE WE'D JUST SEEN GOLDEN EAGLES.

of a souvenir sitting on my mantle never did much for me," he shrugged. "Besides, it's illegal to remove them from the park."

He was right, of course. The Santa

Rosa Mountains have remained wild,

not so much because they are unknown or inaccessible, but because the state

park's strict regulations have preserved

them as wilderness. Except for one very

old and rusted tin can, a clay pottery shard, and a yellow balloon from

Center City Ford in San Diego, we

hadn't encountered any sign of another human being in two days. That's what

a wilderness experience is, a relief from the meddlings of man — including the hoarding of treasures and resources. I

hoping the next person who finds it will

to the same.

Schad was restless to explore more

territory and wanted to push on to the lower end of the carryon. But I was con-

tent to lounge around the spring, bask-ing in the sunshine and solitude. We agreed to meet later, back on the crest.

EXPLORE

"The mortality rate of the lambs is extremely high," Schad said. Not only are the lambs vulnerable to predators like lions and coyotes, which of course frequent these same watering holes, but the lambs are also susceptible to a lung disease the bighorn herds have acquired from domestic sheep. Back at Rattlesnake Spring, where Schad had watched the sheep during the mating season, he'd listened to them trying to clear their lungs. "Their cough sounds very human," he recalled. "Almost like a hacker's cough." I must admit it was hard for me to

walk away and leave that massive ram's horn lying in the wash. It was a powerful symbol of stamina, vigor, and sur-vivability, and I was attracted to it in an almost superstitious way. I told Schad so.

But Schad the scientist was indif-

wilderness lovers go, Jerry Schad was a late bloomer. He was born and raised in San Jose's Santa Clara Valley where, in the 1850's, his ancestors had been among the first American settlers. But after five generations, the pioneer spirit in his family had all but died out. Schad never went camping as a kid, and he had only driven through nearby Yosemite once. He says he was a bookworm in high school and wasn't much interested in sports. He recalls asking a member of his high school's cross-country team how far they ran and being astounded by the answer: 'Five miles.' Even at UC Berkeley, Schad's ex-

o riding his bicycle through the hills chind the campus. But when he came a San Diego State to earn a master's degree in astronomy, all that changed. "Some guys who lived next door to me in the dorm wanted to drive out to the desert and go for a hike in Borrego Palm Canyon," he recalled. "Until then, about all I knew of the desert was what I'd seen from the family car. driving through the Mojave in the middle of summer, years ago. Like most people, I wasn't much impressed. But when I got up in Borrego Palm Canyon and saw those palms off in the distance for the first time, with the sun shining through their bright green color something just snapped in my mind. From that time on, I've been a desert

As an endurance athlete, Schad's first real passion was as a cyclist. He rode from the San Francisco Bay area to San Diego several times, and with his friend, Don Krupp, he rode from San Diego to Yuma.

During that period (1975), he and Krupp co-authored 50 Southern California Bicycle Trips. Since then,

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he's written a total of seven guidebooks to cycling, hiking, and running, and he has another book in the making, as well as plans for at least five more. Some of his books are self-published. His wife, René, helps him proofread the books, which they cut and bind in the kitchen of their home in East San Diego.

Schad's cycling eventually led to an interest in distance running, which he pursued with the same passion he had cycling. When he was training for the Western States Endurance Run, a hundred-mile course across the Sierra Nevada, he would regularly put in forty- or fifty-mile training runs. After he broke the previous record for running across the Grand Canyon (his record of three hours, fifty-four minutes has since been reduced to three hours. eight minutes), he wrote an article for Outside magazine entitled "Adventure Running." That article was later developed into a book by the same name, and it received good reviews, as well as much national attention.

Schad's interest in wilderness runbackpacking, which is his current pas-sion and the focus of his writing. When he was asked by Wilderness Press, the most successful publishers of trail guidebooks in the western United States to write Along and Afield in San Diego County, he was given the perfect excuse (as well as a substantial financial incentive) to visit several of the few remote places he hadn't already been in the county.

Most of the fieldwork that went into

Afoot and Afield was done running.

Typically, he would spend all day running thirty miles or so of trails, carrying only the essentials in case he were ght out overnight. He would get

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EXPLORE

in less than a minute, cat an instant din net, spend a few minutes scribbling his notes, go to sleep, get up the next morn-ing before dawn, and do it again. He ontinued that pace for three days out of every week, for most of the winter of 1985 — a period he describes as being the time of his life.

The reason for Schad's whirlwind because he had a book to write. It's his style of choice - the restless, can't-se enough-soon-enough exuberance of someone enthralled with the natural world. At thirty-seven, though, he's realized he'll have to slow down sometime. But that time hasn't come yet. "Lately I've had this regret that I was missing something by not just sit-ting in one place for half an hour and letting the beauty sink in. I've promised some of these places I've been in a more leisurely fashion. But so far, I

haven't done much of that If Schad's style proves anything other than his endurance. It's how hig this litle corner of the world really is. A man in virtually perfect physical condition. devoting as much free time as his job and family will allow and running as fast as he is able, can't possibly explore it all in ten years. And even if he could explore all of San Diego County, there's Imperial County, northern Baja, the Mojave Desert, Death Vailey, Joshua Tree.... "I have no doubt I could spend the rest of my life exploring California."

Schad says.

During his travels in San Diego County, he has accumulated a few scraps of odd information that might be of limited interest to anybody else but are the inevitable waste products of a mind like Schad's. "If the eastern boundary of San Diego County were just a few hundred feet east of where it is now, the lowest point in the county wouldn't be the ocean, but somepla in the Borrego Valley. And if the northera boundary were just a quarter mile north of where it is now, the

highest point in the county wouldn't be Hot Springs Mountain, but a shoulder of Rabbit Peak." He happily, almost compulsively, passes along such tidbits of information, assuming that every body is as fascinated with the peculiar ities of geography as he is.

But besides collecting such seem-

ingly pointless trivia, Jerry Schad has become a most passionate advocate for the beauty and wilderness value of San Diego County's landscape, which he believes is underrated, as well as largely misunderstood. "Except for a few trails in Cuyamaca and Palomar, most people just aren't aware of what's really out there," he told me. "Something like thirty percent of the county is public land open to recreational use. Probably fifty percent of the county is untouched — the way it was when we found it. A lot of our land is chaparral. Most people look at it and say, 'It's just brush.' But if they get out in it, smell it, touch it - it's really example. There it is, just twenty miles from downtown San Diego. Hardiy anybody ever goes there, yet it's all solutely beautiful and has something like fifteen rare and endangered plants, which is more. I think, than anyplace

The desert is much the same. "It looks barren, and that turns a lot of people off, unless they've seen it at the right time of year," he says. "Most peo-ple driving through the Borrego Valley in the summer wouldn't see anything that would make them want to get out of their car and welk around. Sometimes it takes a little effort to appreciate the desert.

"San Diego — and most of the Southwest — is different from, say, the Midwest and the Bast, where there are a lot of small settlements situated fairly close together. Here we have large

tropolitan centers, surrounded by vast areas of essentially wilderness. The challenge in this part of the country is to somehow preserve those wilderness hours of millions of people."
hat evening Schad and I made

camp in a little saddle on the camp in a little same. To the north, we finally began to see the clouds of the storm we knew was on its way. The wind shifted sharply from the north to the west — an ominous sign — but oddly enough, our saddle a sport protected from the worst of it.

camp, we had been walking along the crest when two huge birds swooped up from the canyon to the east of us hovered directly over our heads for a moment, and then were gone. It took us several seconds to realize we'd in. seen two golden engles, less than fiftfeet away.

At dusk the clouds darkened around the Laguna Mountains to the west. Below us, to the east, we could see the lights of Indio. "That's where Prince Charles goes to play polo," I said. "Except while he's there, they change the

"Over there," Schad said, pointing to the north, "is Rabbit Peak." A long ridge extended from the Coachelia Valley (near sea level) to the top of the rugged, 6666-foot peak. "Some runners once ran from the Coachella Valley to

the top of it in three hours."

I made my bed in the lee of a stout little juniper, but Schad, fond of wind and rain and discomfort in general, made his directly on the crest. Then, dressed in parks and mittens, like some lost expedition to Antarctica, we huddled together to cook a meal of noodles and turns, with a Kahlda chaser. "One thing I've been meaning to ask

you about," I said, practically screamng over the wind. "is how criticism you've received for your books. Every time I've written abou some out-of-the-way place, somebody is furious at me for revealing what they ter of fact, I've gotten several threaten-

ing phone calls."
"You know," Schad said, stirring the noodles, "I've never heard any criticism. I've never even gotten a

"Maybe that's because your books don't have a 'Letters to the Editor' section," I said. "If they did. you'd be hearing from every crackpot in the

number's in the phone book, though, The more I thought about the lunatics I'd heard from over the years, the more my adrenaline started to now.
Schad was the only person there, he was forced to listen while I verted my anger.
The who think they have a secret place hobody else knows about are not only selfish, but they're deluding themselves." I shouted. "You can bet the oil and timber and mining companies know about their little secret. And you can bet some developer, or else the government, has a plan for building a road to it. The only way to protect the few wilderness areas we have left in this part of the state is not to keep them secret, but to make sure every wilderness enthusiast in the country knows and cares about them."

I was hoping for an argument from

Schad, but ail I got was, "I couldn't I blew my nose and accepted a plate of noodles. "So tell me," I said, "can a person make a living writing

guidebooks? "Well," Schad considered, "it's possible. But you can't count on it. ! figure that what all my books are carning right now is about half a living. I try to write books that have a long-term value. They might need to be updated every four or five years, but most of the information in them will remain the Afoot and Afield could earn \$80,000 for

"Is San Diego a decent market for your kind of guidebooks? Or is it true what they say, that San Diegans are only happy if they're in their cars?"

"There's certainly no lack of people here who love the outdoors. The Sierra Club has close to 10,000 members here For some reason, though, the market for guidebooks in San Diego has not een exploited. If you go to the Bay Area, there are at least ten current cooks on places to go hiking. In San Diego, there's Skip Ruland's book [Backpacking Guide to San Diego County] and mine." "Why's that?"

"I have no idea why somebody hasn't beaten me to writing a comprehensive guide to the county. Afoot and Afield has had a lot of interest in the short time it's been out. Wilderness Press tells me it's been one of their fastest-selling

(Wilderness Press confirms that Afoot and Afield in San Diego County has indeed been their fastest-selling book since it came out in July of 1986. It went through its first printing of 5000 copies in less than six months and has sold 3500 copies of its second printing.)

people are buying Afoot and Afield or what they're doing with it?" I asked. "I suspect a lot of people buy it as

an armchair book. They may take a few trips close to town, but they're mostly pleased to know there are a lot of places out there, and someday they may go see them. One trend I've noticed, too, is that people have less time and money to go on extended trips these days; but they're still interested in outdoor places close by, where they can go out for a day or two. That may help explain why

the book is doing so well."

After dark, when the wind settled down, Schad demonstrated his gift for not only observing phenomens in the sky but for explaining them to people less informed. He delivered an impromptu lecture on the earth's orbit around the sun. lunar tides, supernovas and finally, the origin of the universe

Wilderness, of course, is the perfect place to observe the sky with the naked eye, which is why Schad plans to write book about astronomy for the vilderness traveler. "The idea would be to point out phenomena which can be easily observed, like earthshine which is the sun's light reflecting off the earth and onto the dark side of the moon. The old folk term for that was the old moon in the new moon's arms have never noticed that. I'm amazed, in fact, how many of my college students have never even seen the Milky

Later, as I lay awake watching the stars, I wondered about that. How could a person reach college age and not have seen the Milky Way? What does it mean about our culture, that so many people are alienated from the physical world they live in?

The things a person can learn in the wilderness are exactly the lessons our culture is not learning: the unim-portance of our individual lives, the sacredness of nature, the joys of simplicity, and the rejuvenation that comes from solitude. We don't need fewer people in the wilderness, we need more. If it takes guidebooks to get peonle to look at the world around them. then we need more guidebooks. And if to some people the wilderness seems crowded, maybe that isn't because there are too many people going there, but

Before going to bed. Schad and I had made plans to get up before surrise and begin our long hike out of the Santa Rosas. At 4:30 I was still awake, watch ing the sky and the clouds moving in from the north. "Jerry!" I shouted.

I shouted twice more, "Jerry! Get

But still there was no answer. I think a hurricane could have come in the night, and Schad would have slept through it contentedly. I finally got out f bed, got dressed, and woke him. We had walked for nearly an hour

when we decided to take a break and watch the sun come up over the Chocolate Mountrins and the Salton Sea. As far as we could see in any direction was a world Schad knew in nearly every plant and mineral, every quirk in weather patterns, every amnul. For those few minutes, I think he was about as close to being happy as a per-

We didn't say anything for a long time after continuing down the ridge. While some people approach the wilderness with their instincts and emotions, Jerry Schad tends to rely on his intellect. That's what his background and train ing have taught him to do So I think he might have been a little embarrassed when he said, without turning around, still picking his way down the mountain. "The real joy in doing something like this is being forced to live in the present. As far as you can think ahead is maybe the next hour, to where your water will be coming from. After that - who knows? There's a real

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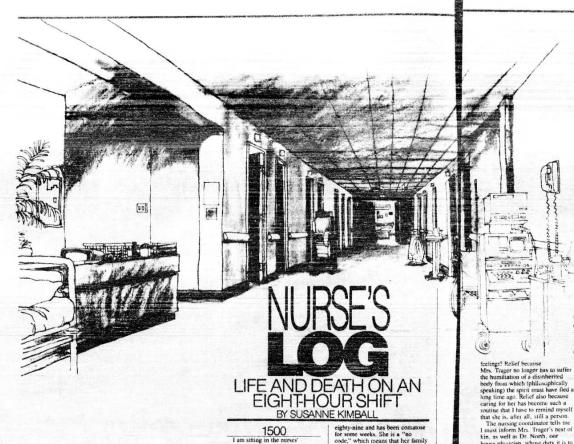
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I am sitting in the nurses' conference room, about to take my

assignment for the evening. This afternoon we are short one R.N.

and the remaining five of us have to

replacement. While I wait, I scan the bulletin board for messages and

hospital news. The only significant

rooms at the end of the shift. Great

I have inherited Mrs. Traver in

Room 552, over and above the six

patients I normally care for She is

announcement that because of

hospital budget cuts, we have to

empty trashcans in the patients'

absorb the extra work load, since

we've not been guaranteed

bit of information is an

Do I look like a bag lady?

has stipulated there will be no CPR

have kept up a level of life support

we turn her in order to prevent bed

intravenous therapy; we support her

breathing with oxygen. Just now,

while I am adjusting
Mr. Ellington's I.V., the day nurse
announces that Mrs. Trager has

stormed breathing and that there is

no heartbeat. Do I detect a sense of

based strictly on what is humane

sores; we keep up her nutritional

and fluid levels by way of

relief in her voice, or am i

projecting my own ambiganes

nasogastric tube feeding and

when her heart stops. She has a diagnosis a paragraph long, and we

into her stomach at this point is counterproductive, even if her vital functions should, by some miracle. be restored. Close the door. Put up a No Visitors sign so no one will accidentally enter. Call the next of Mrs. Trager's next of kin is a niece; she accepts the news calmly and says she'll come by after work. Good. I have an hour to get started on my chores.

oxygen still wheezing into a system

no longer responsive. Shut off the feeding pump. Any fluid pumped

My patients today are on the lower half of the right corridor of the fifth floor; the upper half of the hall is Natalie's. When it comes to lifting and turning the patients, we band together. We also relieve each

other for dinner breaks. other for dinner breaks.

Letitia, the day nurse, finally gives me report: Room 546.

Mr. Ellington, pneumonia and asthma-related breathing problems. He's a cocaine addict and smokes two packs of cigarettes a day. When I was in his room earlier, he demanded that I take out the I.V. He is verbally abusive and

bad-tempered.

Room 547: Mrs. Williams, age ninety-four, has a long history of diabetes mellitus. She is currently in for anemia and is scheduled for a barium swallow tomorrow to determine if she has a bleeding ulcer. She is scheduled to receive one more unit of blood tonight.

Room 548: Mrs. Jones, who is

eighty-four, suffers from recent weight loss, anorexia, and

hypothermia. Room 549: Mr. Johnson, age forty-one, cirrhosis of the liver kidney failure related to alcohol abuse. Since admission, he has developed a tolerance for Demerol. His condition has deteriorated since yesterday, and his physician is aware of it.
Room 550: Aurelius Ustoy, age

eight-six, right-sided paralysis since his stroke a year ago, dehydration. diabetes mellitus, and weakness. Room 551: Mrs. Nidy, electrolyte

Mrs. Trager no longer has to suffer

kin as well as Dr. North, our

the other six patients, three of

house physician, whose duty it is to pronounce her dead. What to do first? I still haven't had report on

whom are critically ill. Postponing

their treatments, some of which are

due within the hour, is going to put

me behind for the rest of the evening. On the other hand, calling

Mrs. Trager's next of kin might mean that one of them may come

pronounced dead yet; the physician

emergency room. The problem is, I

can't touch her, move her, or clean

her up until he comes
All right, leave her tubes intact

before then. She hasn't been

currently tied up in the

imbalance contractures, recent change in mental status. She was transferred here from a local nursing home. Her bedsores speak for themselves. Room 552: Mrs. Trager.

Assessing the acuity of my patient, all but two of whom have I.V.s. I calculate that at least one or two of the I.V.s will malfunction in the course of the evening and have to be restarted.

Don't be so negative, maybe you'll get lucky.

1600 I start taking vital signs on all my patients, which sounds simple enough, except when you're dealing with a patient like Mrs. Nidy, who is uncooperative, or Mr. Ustoy, who can't hold a thermometer in his mouth and you need help to turn him and take his temperature

1630

Dr. North arrives to pronounce Mrs. Trager dead. I'm glad I got a head start on the other putients; new I have to get on with cleaning her up. The most frustrating thing is to receive a call through the intercom saying that so-and-so needs a bedpan, while you're trying to give a patient your undivided

Please, let them be quiet for a

half-hour. While Dr. North is in the room, I am calm and disinterested. After all, Mrs. Trager has been "dead" long enough that this procedure is only a kind of formality, right? But then Dr. North leaves and closes the door behind him. All right.

This is the moment.

We rush toward our deaths as surely as rivers to the sea, evolving inevitably toward the fearful disintegration of all mortal flesh. It consumes us in the end and paints our skin a macabre green. It is merely the color of skin not oxygenated. Why can't I be objective? I have put pets to sleep and taught my children that deatn is not angry or vengeful. Birds, particularly the sea gulls, doves. and sparrows found dying on the beach near our house, have never elicited a sense of horror in me. They close their eyes and give up their spirits. By no accident do the symbolize the soul. But you just put

them in a shoe box and bury them Mrs. Trager, you are different. Why haven't I thought of your

I pick up her left wrist and read the ID bracelet.
Your name is Aimée. The

Beloved.

I study her features. She is very small, almost birdlike: a sharp nose; small, close-set eyes; a tiny round mouth: and tufts of gray hair that give her head the appearance of a fledgling bird's before adult

feathers grow in.

I try to remember my prayers from catechism, but nothing comes Was it so long ago that I was a fearful child reciting memorized prayers?

Our Heavenly Father, take this

soul ... No.

Dear Lord, accept this sinner.

Try again.

Dear Aimée, ! hope you walk in a green place where there are flower and music and laughter. I hope that you have a crown of roses in your hair and that your hair will be the color of dark honey.

Our belief in an afterlife is most

likely tied to a wish - the wish to be eternally young.

just then the floor secretary walks in.

Bless you, Cindy, and please

don't leave. I need you to be here. Cindy is wonderful; she is slightly acid-tongued and can start an I.V. when no one else can. She is an L.V.N. who occasionally agrees to be our desk clerk when

the regular is off-duty. The procedure for post morte care is to wrap the body into a

shroud. Cindy has the shroud, acquired from central supply. We take it out of the plastic wrap only to find that it is just another plastic wrap. Cindy gives voice to my sentiment: "What a way to step off this planet, in Saran Wrap."

Aimée, your funerary trousseau consists of a fraved pink bathrobe and tattered slippers — and a rinp on your finger. I will leave the ring there. Perhaps your love from long ago will recognize it.

1700

Back to the living. Mr. Ellington is making a loud noise. He has decided he is going to sign himself out, against doctor's advice. I have barely managed to pass out all the medications, and when I walk into his room, he grins and holds his I.V. tubes, disconnected, in his hand. I guess I lost that round, and I don't even argue with his insistence that it was "an accident." But he has also cut himself off from the medication that counteracts his wheezing, and I can hear it across the room! Oxygen is running, although he is not using it, and I can smell the odor of a recently smoked cigarette. I'll have to call security and have them deal with the cigarette problem. Ellington is potentially combative.

So. Turn off the oxygen for the time being, call security and his doctor for further orders. I really don't like you, Mr. Ellington At the nurses' station, I ask Cindy to call Dr. Lopez, who responds immediately and substitutes medication that can be taken by mouth. I also call security and the lab (results are now in ontwo of my other patients), as well as the pharmacy for Mr. Ellington's new order. I might as well pick up enough linen and supplies to change a few sheets: he has dribbled blood all over the floor, on the bed, and

1800

on his gown.

Dinner trays are brought up on a metal cart, and the nurses are expected to pass them out. Do I look like a waitress? At this time, I'm grateful for family members to visit. All of Mr. Ustov's relatives show up, as usual. I have counted as many as sixteen members and four generations crowding around his bed and spilling into the hallway. It's bard to administer treatment while sixteen pairs of eyes are watching, but on a certain level. I want them to witness the sputtering and coughing fits that accompany passing a suctioning tube into his throat. Better to do it with them there than to face his

quiet resignation alone.
I leave the feeding of Mr. Usto to his daughters. Lately he has refused food; swallowing is smally too tiring. They manage to get

1791, 7 1981 19

mouth after much prodding, and he'll swallow it to be polite. Then he will start to choke again, and I

You're fine, Aurelius Ustoy. Don't feed him for a while, Amanda. He's old and tired. I know you want to do something; love is supposed to have deeds. But please don't do anything right now. Just sit there

I check in on Eugene Johnson in a knee-chest position, rocking back and forth in order to get relief from his cirrhotic liver. He shifts to his side and asks if his Demerol is

Right away, Eugene, even though I know it isn't due for another fifteen minutes. How do you argue

with a man in this much pain?

Lately he has taken to curling his tips back and exposing his gums.

Then he will grind his teeth and let



His tray is untouched. He has lost interest in food. When he first came here, he looked like one of those Masai warriors I've seen in National Geographic: lean, almost gaunt, and tall, with an elegant neck and aquiline profile. Only his hollow eyes and protrading abdomen gave him away. He must know he is dying because he never

asks for anything except Demerol. I go in search of his medicatio and see Mrs. Williams ambling down the hall with her hospital gown gaping open in the back. She is sweet but gets confused after her daughter's visits. I walk her back to her room and strap her into bed.

When I return to Mr. Johnson, a

curious thing happens. He places my hand on his forearm, where a previous I.V. had infiltrated because site is ugly and swollen. And then, his moaning stops. So now I know what it is to heal by the positioning of hands: it has to do with the belief that those hands can heal.

Mine are unnaturally cold Mrs. Nidy still needs to be fed She is no trouble and eats voraciously and noisily, and as long as you fill her mouth, she'll

swallow. Her tray is polished clean in seven minutes. Time to clear all the other trays as well. 1900

Nataire, my companion nurse, asks if I'm going on my break, which on this floor is a joke. To my knowledge, no nurse here takes her up my soup, but just then, the coordinator nurse corners me to discuss a specimen-collection technique. I bite into an apple, being deliberately noisy. Maybe she has gotten the message; at least her alk is brief.
Two other nurses join me; they

are both Filipino, and their husbands have delivered dinners of steamed rice and fish. I accept a few bites when they offer. Dinner is not a time for heavy talk. One of them wonders if I have an accent "No," I answer, "I don't. All the time, I thought you had an accent."
We laugh, and it occurs to me that I

am the minority in this hospital. I am surrounded by Hispanics, blacks, and Filipinos. I love it.

Time to take vital signs and get the next round of medications set up. Mrs. Williams's blood is ready to be picked up from the blood I haven't checked on Mrs. Jones

yet. She is here because concerned neighbors were worried about her. Old people who live alone tend to neglect themselves, especially after a spouse has died. They forget to eat. She is sweet and very fragile, and she is the least trouble tonight — all the more reason to spend ten minutes with her, adjusting the pillows, straightening out the bed, encouraging her to have a late-night snack.

Mr. Ellington is furious. He's just been taiked to about the dangers of smoking in the presence of ranning oxygen. Fortunately, he's out of cigarettes, but he's demanding more and is ready to "blow this joint up." His room, too, is a mess: remnants of food, spilled ashes, cigarette butts on the sheets.

I have developed a smoldering

2030

I am trying not to hear Eugene Johnson's means. The doctor is in his room. Eugene has not put out any urine in two shifts, and I will

have to catheterize him and give

him an enema. He tolerates the former but absolutely refuses the

enema There was a time when

Eugene's refusal. He is due for another Demerol injection, and I

hope it will calm him down so I can finish my charts.

have changed, and I respect

Joyce, the night nurse who will relieve me, is ready to report, and For the next hour and a half, I we walk from door to door, the pass out medications, write notes on the patients' charts, tally up 1.V. patients' profiles on a rolling cart in front of us: Room 546. fluid intakes, empty urine bags, document the medications that have Mr. Ellington, I.V.s discontinued, tolerating oral medications, still wheezing. Room 5-17; Mrs. Williams. The been administered. I turn Mrs. Nidy and Mr. Ustoy, who has

required more throat suctioning.

Mrs. Williams's blood transfusion blood is not yet infused, and Louise acts as if I left her the unfinished isn't running as quickly as it should transfusion on purpose. Room 548: Mrs. Jones is because she has taken several trips

sleeping soundly.

Room 549: Eugene Johnson -by far the sickest person on this shift. We check his I.V., which has again infiltrated. Since even 11:00. his condition has deteriorated and his blood pressure has dropped to 60/30. The random thrashing of his arms and legs has stopped. A scream is frozen on his mouth, but there is no sound. We wonder why the doctor hasn't transferred him to ICU; and we can't transfer him without a written order. Joyce calls and I try to restart the I.V. and roll

2310

a crash cart to his door. We're ready to perform CPR but hope he'll survive the trip to Intensive

By now, Mr. Ustoy's visitors number only five, and they have

something to tell me. The daughter want their father to die naturally, another "no code." I call the doctor for consent, and when it is given, they head out toward the elevator Bless their hearts. We have a

right to die with dignity. If relatives could witness the violence and trauma that accompanies CPR, especially on an old and fragile body - and what for? To pro life for another day or week.

Two people, separated by a wall between two rooms, live out their lives, yet they are light years apart Aurelius Ustoy, the patriarch surrounded by loving, crying women, belongs to another century. Eugene Johnson belongs to our age. As far as I know, he hasn't had a single visitor, and his loneliness is the counterpoint to Mr. Ustoy's large family. Yet there is something ennobling about him facing a death

that is not dressed up as an event.

Is there a proper way to die? The night nurse returns from ICU. A final check. Mr. Ustoy: status quo, no code. Mrs. Nidy: asleep, no problem. Mrs. Trager her room is empty

2345

The thirty-minute drive home is the necessary transition between two worlds: the hospital and my cozy house at the beach. Along the way, I think of the things left undone. I forgot to sign off the death document on Mrs. Trager. I forgot to chart the last blood o empty the trashcans...

The house is an oasis of silence and darkness. Above is a sky like a huge cathedral dome studded with stars. Our cat jumps over the gate when she hears the key turn in the lock; she weaves past me up the stairs. This is our nightly retual. stairs. This is our highing remain.

And I have only one thought, to
curl around my husband's body and
stay still for a long time.

The author has changed the names of all patients and hospital staff







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The Plays Thing

IONATHAN SAVILLE

Alan Ayekbourn's Intimate Exchanges onsists of sixteen interrelated plays. An nitial decision by Celia Teasdale, wife of a school headmaster, as to whether she will

scenes, each second scene to two different third scenes, and each third scene to two different final scenes, making a total of six-teen plays. The cast of the sixteen plays consists of one actor and one actress— each playing five different characters (not all of whom appear in every play). The en-tire project is therefore dominated by two purely theatrical devices: the varying

sions, and multiple role-playing.

If Intimate Exchanges had been written
by Pirandello or Anouilh, these formal
devices would have implied something about what human beings are and about how life develops in time. The plays would have explored the themes of fate, chance, fortune, determinism, free will, identity, individuality, the unity or multiplicity of the plays - which is their most striking element — would have had a meaning. On the basis of the three versions I know about (A Pageant and Affairs in a Tent, currently in repertory at the Old Globe, and Events on a Hotel Terrace, from Ayckbourn's own London production), I can see no such meaning. The devices seem to be used only to demonstrate the playwright's ingenuity and the actors' versatility. They are, in short, mere tricks.

This, of course, has been true of the other Ayekbourn plays that have occupied our stages in recent years. In How the Other Half Loves, two different couples act simultaneously in the same stage space, unaware of each other's presence. The three plays of *The Norman Conquests* go over the same action three times, each time showing scenes omitted in the other versions Taking Steps places three floors of a house on the same level. In all these playe, metaphysical implications could have been drawn, but have not been. The tricks do have dramaturgical consequences, lowever. In Intimate Exchanges, the life histories of the several characters can differ radically the several characters can differ radically from play to play. The same character may love this person or that person, may become successful or go mad, may be married, or say married, or be divorced, or die. In order that such different destinies may be possible and may grow plausibly out of scenes shared with other versions in which the outcomes are totally different, both characters and situations must be kept extraordinarily shallow. In ordinary playwriting, character, situation, and genre combine to give a sense of inevitability to

what happens; this is true in the lightest farce as well as in the heaviest tragedy. If the same characters and the same situation can give rise to virtually any outcome whatever, what we are being told is that playwriting is completely arbitrary, that baracters and actions are determined by the playwright according to his whim, his desire to amuse, his search for variety, and not by any qualities inherent in the material itself. But if the characters' destinies do not arise from compelling personality traits in them, if everyone can be anyone and anything can happen, it is impossible to care about either the characters or the plots or even to be much interested in them. Ayckbourn's playwriting thus bitthely reveals itself as a fraud perpetrated upon the audience, in this resembling the paint-ings and films of the late Andy Warhol.

The unreal, arbitrary, manipulated characters in the two Intimate Exchanges plays at the Globe belong basically to the world of farce, where characterization is intentionally simple and according to type, but the plays also have peculiar precessions to psychological and social realism, with allusions to the limitations on human hapallusions to the limitations on human hap-piness imposed by class, by upbringing, by emotional weaknesses, and by physical debilities. Farcical episcodes, in which the human reality of the characters is at a minimum, are sandwiched between more or less realistic scenes in which the tone is often one of sadness rather than fun illness, death, emotional distress, and quiet desperation hover in the wings even when the stage is filled with trivial, amusing anties. They hover, and in some of the plays they make brief, darting forays onto the stage itself, but these efforts at serious pessimism consort poorly with the arms-ing and meaningless farce that seems to be Ayekbourn's natural mode of expression. The seriousness detracts from the farce, and the farce undermines the seriousness A very great playwright might be able suc-cessfully to combine the two genres and the two types of characterization, but Ayckbourn is an engineer more than he is an artist, and he cannot possibly rise to the

challenges posed by the tricky form he has

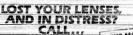
When Ayckhourn does farce, he is in fact very good — the third scene of A Pageant, in which the schoolmaster's wife and his potential mistress are vying for a role in a wretched school play about ancient Britain, is admirably crafted and delightfully funny. Sarcastic similes abound in the scripts, usually well taken, although all conforming to the same formula. And when Ayckbourn tries to see his characters more as human beings and less as figures of cardboard, he sometimes opens up a mo-ment of real pathos. But he cannot or will not sustain such moments. Sometimes he withdraws into jokes, as though afraid of

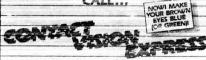
true emotion; or, when he attempts to dwell in the serious mood, to create an effectively plangent atmosphere for an entire episode or scene, he finds himself working with human material that he has made far too human material that he has made far uso flimsy to bear such emotional weight for any length of time. The only controversial question about *Intimate Exchanges* is whether it is Feydeau gone wrong or

Chekhov gone wrong.

The one unqualifiedly positive remark one can make about the two Ayckbourn plays now at the Globe is that they are brilliantly staged. Director Craig Noel is an old hand at this sort of thing, and while staging these plays does not require him to use his fertile imagination, it does demand that he exercise his technical skills with the burnished ease of a master. He lavishes those skills on a cast of equal sheen. Kandis Chappell and William Anton are evidently not concerned with Ayckbourn's strengths and weaknesses, or with assessing his place (in my opinion, quite low) in the hierarchy in my opinion, quite low) in the hierarchy of contemporary playwrighs. They have concentrated on milking the scripts for every possible laugh, every possible revelation of humanity, every possible momentary plugge into true feeling, and they have accomplished this aim throughout, with wonderful stylishness. One of the necessaries of these player is to see the actors. pleasures of these plays is to see the actors changing roles in an instant, going offstage as one person and returning soon afterward

as someone with a different look, a different voice, a different accent, a different way of walking, a different age, a different rhythm of thought, speech, and move ment — and in these bravura performances the trick is carried off again and again, to the complete satisfaction of those who love skillful actine. The rientness of tone in this acting is particularly impressive, and wher these two marvelous actors are required a call up real feeling, whether of anger or anguish, the human truth of their performances is suddenly electrifying. Also worth of note are Lewis Brown's witty costumes All in all, this production is an instance of making something dazzling out of what is essentially nothing.





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A Classic Clash



THEF SMITH

Here's the stitch: I've got this classics prof... Mr. Harper? I mean Bow-Ring! So like he assigns this term paper, right? An' all the topics are Yawn City. Like "Probing Precarious Peripetela in the Lesser Scrib-blings of Whoositz." I mean, bluaagh! So I figure, like why not go creative? Why not write an updated version of Sophocles Antigone? All semester Harper's been pleading with us to see the 'contemporary pleading with us to see the "contemporary relevance" of this or that literary fossil. So why not have Antigone, the classic rebel, battle against the nuclear arms race? Could be fun, right? And surely the profil ap-

professor of the classics, do no each creative writing. I teach, instead those timeless monuments of wisdom and human truth etched from the very souls of ancient Greece and Rome. Judy Miller, stu-dent, has submitted to me yet another modernized version of the great Antigone, modernized version of the great Antigone. Over the years, I have received any number of these updatings — anti-McCarthy, pro-civil rights, anti-Vietnam — and have refused to grade them all. Miller's sophomoric piffle will be no exception. There are rules! Apollonian order will recently in occupancy. prevail in my classroom - if nowhere eise in this egregiously Dionysian era.

. . . It's a simple clash, one that usually takes place in the spring term, wherever mis-sionaries for the humanistic tradition at-Here, alas, is the situation. I, Henry tempt to unveil its riches to students for

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whom school has been too much with them. Course grades are (or at least used to be) based on the fulfillment of specific requirements. A term paper is a term paper had bloody well better be a term paper And yet student impulses, pressurized by months of fidelity to the lock-step flow of assignments, crave a creative outlet. got it," these impulses exclaim in their best Mickey Rooney, "I'll do a ... a show!" The results are always extreme — either the best or the worst work the student has ever done - and they also become a test case of the professor's standards, flexibility, and even, in some instances, of his or her humanity. In Another Antigone, A.R. Gurney, Jr.'s comedy-drama now in a world première production at the Cassius Carter Centre Stage, the simple clash escalates into a stark confrontation that — until the very ending, when the analogies break down — resembles An-tigone's tragic rebellion against Creon, King of Thebes.

Sophocles' Antigone begins with a bizarre situation. Antigone's two warring trothers, Eteocles and Polynices, have killed each other before the gates of Thebes. To re-establish order and to assert his authority as king. Creon refuses burial for the rebellions Polynices. Anyone atternoting to do so, he worns, will be stone to death in the public square. But because it violates the laws of the gods, for whom proper burial is every person's right, An-tigone publicly defies the king's edict. Neither she nor Creon will compromise. And their opposition results not only in a fatal collision of stubborn wills but also in a moral dilemma between two kinds of

a moral dilemma between two kinds of laws: those that govern the state and those "higher laws" of the gods that, according to the Greeks, abould govern all mankind. This mythical backdrop hovers behind Gurney's drama. As if inspired by their archetypes, Judy Miller and Professor Henry Harper slowly assume Antigon and Croon-like guises. Both become infle . She won't write a conventional paper, and he won't grade her play - and even

gested by Diana Eberhart, the harried Dean of Humane Studies, is unthinkable. Back-ing down is out. Were Gurney to have kept characters in this simplistic opposition his play would be yet another Antigone, a minor allegory about tebellion that would prompt one to rush back to Sophocles' original in a jiff. But Gurney has com-plicated matters on two fronts, and these give the play both its abundant humor and ematic richness.

Quite surprisingly, the dominant mood Another Antigone is comic. A teacher of drama and the classics at MIT for more than two decades, Gurney has faced his play with wry, savvy, and very funny scenes from "academic life" — a phrase fraught with oxymoronic possibilities. But this is no ex-prof's tiresome revenge on his profession. Instead, these seriocomical scenes take a compassionate look at the day to-day efforts needed for any college program in Humane Studies to live up to name. Gurney's touch is light and true At the same time, however, he also shade his canvas with more disturbing hues.

Although he breathlessly espouses humanistic values. Professor Harper fails Miller is Jewish, and the playwright protes the ways the curse of bigotry can poison

numan relations.

Another Antigone is receiving first-class treatment at the Cassius Carter, where Craig Noel staged Gurney's The Dining Room, unforgettably, a few years ago. There have been so many world premier productions at the Old Globe Theatre lately that it is easy to forget how risky it can be — both financially and artistically — to mount a show for the first time ever. No cartographers have mapped the terrain.
Every step is brand new. And unpainted convers, with one's feet in them, can abound. And yet, directed by John Tillinger, this production has the polish one would only expect from much more "ex-perienced" dramas. In the wrong hands, this play could rapidly slick into a dream sermon on the marvels of antiquity. Tillinger's expert direction, however, has

human relations

the opposite effect. One of the many payoffs of this production is an urge to reacquaint oneself with the classics: with the perils of Odysseus, the alleged piety of Aeneas, and, should things get a little too sane on the homefront, with a dialogue by Lucian or an ede by Catultus.

The technical elements of the Globe's fine production also perform this gentle hearkening back. Lit by Kent Dorsey's subtle designs, Steven Rubin's set is doubly wondrous, for its craft and its imagistic echoes. In a space roughly the size of a two-car garage, Rubin has created four distinct playing areas: a park, a classroom, an office (two, actually, the dean's and Professor Harper's, wherein resides the usiquitous O.E.D.), and the entrance to an imitation Greek building. Everything is in the Twentieth Century. And yet a path made of large, gray stones that cuts through the wooden floor looks Roman, and a Greek column, lopped off at its base, also suggests antiquity. These images effectively

forge the playwright's link between past and present without clobbering one with their confluence. And Rubin's costumes have a similar effect. Most are straight from Boston, where the play is set: At one point, however, Judy/Antigone wears an outfit — sandals and a white dress — that would have been as fashionable in ancient Thebes

The acting is equally impressive. Steven Flynn is engaging as that vanishing breed: a young chemistry student who has an academic epiphany and becomes converted to the classics. Marissa Chibas, as Judy to the classics. Marissa Chibas, as Judy Miller, is appropriately strident in a role almost as one-dimensional as the original Antigone. In many ways the hub of the play, Debra Mooney is smassing as Diana Eberhart, the chain-smoking dean who must negotiate between declining enrollments and stuffy profs who claim to be ruled by the tragic view of life. Mooney hasn't merely studied college administration: in scene after scene of natient media

tions, she behaves as if she's been doing it for more years than she would care to count. And George Grizzard gives a commanding performance as the ever-allusive Henry Harper, a man born twenty-five Henry Harper, a man born twenty-five centuries too late, who dreams of mythical archetypes but who prefers to stereotype the world around him. One would assume that someone who had studied the wisdom of the Greeks and Romans for so many years would be wiser than Harper actual!

There are many excellent masons for see-ing Gurncy's Another Antigone. For a world première, the script is in good shape — except for its ending, which relies too heavily on the Antigone legend to give Judy and the professor their stature. Harper concludes his course with a lecture tragedy: "The tragic hero asserts his own responsibility" he says. "Tragedy occurs when you cannot choose." Well sure, if you're Antigone of Thebes and you must bury your brother to please the most fickle

atheon of deities in recorded history. The problem here is that the lecture supposedly points toward Harper as well. He may have tragic view of life, but he is no tragic figure. Take away the legend and the rhetoric, and Harper is little more than a ridiculously closed-minded bigot whose comeuppance — a Creon-like exile — is justly deserved (Miller's fate, unlike her Greek counterpart, is anybody's guess). Until the conclusion, the parallels between the present and the myth are intriguing. But the playwright pushes them too hard in the end — a move that accentuates differences, rather than ennobles Miller and the professor with their similarities to the legend. Crops will still grow, whether or not Judy's paper is graded. What's missing in the analogy is Antigone's passionate fidelity to the "higher laws."

As yet, the playwright has found no

modern correlative for them. Maybe there isn't one. And maybe that's the rea





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JOHN D'AGOSTINO

In the years before the murder of John nade the question of a Beatles re-ot, it often seemed as though, of union moot, it often seemed as though, of the four, George Harrison was the most vehemently opposed to the band's re-forming. Yet in one rare interview, the press-sby musician revealed a chink in his defensive armor. "If we were to play together again," he said, "I wouldn't want it to be a media circus. I'd prefer to get it to be a media circus. I'd prefer to get together secrety in a small club, like the one we played in Hamburg [in the early Sixties, before the band's success]. We were at our best then, because we had to play several hours every night, and we got real tight. We were really a band in those days. I miss that more than all this other stuff."

Harrison's remarks assumed a special irony one night last week when a foursome billed as the original Broadway cast of Bealemania! performed to a sold-out crowd at the Bacchanal. For those of you

of resembled the Fab Four — singing the songs and aping the Liverpudlian accents and performance characteristics of Lennon, and performance characteristics of Lennon, Harrison, Paul McCartney, and Riago Starr. There were elaborate costume, lighting, and set changes designed to evoke the major stages in the Beaulier' develop-ment and an accompanying multiscreen slide show and prerecorded soundtrack depicting ay mbolic images and sociopalitical events that corresponded to

those stages.

After three successful years on Broad-After three successful years on Broad-way (1977-80) and five more years of road shows by various traveling companies, Beatlemanial took its final curtain call in 1985. But shrewd booking agents soon thereafter concocted a plan to capitalize both on the show's success and on the both on the show's success and on the Beatles' unshabed popularity by comming members of the original cast for a tour that would chroinste the extravegant staging and concentrate on the music. The show presented at the Bacchanal, then, was a bare-bones production only loosely con-nected to the multimodia even that debunds i977, and played to huge auditoriums all over the world. In a sense, this quartet of surrogate Beatles has fulfilled Harrison's wish by proxy, having reunited, abanoned the arenas and the hype, and returned to the rock and roll clubs as a working "band." And the results, I am happy to report, are for the most part quite good.

First things first: a prime consideration with regard to a clone of a band his familiar to everyone is whether the musicians resemble their more tamous models. with one notable exception, any similar-ity between the current touring cast and the real Beatles stops at the collar line. Opening the show smartly outfitted in the trim black suits and ties that the Beatles wore in their Ed Sullivan days and sporting ap-propriate "Mop Top" wigs, three of the four "Beatles" were visibly convincing only if you hadn't cleaned your contacts in several weeks. Mike Palaikis bears only a noue likeness to Lennon; Steve Landes vague likeness to Lennon; Steve Landes looks nothing like Harrison; and Justin McNeill — especially under that puddingbowl head carpe: — looked more like Moe of the Three Stooges than Ringo. (Worse yet, when McNeill sang ""Soys" early in the concert, he proved conclusively that he sings like Moe, as well.)

Only Mitch Weissman truly looked his eart. Despite the advertising, Weissman and Palaikis are the only members of the puring band who performed in the original Broadway show, and it's easy to see why the former passed the auditions. Weissman bears an encanny resemblance to McCart bears an encanny recombiance to McCarnney, and his precise minnicking of the Beatle's stage mannerisms (the wide-eyed facial expressions, the slightly bobbing head, the emphasis of rhythmic accents by gently pumping the guitar neck up and down) and use of a replica of McCarney's famous violin-shaped. Hofner bass demanded the most attention of any of the

Whatever ground these "Beatles" lost in facial resemblance, however, they more than regained in sound. Perhaps due to their relative experience at this. Palaikis/Lennon and Weissman/McCartney displayed commendable facility not only with the swalkowed vowels and undulant inwith the swattered stores and this date of the choice of the Liverpudling dialect but also with the quite singular speech patterns of their respective characters. Their song of their respective characters. Their song introductions and snappy patter — McCarmey the ingrastating choir boy; Lenmont the wisecracking adult delinquent — made it very easy to suspend disbetief. But much more importantly, the entire band executed at inners an emazing reproduction of the Beatlet' musicianship.

Palaikit's bywakasend, ciffinenced stance.

f the Beatles' musicianship.

Palaikis's bent-kneed, stiff-necked stance and use of a black Rickenbacker guitar added visual credence to his laudable ap-proximation of Leanon's vecal and rhythm guitar styles. With only occasional and sequential glitches, Landes re-created ison's varied guitar tones and played

authentic Gretsch guitar), and McNeiil laid down a strong best that was faithful to monies sung by Weissman, Landes, and Palaikis were so tight and balanced that their a cappella introduction to "Nowhere Man" — I dare to say — challenged that on the original recording. As one fan exclaimed after the hand had played several songs, the foursome's sound was so authen-tic that one could close one's eyes and actually imagine how a well-rehearsed Beatles might have sounded in such a

Of course, that's the whole point of such a presentation. To a great many Beaties fans, a show like this provides the opportunity for another trip to a rock and roll well that remains the pop-culture equivalent of the fountain at Lourdes. I'm sure that no one in the capacity house had come to hear an American copy band from come to hear an American copy basid from the East Coast. They wanted to experience a Beuties concert, to hear those great songs once-removed from cold vinyl, to fix on the excitement still generated by a song catalogue that is unquestionably the greatest and most extensive in rock history. Predictably, then, the fidelity of this crew's smothings, to the original somes had a renditions to the original songs had a atalytic effect on the audience

From the introductory "one-two-three-four" of "I Want to Hold Your Hand" through a two-hour, two-set concert com through a two-hour, two-set concert com-prising thirty-eight songs performed in roughly chronological order, the audience cheered, whiteled, sang along, and, dur-ing "Hide Your Love Away," held hands aloft and swayed in an almost ritualistic celebration of the Beatles' couvre. The two-fieshility of this rouse, assail presents. preferability of this more casual presenta-tion to its theatrical counterpart is rooted in that participation. Although it was enter-taining, Beatlemantal was so grandiose, so taining, Bearlemania! was so grandiose, so programmed in its tick-tock efficiency, that programmed in its tox-tock efficiency, that the purformers might as well have been on film for all the spontaneity they were allowed (and in fact, the show actually did

become a very bad movie in 1981).

At the Bacchanal, however, the musicians not only shared the audience's enthusiasm but were able to act on it. Palaikis and Weissman, especially, expended a lot of energy cavorting about the stage, re-acting both to the music and to apparently acting both to the music and to apparently amusing confidences shouted into one another's east during songs. Landes, who maintained a very Harrison-like reservedness throughout most of the first set, joined in the fau while singing "I Need You" from the Help's allown. Daking a cue from the other two front mer. Landes most fifty one wifersome one of the control of the state of the moved from one microphone to another up if the trior of his harfling gave them the appearance of a luman shell game. If such frolicking was contrived, it's a credit to the performers' acting abilities that it dign't ap-

with material from 1964's Meet the Regules and finished with a flurry of such ravers as "Day Tripper," "I Feel Fine," "Drive My Cer," and "A Hard Day's Night." They returned wearing the Day-Glo satin outfits and longer hair of the Sgt. Pepper period and, with Palaikis playing keyboards, led off with "Magical Mystery Tour," Palaikis stayed put for surprisingly faithful rendi-tions of the texturally more challenging "Lucy in the Sky with Diamonds" and

"With a Little Help from My Friends," the latter sung by drummer McNeili. At this point, the quartet began taking liberties with exactitude. Changing to Magical Mystery Tour-period white tails and slacks and wearing dark shades and an un-Lennon-like heavy-metal haircut (his real do), Palaikis unwittingly transformed himself into David Lee Roth. Landes, meanwhile, removed his Sgt. Pepper coat and replaced Palaikis at the keyboards. where you never would have seen Harrison. Such inconsistencies were rendered irrele-vant by Weissman's stirring performance of "Got to Get You into My Life." after which the McCartney-oid stripped to white shirt, tie, and black vest for an even more impressive rendition of "Yesterday."
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MENDMENTS IN STOCK

Back" led to a sing-along on "Hey Jude," this time with Weissman at the Yar electric grand piano. A hard-changing "Revolution" closed the show, but despite the fact that it was nearly midnight, the au-dience refused to leave. The band responded to a long standing ovation with an encore featuring "Lady Madonna,"
"Helter Skelter," "Back in the USSR," and
"Twist and Shout," and still the crowd

wasn't sated.
"This is by far the greatest audience
we've played to on this entire tour!" exclaimed Landes when the foursome answered the demand for a second encore Wild versions of "Slow Down" and "I'm Down" followed, and after the bar retreated, only the switching on of the club's house lights stilled the audience's cries for more. It had been so easy to get caught up in the well executed characte that it came as something of a disappointment when a visit to the backstage dressing room eiled the show-biz reality of the situa on deli sandwiches, John, Paui, George and Ringo instantaneously had reverted to Palaikis, Weissman, Landes, and McNeill — four guys with New York ac cents getting paid to impersonate the most s and beloved pop group of all time.

And yet there were indications that the Bacchanai gig hadn't been "just another

"I really meant what I said out there said Landes, who was eleven years old when Beatlemania! played at Golden Hall in 1977, "We've played all over the place since November of last year, and no other crowd has even come close to this one. That was a blast tonight." The twenty-one-yearold guitarist has in a short time not only become a Beatles fan but also has gained a healthy respect for Harrison's work. "It's my job to learn his solos note-for-note," he said, "and that's fine with me, 'cause they're almost as melodic as the socal part they re atmost as metodic as the vocal parts in these songs, People actually hum along with the guitar solos to Beatles songs," he added, "so I'd better play them correctly." As the thirty-four-year-old Palaikis (like his role model, Lennon, the acknowledged

leader of the group) ventured out to super vise the breaking down of the stage equir ment. Weissman, who's thirty-three, talked about life as a McCartney look-alike. "I was just a kid living in New York City when the Beatles played on Ed Sullivan, he recalled. "After the show, some neighborhood girls ran over to my house because they realized that! resembled Paul. I was a little chunky, but I looked just like

THE WEIGHT

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LOSE WEIGHT FAST

he did on the Meet the Beatles cover. Then when I was older, a friend practically dragged me to the auditions for sed them. I've been

doing this on-and-on e-er since."

Ironically, Weissman was never a
fanatical Beatles fan. "I liked them, but I was always more into heavier rock - like Free and Led Zeppelin. In the last few years, I've written songs that have been recorded by Kiss, Keel, and Wendy O. Williams, and I'm the lead vocalist in my own band — called He Say She Say."

McNeill, whose steadfast claim of being twenty-eight elicits derisive guffaws from the others, is even more removed from the Beatles phenomenon. A struggling actor who recently turned down an opportunity to appear on Miami Vice in order to work more steadily in Montreal, McNeill sees the Beatles gig as a good means of making a living until his acting career takes off.

Nonetheless, the four admit to enjoying their current employment, and the sugg tion that they actually seem like a real ba draws this telling comment from Weissman, "You know, we've gotten so good at this and have gotten such great au-dience response that sometimes we start thinking that it's us out there, playing our songs. It can get a little weird.

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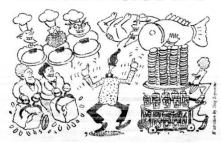
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Meal Maestro



ELEANOR WIDMER

At 5:15 a.m., his phone rings. Outside his condominium close to Balboa Park, the wind is playing havoc with the trees, and wind is playing have with the trees, and a storm is coming down hard. "The main water line just burst," a voice at the other end of the line informs him with urgency. We don't have a drop of water coming into the hotels."

In minutes he's dressed; he drives in the

In minutes he's dressed; he drives in the downpour and manages to reach his work just as the authorities decide to close down Harbor Island Drive. The name of the man is Marvin Ladin, the thirty-one-year-old food and beverage director of the Sheraton Harbor Island Bast Hosts!

At the hotel, Ladin applies himself to the immediate problem: 300 guests have no

water. He gets on the phone, secures prom ises of hot coffee from neighboring hotels, and dispatches some of the younger staff to fetch it before he and several of his managers (there are fifteen in all) try to solve the question of creating their own water supply. Ladin is slim, attractive, and fast. He speaks so quickly that it's sometimes difficult to understand what he's saying. You can see his eyes leaping when he talks, hurdling one subject after another. But he's resolute rather than frenetic, clearheaded rather than bossy, and he has an air

of modesty that's real or movesty that's real.

Ladin and his staff finally decide to obtain water by melting the ice that's kept in the freezer. They use this water to wash fruit and vegetables, and once the coffee arrives, breakfast goes on without a hich. Of course, there's still no water for bathing or flushing the toilets, and someone sug-gests draining the pool and using it to flush toilets, especially those in the lobby, which are the most public. The water has to be hand-delivered, and the process is slow and troublesome, but now Ladin turns his at-

ention to lunch and dinner.

No traffic can come to the hotel, so he has to concern himself only with the food and drink for his hotel guests. He worries about room service and consults with that suff before checking in at the Café Del Sol, the largest of the dining rooms on the main floor. Since the food supply is more than sufficient, lunch is managed without complications, but there are some anxious moments worrying about whether the ice. which is melting in greater quantities than t is being produced, will run out. Just before dinner, the water main is repaired, showers go on, the toilets work again, and there's plenty of water in the kitchen. It turns out to be a good day after all for the Sheraton East and its young executive food

"I never wanted to do anything else but food," Ladin explains. "Every day is ex-citing and challenging in the restourant business. It changes constantly. It's ... food is alamorous."

To be sure, Marvin Ladin comes from the yuppic generation that regards the restaurant business as theater. Raised in the upper-middle-class surroundings of Rockland County, New York, he attended various schools of food and restaurant management. He did a stint in Portsmouth hanagement. He did a suit in Forvinoun, England, as well as ir the "Borscht Belt" in New York's Catskill Mountains. Ladin was only twenty-one when he managed a Miami restaurant, and by age twenty-two, he was part-owner of a restaurant in Coconut Grove.

Still, he regarded New York City as the

mecca of fine dining, and when he learned about a restaurant manager job at the Sheraton Center Hotel there, he applied for and got the position, working his way up to assistant food and beverage director. But by then, he had begun to hear also about the wonders of California, and in 1983, he arrived in San Diego as the area director of food and beverage.

At that time, Sheraton management

structure was divided into teams that con sisted of marketing director, personne director, comptroller, general manager, and area director. In addition to running the complex on Sheraton Island, the team would tour the Western circuit every three months, which consisted of five hotels, the others located in Palm Springs, Tuscon, Denver, and Steamboat Springs. "It gave us exposure to different markets and different foods," Marvin expiains. "There was lots of flexibility, and although we spent a lot of time on the road, I loved it." In 1985 the Sheraton was reorganized into two regional offices, one in Los Angeles and one in New York, Although Ladin consults with the Los Angeles office, he works autonomously in his management of the San Diego operation.

dining rooms serve 750,000 people a year. 350,000; the Café Del Sol. 200,000; the gournet room Sheppard's, 21,000; room service, 130,000 to 150,000, not to mention Reflections, the nightclub with live entertainment, and Spencer's, at the adjacent Sheraton Grand (with which Ladin col-laborates). The Cafe Del Sol has a kitchen crew of fifty, Spencer's has fifteen, and Sheppard's utilizes a half-dozen people.

plus the chef.

With his staff, Ladin works out the menus. Sheppard's changes its menu twice a year, and the Café Del Sol has a new

a year, and the Carle Del Sol has a new mens once a year. The means are based on what's new and fashlomable in the gastronomic world and what the guests and locat ldners prefer — Sheppara's caters primarily to San Diegans. And then there are the special events, the showpieces of Lddin's creativity. He dreams up and arranges food festivals, fly-ing in Chinese decis from Beijing and chesh from Guerrero, Mexico. This year he will arrange an American Southwestern festival.

Café and Rebecca's, as well as John Sedlar from Sainte Estephe Restaurant in Man-hattan Beach. "Of course," he adds, "I loved what we did for Valentine's Day. We had a Sweetheart's Ball with a Fifties theme. We sold 1100 tickets and flew in ham burgers from White Castle in Minnesota.
The hamburgers cost us fifty-four cents, and we sold there for seventy-five cents. We had root beer floats for a quarter. It was

nad foot oeer foots for a quarter. It was a great success and great fun to work or." One of the hardest parts of his job is find-ing first-rate gourmet chefs. "When Cindy Black left Sheppard's," he explains, "we looked at sixty or seventy resumes and finally narrowed it down to two or three. We asked Jack Huxtable [the current c'tef at Sheppard's to create a few dishes for presentation. He did four of them." Like to many people in the restaurant business. Ladin seems to remember almost every meal he ever ate, and he rattles off the dishes Huxtable presented with scarcely a pause. "Jack did a chicken and asparagus weave with grain mustard sauce, shrimp paillard with tarragon cream, sweetbreads with mustard sauce, and loin of year with a purée of red and green peppers. He's an excellent saucier. We're very happy with

Ladin pauses. "Look I know I must sound very dull, telling you I love this or that about my job, but consider what I do for research. I eat out three or four nights a week in San Diego, I go up to L.A., to San Francisco or New Mexico, or New York. We have to keep up with the trends. Pasts and seafood were a big item when we opened up Chambrette's, but people were asking, 'Where can I get a good steak?' Several of us went to Rainwater's, Bully's, Several or as went to Ramwater's, Burly's, Reminigator's, and Vie's to try out their steaks. It took us nine months to change the name of Chambrette's to Spencer's and to develop the menu. We're going to serve Angus beef, chops, some fish, and lots of salad and portatees."

At present on a weekly basis, the food supplier sends the Sheraton 400 pounds of bacon, 400 pounds of yeal bones and 600 unds of beef bones for stock, 200 pounds

SPEETING CARDS...

of ground beef, 250 pounds of tenderloins 360 pounds of rib eyes, not to mention 300 pounds of bay shrimp, 100 pounds of sixteen to twenty-count shrimp, 100 pounds of oysters, clams, and mussels, and 200 Jounds of fish that come from all over the U.S. and the farthest reaches of the world. And now with Spencer's, the meat poundage should increase. "Believe me," Ladin admits, "occasionally when the elec-tricity fails, we have to worry about the refrigerators and the freezers. If the power is out more than five hours, we check

restaurant business," Ladin concedes, "is to be creative without incurring financial risks. The more revenue we have, the more expenses. The Sheraton East in San Diego is one of the flagship hotels of the fortyfour in the United States."

Last year, when he was only thirty. Ladin suffered a heart attack, but he insists that "it wasn't due to the stress of my job. It was genetic. My father also had a hear condition." Momentarily, he's in sober reflection. "In the spring of 1986, I tool my mother to Las Vegas for her birthday We were getting ready to go out to linner when I got these terrible chest pains. I knew I was having a heart attac' and my mother got me into a cab in a hurry. And right in the taxi, I had cardiac arrest. Technically, I was almost dead. But I got to the hospital in minutes and had a triple hunges. Six weeks later. I was back at work.

bypass. Six weeks later, I was back at work.

"I jog every morning, meditate before
work, and if things get stressful during the
day, I take a walk along Harbor Drive. I
work from 8:20 a.m. to 6:00 p.m. and until 10:00 p.m. or midnight if it's necessary.
If we have special events, I go in on
weekends. Recently i turned down a job opportunity in New York City. I didn't want to leave San Diego, and I can be as creative as I like at the Sheraton." Ladin leans forward as if to share a

Ladin teans forward as if to snare a secret. "Talk about creativity," he laughs. "Do you know what sells the most at the Sheraton? 10.400 pounds of hamburgers a year, and salad bar!

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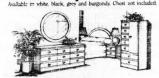
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DUNCAN SHEPHERD

Having got our attention with his Dance with a Strauger, Miles Newell then had to proceed under the weight of knowing that what he would do for an encore would marter. He hadn't had that problem after his macient-Egorian-curse extraograms, The Auskening, It is a problem whose ramificant in the strain season in the strain season with the strain season with the strain and next and next, but into the past as well, with possible or poor factor reapportionment of the credit for Dance, more advantageous to extrawine shallph Delaney, perhaps, or its further than the strain of the strain which will be strained in the strain of the strained with the strain which will be strained in the strain which will be strained in the strained with the strained

calculated to secure for Newell recognition as a principled purveyor of "straight" or "serious" stuff, rather like the early kitchen-sin: realities of folm Schlesinger or Bryan Forbes before they went into genes stuff like everybody else—and with a distinctly unsilicked, deliberately scuffed-up surface, compared with that of Dence, as a token of his sincertiy. I'm arfaid all the aame that such recognition arfaid all the aame that such recognition

will have to be postgoned.

The initial situation is certainly serious enough. A freshold in Structure to the top between enough, a freshold in Structure to the same condition of the same, or a similar, beat; each recently separated from his wife and entall son. The one in the higher income bracket finds an outlet for his own slowlingly agitated emotions by egging on, and financially backing, the other, dolorously apathetic one, in a child-custody battle when the latter's eaviler proposes to move

to Australia with her current lesbian lover. More than just inherently serious, this situation is instantaneously interesting, until such time, anyhow, as something comes along to make it less so.

along to make it less so.

The first and most persistent such thing is the installation of Anthony Hopkins in the role of the sloshingly agitated one. Please do not take me wrong. I have long looked upon this actor as among the most unfailingly, most uninterruptedly fin in the entire thespian world. His decision here to enact pre-intercourse litters, after a lengthy period of abstinence, as seismically on the ame scale with having just been fished out of the Arctic Ocean, or having just been strapped into an electrically vibrating hip-reducer, is a perfect example of what I mean. And then there are, among his more recurrent quirks, that grimace offered in place of a smile, that wince that ac-companies cogitation, that spasmic jerk of the head in response to an invisible stap. that vacant gaze at nothing as if after an application of Murine — all those and so much more. And that verbal mannerism of his — of dribbling unshaped words between numbed lips and then suddenly chomping down on one with a snappish and arbitrary display of power, mashing it between his molars, rolling it across his tongue — keeps you always off balance and on guard. And though he puts it off until the very end, he does come through here with that patented attempt to produce both words and spittle at the same time (no measurable spittle this time, only words). But fire is quite literally the word I wanted, and quite at odds with the sort of seriousness I gathered these filmmakers wanted. Hardly more than Marlon Brando, Wallace Beery, or Richard Barthelmess is Honkins a man to be trusted stay within the bounds of a real lifesized human being, unless it is a human being insufferably suffering from chronic histrionitis. The rest of the cast is ap-propriately but disproportionately scaled down, notably Jim Broadbent as the other father and Harriet Walter (the concupiscent bookstore clerk from Turtle Diary) as

Hopkins's ex-wife, and excepting only Simon Callow (the vicar from Room with a View) as a ruthless barrister who smears on the smarminess with a self-defiling gice.

For all of Hopkins's large-print emotions and too-free hand in coloring the events around him, he at least never angles for sympathy. The action unfolds in the same cold, crinical atmosphere that so distinguished Dance with a Stranger, and that immediately sets apart The Good Father as more "serious" than, say, the sentimental partisanship of Kramer vs. Kramer whose situation it remotely resembles, or any of the topical TV movies of the-week that Knumer in turn resembled Still, the staccato procession of scenes, short-winded, brusque, straight to the point, eyes to the front, does not allow the action to unfold in any direction but on ward: and even subjects which we might hought were well within the field of - the relationship between the two men, for instance, or that between either of the men and their sons, or that between the Hopkins character and his much younger love interest, or that between anybody and anybody, really - remain sketchy and unshaded, so that we never quite descend from the generic to the specific. Dance, if it was anything, was releatlessly specific.
In that way at least, The Good Pather i

In that way at least, The Good Bither is somewhat uncomfortably reminiscent of the topical TV dramas it is otherwise so much more serious than more topical, that is, than actually dramatic. Those tamalizing nightmarish glimpaes — the prolagonist sufficiating inside a ceilophane wropper or throttling his little buy on the bed — can perhaps be seen as tacit admissions that something else in the dramatic area is needed: if nor quite the Egyptian curve of the Journal of the Analysis, maybe at least the crime passionnel of Dance with a Stranger. The unsized precoccupation with tricky legal maneuvers and the narrative penchant for "surprise" revealations suggest that perhaps rafter all there's a crime drama somewhere inside screaming to get out, or a crime inside screaming to get out, or a crime

screaming to get in. Some such embedishment might have mude things it general more fant, and Anthony Hopkins in parficular more at home. But it would be more in the spirit of the thing to say that what's missing is not a dead hody but rather sufficient the in the bodies at hand. It's easy to sping "surprise" revealants when so little has been revealed beforehand. Two Anthomy Hopkins movies within a

week of one another would bode almost more fun than a man can stand. But 84 Charing Cross Road, a dramatization of the twenty-year correspondence between New York litterata Helene Hanff and a London book dealer she never met, is roughly fourfifths an Anne Bancroft movie and only a fifth an Anthony Hopkins, Moreover, this is Bancroft in her Garbo Taiks mode, tak-ing nothing from nobody and giving everybody what-for in return - in short, nowhere near as fun as Hopkins can be despite trying twice as hard. Then, too, the cter of a quiet antiquarian book dealer holds Hookins somewhat in harness (no vords-and-spittle duet, for one thing). But only somewhat: there's always room to squirm. I found it delightful, for example. squirm. From a transport to get to hear him pronounce the title of Stevenson's Virginibus Puerisque (no more delightful than he himself obviously found it to say), although scarcely very useful in the sense of my being able hereafter to par-rot it should the occasion ever arise. There s some fun of the anticipated sort, too, in his rising mooniness once his attachment to his distant correspondent begins to go deeper than their mere business relationdeeper lian their mere business relation-ship (and most probebly deeper than it went for the man in real life as well). The material itself, with its excessive necessity for voice-over recitations, will hardly com-mend itself beforehand as very intrinsically cinematic; and the deep-rooted reverence for books at the core of it (coupled with its disdainfully modest commercial aims) atens to become a club wherewith to beat contemporary movies and moviegoers ever so politely over the head. Neither of



these initial misgivings proves to be much of a bother

the party?"?) This much-overdue tribute to the type, unfairly underrepresented on screen as against randy teensgers and crack anti-terrorists, is eccentre, warm-hearted, gently moving, highly civilized, and a few other things not often found amid the intrinsic cinematicness of car crashes and hearouse blass.

hazooka blasts.

The title of LLIzie Bouden's Merking (first pives precisely the proper emphasis. It's a more about fernale employees, about heir relations to each other, to their customers, to their employer. Their place of business, which automatically amuses a water-spread interest than would a movie eat at a dry cleaner's or a dount shop, is a strictly functional Manhattan brothed, with appointments by phone only and a large pool of regulars. There is norbins the unsqueenish and chillingly antiseptic depiction of the place to suggest which we have been encounted to the control of the control of

(A similar attention to procedural detail), though it might not justify a whole movie about a dry cleaner's or a donut shop, would nonetheless be helpful to any movie that happened to wander into one.) Some awkward acting, undisquisedly distantial disalogue, and flat, leaden sound quality sonnewhat crode the educational value, and don't enhance the entertainment value in compensation. However, a change in shifts midway.

However, a change in shifts midway through the movie (the action spars one workday and centers around one worker. Molly, who is presed into staying over for the night shift) brings in a freshening ocharacter, or mas a importantly gets rid of a particularly stradent young mun-cheving one (Amanda Goodwin). Ellen McElduff's sweetly manipulative, grossly stereotypical boss — with her flashing dimples, her haispoy-utilized most proposed to the strange of the proposed proposed in the strange of the strange as with the flashing dimples, her haispoy-utilized intensions that this irrunning a sort of chairn school, albeit with refractory students who must be worthed overy minute less they just their feet on the furniture or sneek some pox, and her chryping salutation to each and

not, and lee chirping salutation to each and every parton. What's new and different?

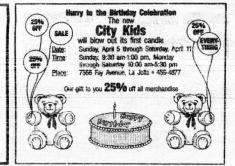
— is a highly successful comic portrait, perhaps a for our of key with the documentary drone of the piece, but no less welcome for all that. In fact, all the more welcome. And it is she who best brings the movie into freein as a study of the work-place. Louise Smith's Modily, the movie into feven as a study of the work-place. Louise Smith's Modily, the movie into feven as a study of the work-place. Louise Smith's Modily, the movie into the work place and the same and a study of the work-place and a study of the work-place and exercised (she's a lesbian in her off hours, and a graduate of Value in English Interature and art history, and the prime vehicle, we might surraise, for the filtmanker's politics), is perfectly in keeping, too. Of course, to present a whoreholouse as more and the same a

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OUARTER NOTES

BALLET AT THE CIVIC

The San Diego Foundation for the Performing Arts brought the American Ballet Theatre to the Civic Theatre for several performances last week, of which I saw three. The full-length Sleeping Beauty was balanced with programs made up of shorter ballets, including two by Balanchine (Stravinsky Violin idriations), one by Antony Tudor (The Leaves Are Fading), one by Paul Taylor (Sunset), one by Frederick some less significant works. What one saw altogether was a company at a high level of ensemble performance, with a varied repertoire and elegantly mounted productions, but with ery little truly exciting dancing. Everyone was supremely competent, but there was a distinct lack of star personalities. The company that visited here was extraordinarily young. Many of the dancers showed themselves full of promise About one or two of them -About one or two of them—
such as the touchingly fragile
Susan Jaffe, with her exquisite
port de brus, and the elegantly
athletic Johan Renvall—it could be said that the promise was one of greatness. But of the gratifying fulfillment the

precious little. For example, the Sleeping oury I saw (there were reral casts) had as its two lef dancers Cheryl Yeager and Julio Bocca, both very young, talented, and technically adept (Bocca at

times impressively so) but neither of them - at the present stage of his or her development — gifted with much poetry or character. On saw good dancing, but one did not see drama; there were little soul. It is true, of course that Princess Aurora is only sixteen years old in act one and perhaps cannot be expected to show much emotional depth, but in the two subsequent acts she has been sleeping a century and ought to have matured at least a bit. This claborate, visually beautiful production was in fact most absorbing when the Prince and Princess were absent, with some grandios melodrama by Victor Barber in the travesti role of the wicked Fairy Caraboss (splendidly clothed in black by Nicholas Georgiadis) and lovely dancing by the ordinarily less distinctive Leslie Browne as the benevolent Lilac Fairy. The elegant Marianna Tcherkassky put in an all-too-brief appearance as the Princess Florine in the wedding

Yeager and Bocca also contributed to the lackluster quality of Theme and furiations, where what was wanting was the cold fire and the aristocratic brilliance of Balanchine's re-creation of the imperial Russian style. The gloriously quirky Stravinsky Violin Concerto received better treatment, with strong. idiomatic dancing by Browne Jaffe, Patrick Bissell, and the very promising Ricardo Bustamante. The strength of the ABT ensemble work was of great advantage here, where

the complex music is translated into physical motions and visual patterns so witty, intricate, and illuminating that not a single member of the corps de ballet is left without something interesting to do. Paul Taylor's wistful Sunset, with its lonely young soldiers courting some tenderly teasing girls to elegiac music by Elgar and the from this quality of the current ABT company, as did Tudor's similarly autumnal The Leaves Are Fading — both of these being ballets in which the sensational projection of star quality by dancers of pronounced persor il character is not strictly necessary (although in Leslie Browne's amiable but uninspiring performance one could not help missing the luminous, floating inwardness of Gelsey Kirkland). There was also a quite satisfactory performance of Ashton's delectably bubbly Les Rendezvous, with the tone of joyfully imperious confidence created by Tcherkassky and Renvall nicely echoed in the exuberant dancing of those in the smaller

But what one discovered here is that the Joffrey Ballet now does this sort of thing just as well, if not better; just as the Balanchine works are done so much more precisely and expressively by the New York City Ballet; and just as one will see an equally beautiful and more excitingly danced Sleeping Beauty at Covent Garden. It used to be that the American Ballet Theatre had a personality of its own,



excelling in its own type of reperteire. There now seems to be a lack of distinct focus, blurredness of artistic vision blurredness of artistic vision, that glumly corresponds to the absence of those great, unique dancers who, in earlier years, conferred upon the company its splendid status. The recent death of North Kaye, the great dramate dancer so closely associated with Builet Theatre performances of Pudor ballets farmene others, is sometime. (among others), is somehow

symbolic of the passing of an era. Mikhail Baryshnikov is undoubtedly one of the

greatest dancers of the

century, but the dazzling grandeur that characterizes his own dancing is precisely what seems to have fied the company otherwise, under his artistic direction. There are exceptions to this broad statement, of course - some remarkable dancers, as well a remarkable dancers, as well a some stimulating new (and old) repertoire. But my general experience of ABT during its recent visit was one of mild disappointment, as though one had opened a bottle of vintage Chateau Lafite and poured out vin

C I T Y

(continued from page 4) both Tijuana and American shoppers began to come to the central area, available perking spaces became vital to downtown businesses. Taxis also required more curbside spaces. Metered parking began to vanish when the city embarked on a plan to sell the public spaces to the businesses When the street selling moved into high gear ten years ago, a professional people applied for private parking permits, and taxis in particular began to devour the meters voraciously.

The fees for these private ces are paid to the traffic and transportation department. Cristelo Sanchez, an engineer for this agency, says that the cost of a space is one hundred pesos per yard per day, paid monthly, with a six-yard minimum. If a business only would buy six yards of curbside space at a current cost of about sixteen dollars per month. Outside the downtown

area, the price is halved.

"When a private parking
permit is approved," says
Sanchez, "the parking meter is
removed, the curb is painted yellow, and a sign goes up saying that this spot is reserve exclusively for that particular business — or it may be for a doctor, a dentist, or a lawyer with an office nearby. Then, if anyone other than a customer of the shop or the person so authorized parks in the space,

his car can be towed."

Sanchez acknowledges that Sanchez acknowledges that the selling of street spaces "has gotten out of hand" and the city has stopped issuing new permits. There are other snags in the system, as well. "I know for a fact," says one Tijuana police officer, "that some of the payments on time, depriving the city of revenue. A few of them are many months behind in their payments. As for the meters, you don't see the meter maids around much anymore. A ot of the meters are broken.

Taking care of the parking meters is the job of Jesus

Guerra Hidalgo, office manager of the department of parking meters, located next to the insufficient offer for the Spike damage to his property.

McDade says he expected other property owners to come forward and join Harness in a he says, many of the meters are jammed, because people persis in putting in the wrong coins. "They take an American dime suit; when this didn't happen they filed anyway. (McDade i the attorney in the only other lawsuit filed against SDG&E because of Spike. He is representing six other families from the Descenso and Jamus or a five-peso piece. It says that in English and in Spanish, right areas who joined together in 1983 lawsuit. Depositions ware being taken last week in this particular piece of litigation.: Harness has a different lawyer, Hal Rosner, defending

downtown police station. Yes

on the face of the meter."

Guerra also says that there are still six meter maids

working for the city, and he

shows a stack of tickets these

inspectors have issued in the

years, he says, "because the

are visitors."

past few weeks. But American cars have not been ticketed for

Guerra's department, as we'll as those of the public works an

of the police, are the ones that

wanting one. The sole requirement of a private space in center city is that an applicant must have a business

or office there, and this, says Guerra, has led to abuse. He thinks the moratorium is a good

"Too many spaces designated for the public have been taken up by the private perking," he says. "Some of the businessmen

just want a space for their own car, not the customers', because

paying the city lets them park near their shops or offices, and it's a lot cheaper than putting their car in a lot every day."

(continued from page 4)
fears for his family's health,
since he believes that the
herbicide seeped into the water
supply for his weil. "You don't

know what's going to happen down the line," says Harness,

citing a possible "Love Cana

situation."
Harness's attorney, Michael McDade calls the close timing

him seven or eight months ago, he said, after SDG&E made an

SAP & JUICE

him against SDG&E. Rosner claims that Harness is not the one who jerry-rigged his mote The wires were already there when Harness bought the have the power to grant or deny approval for a private parking permit. However, according to Guerra, only one of these three house, said the attorney, who is waiting for SDG&E to send him the energy usage records for the prior owner. SDG&E claims agencies has to give approved for a permit to be granted. Outside the downtown area, any Tijuana residents may purchase their own spots, for whatever reason they may have for that the energy stealing began after Harness moved into his house, although it won't reles-the date that Harness started service.
SDG&E is still supplying

electricity to Harness because he is now a good (i.e., bill-paying) customer. As for the Spike suit, the company maintains that even the manans that even the herbicide manufacturer was unaware of its product's potential for damage. McDade, Harness's Spike attorney, claims that the product was okay but the application was all wrong. We like to assume that even the early stages, [SDG&E] had people who could read," he says. Meanwhile, the chemical company has added a new symbol to the Spike label: an oak tree covered by a redstashed circle.

OCEANSIDE VOTERS

continued from page 4) supporter of Proposition B, said he has asked the city attor for a ruling on the matter. He said an opinion will be made public by the city altorney at the

next city council meeting, scheduled for April 8. OEDC officials, while admixing that some of the group's sixty-four members may be involved in attempts to defeat Proposition A, strongly deny that the OEDC has taken any position on the competing growth-control proposals. They also point out that none of the city's \$88,400 annual subsidy was used to cover the \$25,000 it cost to hire a San Diego public relations firm to produce the brochure and a companion slide show. All of the money came from private donations, OEDC from private donations, OEDC leaders insist, and the pamphlet is an "annual report," not an an educational piece to tell the voters what OEDC has been doing," said OEDC member Lou Lightfoot, a planning decision to mail the brochure a voters, said Lightfoot, was made by the public relations firm hired by OEDC occause is

was the best way to distribute the first annual report issued by OEDC in its five-year existence. The brochure, entitled 'Cceanside '86, An Annual Report of the Oceanside Economic Development Council," devotes its entire front page to a section captioned "Developer Fees Bring Needed Public Improvements and Facilities to Oceanside." Although the brochure never specifically mentions either proposition, the

contents of a section titled "City Focuses on Quality Growth" are virtually identical to the provisions of Proposition B.

on the back page of the pamphlet is Werner Von Gundell, an OEDC member and developer consultant who has participated in public debates against Propositio released a committee report that was publicized by the local press. Von Gundell's report predicts dire economic consequences if voters approve Proposition A. Nonetheless the OEDC is steadfast in its claim of political neutrality on the issue. "The OEDC cannot take a political stand," said spokeswoman Tammy Westbrook, "That's in our

PORNO PROFITS

sanitary.) These owners contend that the city simply unprofitable by deterring peepshow customers, whose twenty-five-cent payments for a one-minute snippet of pornographic film are a major source of bookstore revenue. Legal challenges to the ordinance, financed by store owners, staved off enforcement until February, when vice squad officers began citing and arresting store clerks Though their employees were being handcuffed and led off to jail, the owners still refused to remove the doors. But Ford yielded after one of his



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designation of issue cells) and the destination controls (nervice system) must be in proper adiastrons and their of incompacial interference. Also, the advantas system of non-body blooks, factors, transport of the state of the state of the state of the non-body blooks. Also, the state of the state of the state of the state of the non-body blooks and the state of the non-body is the controllary electrical system. The wester products of metabolism (controllation) are elementated trapple frough the lungs, clauses, bowdes and see in

Not all engines require the same fust mixture because they have different requirements; iteawise, the perfect had formula for your fust instaure is different than for other people. Because the demands you place on pour body through your fleety's ere not the same as theirs. The basic fust formula for all people is similar, but the special additives and esticitives used in each invividuo are must the difference between poor health, redoore performance or maximum health efficiency. No two people in the world are alike, and no hou fust formula are the same in the difference in order to determine the perfect fuel mixture (food, vitamins, minerals) and congenitation (exercise) for you, it is necessary to enablate your specific situation in my claim, whe little in dealth of the constant power is visit in order to reveal any residence of power is visit in order to reveal any residence continues and experience of the properties of the continue of the continues and properties visit in order to reveal any residence continues and experience or continues and of the other systems in your today.

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(continued from page 33) employees was arrested. "Other owners may pay their clerks bonuses Ito reward them for risking arrest], but I have for risking arrest], but I have to sleep at night. I just can't watch them get arrested," said Ford, who has been in the adult bookstore and theater business on Fifth Avenue for nine years. Joe's Books on Fourth Avenue also removed the doors from its five booths after a clerk was cited by vice officers, but an employee says the peeps were never a major source of income for the store, which specializes in

nagazines and books.
Ford and other bookstore employees say that removing the peepshow doors will invite the sort of behavior the city claims it's trying to stop. Gay men cruising for a sexual encounter can now enter the occupied, doorless booths. "It will be a homosexual bayen." predicts a clerk at Candlelight Books on lower Fifth Avenue.

They won't have to worry about the doors, they'll just stick their heads in," says the clerk, who claims that a similar doorless policy instituted in Nashville brought out the [homosexuals] by the droves." Ford says those predictions have already proven true at his store. "I had one guy walk out, telling me, 'Your place is

nice, but keep out the fags.' We're trying to fight an AIDS epidemic, but [removing the doors! may cause one more

Despite these misgivings, everal clerks predict that the doors-off policy will only temperarily reduce peepshow business. The city council thinks it can kill the business by taking the doors off, but it won't," says the Candlelight clerk. "An arcade junkie is an arcade junkie. He'll cool it at first, but he'll be back in two weeks. In thirty days, business will be back up to ninety percent of what it was before." A clerk at Pleasureland books predicts that business will slack off for just two weeks, and some owners are now mazelike booths that allow customers some degree of privacy while possibly satisfying the new ordinar Another owner says he'll

simply advise his customers to block the booth entrance with a metal trash can to keep out intruders, but deputy city attorney Anthony Shanley says the city's ordinance "is broad enough to prohibit any scheme to provide privacy for the And Ford isn't very

optimistic that the peepshow business will bounce back.

SET YOURSELF

SUGARFREE

While he talks about a period

there's going to be a whole new bunch of [customers] wh never knew there were doors, he predicts that successful enforcement of the peenshow ordinance will marked! reduce revenues. "I can't ever see it being the heyday it once was," Ford says glumly.

THE FURNITURE

The nearly complete grip of modernism on furniture design may be attributed parily to the educational system. isn't good at math or history. you put him where? In the shop class, The least intelligent end up doing woodwork." The sense of unease was broken by taughter. There is a "hidden

There is a "hidden curriculum," verging on the conspiratorial, in schools of furniture design. "No design counts unless it is modernistic." He explained that it once was the fashion to "display great weeth vulgarly—gold doorkuobs, marble walls, carved doorkuobs, marble walls, carved furniture with inlaid mother of pearl. It was gross," and even the nouveau riche knew it. The wealthy now "turn to art that is known to be very expensive but is quite unintelligible. I try to mock such people." The studen

each subsequent slide, it had fewer pieces and looked less like a conventional chair. "The ideal chair is the

minimum number of pieces and as simple a geometry as possible that can be arranged to be comfortable." Latrobe-Bacman's final version was made of only five pieces of

University's Pembroke College. The eating surface was made of two seven-meter slabs of wood. joined along their long edges To keep the table from sagging Latrobe-Bateman added an inverted truss at the middle of the underside. A vertical shaft reached partway to the floor, and diagonal beams ran from the shaft's lower end to the top

sense little difference between



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Latrobe-Bateman excoriated and the furniture he made. A man

No, I'm totally modernistic aid Latrobe-Bateman, and copie turned to look at one nother in puzzlement. He s he had stumbled onto using riangular shapes for his furniture, and when he employs such shapes ("the engineer's basic form"), he ends up with modernistic furniture. There

EXPOSED

Lacaniale.) Guerin's medical reports state that in 1982 he started getting headaches in the back of his head. His ability to concentrate tailed off, along with his energy level, and his work outside his level, and his work outside his regular job began to flag. Guerio had been something of an inventor. He engineered a special type of carburetor, which he installed on two of his trucks, and he had designed and built a small helicopter powered to an utilities airchare series.

by an ultralight airplane engine. His design of a low-shing "recumbent" bicycle, which maximized the leg efficiency of the rider, was sold throughout the United States, according to him and his wife. He built the bikes in his machine shop at home, and his wife handled the business side. "We had everything. We were on top of the world," Dorrallene says.

"And now it's all gone."

According to a nine-page medical report written last year by psychiatrist David Braff, chief of in-patient psychiatry at the UCSD Medical Center. Guerin is now suicidal, severely depressed, subject to recurring nightmares, and unable to eat much besides milk and bread: the report says he is suffering from organic brain damage and is unable to work as a "direct result of PCB poisoning." When Guerin first started

getting sick, his wife began to wonder if it had anything to do with his work around the transformers. She was aware of the news reports about the Environmental Protection
Agency banning PCBs from use
in electrical equipment, because
the chemical had caused cancer in laboratory animals. In July of in laboratory animais, in July or 1984, she persuaded Guerin to bring home a sample of the oil, which she subsequently had tested at the Quality Assurance Laboratory on Miramar Road. The tests showed the oil had an extremely high concentration of

"When the tests came back, I just about fe'll over," Dorrallene recalls. They called CAL-OSHA, the California Occupational Safety and Health Administration, which sent a man to the hotel to check the leaking transformer. According to Isaac Chae of CAL-OSHA. the agency found a large puddle



of the poisonous oil under the transformer in late July of 1984 and it also found that PCBs had been tracked through a botel stairwell on the soles of workmen's shoes. "We issued an order prohibiting entry to the

transformer area, and we made them aware that the leakage might be tracked from employees to customers," Chasays. "It's obvious that shoes carried the contamination throughout the hote!" Two other inspections, in September and November of 1984, showed that the transformers were still leaking. "They said it would be a financial burden to remove the transformers right away," Chae comments. It wasn't until a yea ater, in October of 1985, that

transformers removed.

After his PCB poisoning was confirmed by Dr. Jackson, Guerin filed his \$50 million lawsuit against the hotel. Last February a judge ruled that his

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damage claims against the hotel could only be redressed in worker's compensation insurance. The case is on

In his medical reports Gueric lains that the botel tried to fire him after he went to CAL-OSHA and that ever since he took a medical leave of absence from work in late 1984, the hotel's owner, Earl Holding, has contested his worker's compensation claims and withheld money still owed to him. Westgate attorney Dan Bushnell says that "to our knowledge, [Guerin] isn't owe anything." Bushnell showed Guerin's medical records to another doctor, whose repor another doctor, whose report, he says, alieges that the only way duerin could have such high PCB readings was if he had recently exposed himself to the chemical on purpose. Bushroll also sai't that another psychiatrist, hired by the hotel

COUNTY'S

LARGEST

SELECTION

to examine Guerin and review his medical records, has onine that his symptoms are not related to PCB poisoning. A opy of this doctor's report will not be available to the public until after the worker's

ompensation claim is resolved Guerin's wife is angered by the hotel's contention that her husband intentionally exposed himself to the harmful chemica so that he could file a multimillion-dollar lawsuit. That's ludicrous," she retorts "PCBs could kill you. What

Today Guerin is still waiting for worker's compensation to pay his considerable medical bills, and his health is

deteriorating. He was hospitalized four times last year. Doctors tried for a while to treat the PCB contamination with an experimental drug, but it made him too sick. Now he takes medication for the

depression and goes to group therapy sessions and waits to see if the PCBs will eventually cause cancer in his body. "He" thrown in with all these menta cases, and he comes home and cases, and ne comes nome and just cries," says his wife. "He's not a mental case, but what cla do you do with a man like him?"

The Guerins have had to sell The Guerins have had to sell off many of their vehicles, as well as an airplane George built and a camper. They believe private investigators have watched their house in National City and followed him around town, trying to show that he is lying about his disability. Their marriage has deteriorated; both have left the other for short riods in the last year. Both ed during a recent interview at Scripps Memorial Hospital, where Dorrallene works. "I can't do anything anymore."
Guerin mumbled. He's tried towork in his machine shop, but
he has extreme difficulty doing simple arithmetic, and he's accidentally given himself electric shocks, he's burned himself, and he's gotten his shirt caught in a grinder. "With the medication I take, I can't even drive anymore." His wife has now decided to return to he old job as a carpenter in order to make more money. "One way or another. I just want it over



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LETTERS

tensinued from page 3) seeing blood splatter. That is totally the wrong idea to have about hunting. I got started bunting to provide

food for my family, and I have all respect toward the a simals. I don't hunt an animal because he's there or to hear my gun go off. I hunt because it provides meat for the doep freezer.

I don't believe all hunters

I don't believe all bassers should be put down. We're not all beartless and uncarng, like some I love animals and like to see them in the vild. They are spectacular. But the animals I've shot all provided meals for my family, and no way did the animals ever suffer or just rot after someone had cut its head of to have mounted. It's a good feeling to be able to provide for your farmly, like man has done from the beginning.

the beginning.

Being from a small town in

Nevada, I have had to depend on the hunting seasons to provide the family with meat for the winter. Karen I. Boreogna



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view, Latrobe-Bateman gave a slide show, which began with what he considered bad furniture. The audience, making

no effort to muffle gasps, seemed to agree. The prime exhibit was an alabaster wash basin. The flutes, filigrees, and whirls on the stand so overpowered the basin itself that from a distance one would have trouble guessing what the chiece might be. "I'm ashamed to be part of a culture that makes

went back to reading his book.

by saying, 'Until the Seventeenth Century, furniture

architecture, and all was for the

moneyed classes." More shifting

in seats, mainly by the better-dressed. An older man fingered

modernism has been universally accepted. And that's my vision

After presenting his world

his wristwatch "Since 1920)

making was a subpart of

greater glory of God. Then

similarly vulgar work.

Done with his complaints, he displayed his own designs and began to regain his audience. He started with what seemed to be an unexceptional, unpadded chair. It was indistinguishable from what might be found in a modest business offic. A series of slides showed its progression to a state of near perfection. In

wood.

His prize work, though, was not a chair but a massive table. It was commissioned for a dining room at Oxford

of the legs.

The crowd by this time could

Natural skin therapy

- the alternative to

"Serenko, Michael J., Navy!" Your flight leaves at midnight.

"Yes, Sir!"
Yes, Sir, shit! I thought to syself. I took care of it myself while I was on leave, and it's all squared away. Well, I took most of them: yellow fever, plague, them: yellow fever, plague, typhus, and small-pox vaccination, but gamma globulin I gua-decked. That crap's as thick gua-decked. That crap's as thick as honey, and you get two and a half ce's in each cheek. The stuff is so thick, you have to use a big cighteen-gauge needle. The guy-runding this show are army medies, and I'll be dammed if I'll toust my ass to an army medie.

rust my ass to an army medic.

I got in line and presented m shot card to the spec five. He scrutinized each entry on the record, looked up at me, and asked, "What the hell is an HN

"A navy corpsman." I answered. "In the navy, you don't have to be a nurse to give a shot. We trein per corpsmen to do that." At has moment, I was just be a smartass one more time. I kept my mouth shut, and he passed the through.

I spent the next three hours in

the terminal waiting room with about 200 other guys. army, navy, air force, and marines. The date: February 27, 1968. At 11:00, the February 27, 1968. At II 700, the flight was amounted, and we were instructed to line up in front of the double doors that opened to the double doors that opened to the double double double double do the double double double double do the to "stream on a military circuit, lite a 2-224 resupport, little as the mosters. We beauted to the double double double double double up to my kness. We have do up to my kness. We have newardesses on the flight, and they served meats and drinks, just like it was a regular civilian flight. All of us were probably thinking the same thing: How many of an swell be taking this same (fligh back a year from ne'l 1 spen most of the flight siceping and looking not the vinction and southering with lay the construction of the flight siceping and looking not the single was associately as he will to our decimation. Too Sen that Air Blaze in Single, but finally a man in back of me said. "I thenk we're almost there," and a said sergence wirelded up his noon took a milit, and said. "Neah, The pinte lunded, and a feeling of apprehension came over me. "My 5-od. I'm really been." The doors oppool, and sampe of hot. thinking the same thing: How

doors opesed, and a surge of hot,

humid air filled the cabin. It stank, just like the staff sergeant indicated. I stood up, made my way down the sisle and down the ramp. I was still in my dres blues. It was cold at Travis AFB when we took off, but now my blues were sonked with seat

I met Heisler in the terminal. We were both corpymen and were both headed for the USS Benevah. We didn't know where Benevah. We didn't know where the Benevath was or how to get there and just followed everybody edse, like lambs going to the slaughter. All the incoming soldiers were wearing summer dress, and the guys in the terminal were in jungle greens. Vietnamese 'alk, and I remember they had a strange voice tone. I'd been around a lot of Oriental people before, but these people alked like they had a mouth full of shit. They were a lot smaller

than the Chinese or Japanese, too The chief came back, and after The chief came back, and after an hour of waiting, we boarded an army has that took us through downtown Suigon. I spent the bus ride waithing out the vindows I seen men waiking along holding hands. I guess it was the custom, but the worten didn't do it. There were cubs, cars, and rucks, just like any other city, but most people got around on moloroycles. people got around on motorcycle I even seen one go by with a

is make short sleeves out of it.

By now I felt like I was in a steam bath. My blues were stock to my skin, and a dusty red dirt was all over me. It was late, and I wanted a rack and a shower. We went to the second deck, and one out of two wasn't had. We were showed a mattress on the flow and told to rack out for the night In the morning we'd be heading back to the airport to catch a chopper to Dong Tam, where our ship was. I didn't give a crap about

enything at this point; all I wanted was to get out of those blees and rack out. I threw my sea bag at the top of the mattress to use as a

five foot three, blonde, blue eyes, and she was a lot of fun to be with. We had some good times at the enlisted men's clubs at the enlisted men's clubs at Oakland Hospital; we just hit it off right from the start. It was about a month and a half ago when I made love to her for the first time on New Year's live. Jo Ann was the first girl I had some heavy petting, but ahe was my first time. I didn't use any protection, and neither did she, protection, and neither did she, and after we ade made frow, she wanted to know when would we get married. Well, I wasn't ready for that, so I told her that I would marry her when I came back from Nam because I didn't went to leave her a widow. It was a fle, but she was content with it. We went to sleep and movice early in the marring and made lone wasn't her morning and made lone wasn't her morning and made lone wasn't. the morning and made love again, As night fell, I could hear the

sounds of a thump and there another and another, the crackling another and another, the crackling of title shot and the sounds of automatics, I froze, and my eyes were opened wide and staring straight our in the dathcass. I could see starbursts in the night sky outside the window. The place was under attack, and I wanted to get the hell out of there and the subtler, it was nick, and and take shelter, it was dark, and I didn't know where the nearest shelter was, so I just laid there, sheiter was, so I just laid there, hoping that one of those shells wouldn't come down right on top of us. I didn't sloop at all that night; I just laid u., re Issening to the thomps of the incoming mortan and automatic-weapons fire and wasched starburst outside the window. I later learned that this was the comming earned that this was the comming

green, army green. They were shoot thinky effecting, with a work of the control o

hunker with thirty or forty other guys. It lasted three or so minutes, and then somebody said, "It's all clear," and we started walking slowly out again.

We came to the postoon and

Delta

In near boots were not like
any other navy boots.

This were painted
green, army green. They were
about thisty feel long, with a well
deck that was covered with a

I had been on since coming to I had been on since corring to active duty more than a year earlier. Most sellors go to a ship right out of boot camp, but my first act of orders were to a naval air station in northern California air station in corthern California outside of Montatain View. I was a seaman seatjened to daily with the Newel Air Thumport Wing Pacific. I had hopes of becoming a striker for gumer's mose, but they gave me a choice of putshing planes on the flight line or working as a messa cook. I didn't like either one. Then I med a chief loophal communication. corpsman who convinced me to

We came to the positions and crossed it no one of the beats and sixed if anyone knew how to get to the Benevious. A balding been-belly third-class, wearing green cants and no shirt, was sitting on the flat-top statched to the Milds kin boat. He answered its. "Wesh, we're going not there in a bit. called him Florey because of the tatton be had on his erro of a fox, and I never did learn his less." become a hospital corpaman. Most young sailors didn't want to and I never did learn his last ...amc. Well, a few minutes late od Beer Belly Flosey got up and ambled toward the consensins flat and fired off the diesel engines, and we slowly pulled away from the pontoon. I remember the sound of those engines and the stink of the diesel amoke, and Abridele A sailor assigned to the U.S. Navy's aviation division. Alpha Beat A fast petrol bost, approximately twelve feet long and carrying three crewmen. APB Auxiliary Personnel even today, whenever I smell diesel smoke, I think back to the time I spent on the Mekong Delta.

APB Auxiliary Personnel Derthing cards. API. Nonpropelled Auxiliary Personnel Bestiding barras. Black States Solitors, bath officer and enisted, associated via the intuitional son going New, who have nothing to do with airdate. Captable Mant Hearing over penishencer it mened out by a subject of the personnel of the personnel of the subject of the personnel of the personnel of the personnel of the subject of the personnel of the pointerment of undered out by a sailor's commanding officer. Commission where the commission transit to drive the boat. Pack States Job classifications as oclared with work on a ship's

as fectors deels. Fentall The aft portion of a beat or ship. Fruit salad Rows of campaign

become corporate; because acone or later you'd wiret ap with during with the marriane and go to Viotnem. In Vietness there was a high more later year for corporate; there was even a term around that the Viet Cong would go a bounty for the coillar device of a corporate. But I flygred my channel would be telled for the coillar device of the coil for the coillar device of the coi

worked for short title month, and when the squadron dishended, I was sent to hospital corps achool in San Diego. When I gradeated, I was sent for duty in Oakland, and that's where I me:

Oakland, and that's where I me, loo Ann.

So here I was, my first ship I wanted to make a pood impression, and I knew my aread customs. I support the gasques, dropped my see hag, turned toward the finals of the ship, salaned the ensign, made a right focu, salated the officer of the day, and said, "Requeer permission to cotte aboard, Sir." Permission was granted, the Permission was granted, the Salater externed, and then I

sieppod aboard if a quarter-lecch. Heister did the same. We due our orders out of the sea bags and handed them to the officer of the day. He ordered the messenger of the watch to take us up to sick bug and kep our orders and records at the quarter-deck. We went forward to a hatch and through the forward to a hatch and through the forward to a hatch and through the cleak and up in indufer to the ft2 level. At the top of the ladder was takk into. sick issy.
There was a corpsman on watch, reading a book with his feet on the desk, as we walked

into sick bay. He introduced himself as HN3 Brikell, Brikell,

above the main deck of a ship.

19 Slang for pissters, South
Vietnamese currency. One pisster
equaled one cent U.S. in 1968.

Punji Stake A sharpenni sti ususily bamboo, hidden as a

booby "up to inflict injury and infection on countat troops.

Rope-tiern Sunday A day off

is turned out was the type of third-class, that knew he was a third-class, and he wasn't going to let any levely HN's like us forget it. He didn't know where to put us up, so he told us to rack out on the werd at sick bay, and in the mornine, we'd no down with

the word at sick top, and in the morning, well go down with ship's company. Well, the was all I needed to here it was hungry, but I was more tirred of the head, and the ship is the ship

skivvies, and jumped into the rack.

Heisler and I checked in at the ship's office after morning chow, lessler got to work in the lab, and I got to work with Brikeli in sick call. The movely of shipboard life on the Dries wore off very quickly and beginner notednes. It was the same routine

shipboard drills. Every night i went to a flick. The flick was either a one-sheet or a two-sheet movie. Two-sheet movies were in Cinemascope and required the hanging of two sheets on the meas deck to show the movie on. They have it in the middle of the meas. hung it in the middle of the mess deck, and you could sit on either side of the sheet and watch the movie. We also speat a lot of time in sick bay listening to Armed Forces Radio, transmitted from Saigon. You got your critice of country and western, some popular, and golden oldies. I remember one song everybod sung along to, especially the

ribbons. worn over the left bone work, paintly taken on a ribbons, worn over the left breast of a military uniform.
Gun-deckling Tan prictice of faking military records.
H N The lowest rank of a boughts corporate.
LST Londing ship, a craft used for transporting military troops and equipment to shore.
MERICAP Medical Civil Archive Project, the practice of offerhag Vernamous utilization. work, usually taken on a Wednesday. Seigon Tea In Seigon brothela, Seigon Tea In Seigon brothela, protocol required that Gif buy a cup of tea, priced the same as a liquor denial. Sea Bag A large green duffet bag, four feet high and eighteen indeed in diameter, used for carming a sailor's personal effects. Short-Arm Imager han A penia examination. examination. Salper Sallors who work below Victnamene villagers. Mike Six Boat A largo, fletdecks in the engine room and boiler room. Spec Five Army designation for O-2 Level The second deck.

an enlisted specialist, equivaler to a Navy B-5. Syrette A small syringe with a squeeze-tube of morphine. Weather Deck Any dock exposed to the weather.
Well Deck A deck below the water line of a transport bost, used for holding troups.

chorus. It seemed like the whole ship rang out the chorus of "I wanta go home, I wanta go home, Oh Lord I wanta go

home."

Td been aboard ship about a week when a second-class corpsman named 30s6 Brambils checked in from Naval Hospital challend. Somehochy started calling him Chings Loo, which I should make a meant amentaling in Medicines. Chings Loo shore some people in Outland the FI Soown, Loo American Chings and and I yield the FI Soown, Loo Am. He was always kalding around and rrying to get your gost, and he add me then she was pragnast, and the never crucked a small conce. That proved pretty beerly on my triple for a lew days, combine, bot shying much to employ; it was really enting away as me.

at mc.
After a day or so, I got a chance to get off ship and look an

assignment for a MEDCAP at one of the villages. We took along a second-class dental tech and the dentist. We rode Tango 111-3 to a village above My Tho and set up shop seeing the medical problems of the villagers. The bost crew and the chaptain handed out bags of candy, soep, toothpaste, and what those people would do with a toothbrush and toothpaste; all the adults chewed beetle nut, which was kind of a red ball of which was kind of a roch half of sulphur, and Hinki in trated our help such. The dentist had a field day parking and steeth. We brough along an inexpreser who would tell me their needed problems, and twoild do my best to take care of them. We gave a for of shorts to the kind, and some ment polio vaccines. I had cose lady who was about eighty years oft and had a neigh problem. The interpreter told me she had fallen out off a free and that the reason out of a tree and that the reason was a sniper for the VC. That was when I took down my shingle and

when I took down my shingle and closed up about.

On the way back to the Benevach, I thought about to Ann and what I could do in help her took in the about to the about the ab been thinking about Jo Ann told him that was all I'd been thinking about since he'd told in about her. Then he said he was just kidding and what a kick he had got out of it. He told me he

mad got our of it. He told the free he was sorry, but he still had a big grin on his face. for about a month of sitting on that tob so the middle of the Mckong Delta, the walls began to close in on me. We hadn't once been the control of the co painting a dama head on this ship! Then, when the job was done. Brikell decuted by wanted second cost of paint, and that was loostneed on page 30)



A story of unruly sailors in a make-shift navy: The war on the Mekona

Heisler was wearing his dress

Hebiter was wearing his dress blues, too, and we were standing-arround fooking suppid as hell when this volce came from behal... "Over here, Doc." the heart of t

Coloren, so fellow raz." I was glad to follow and have someone in charge of us. Somehow I felt that just being with the chief, we would be all right. He led us out to the from of the terminal and told us not to wander around. He/siler and I stood around, having a stroke and waiting as the chief to come back. I was watching and intening to the

bunch of cages of chickens stacked about six feet high strapped on the back of a bike. There were shops and listle narkets, women shopping for vegetables, and children playing. So far it hardly seemed like there was a war at all. The only reminder of war was the military reminder of war was the m

was a war at all. The our reminder of war was the military reminder of war was the military reminder of war was the military statematic weapons and shoogans. The was the property of the company of the property of the company of the

pillow and started to strip; I yeaked and togged any jumper over my head; if was hard to get off because these were my likely bloses, and IR had them tailored akin-tight. Now they were souked with sweet, and when I took off my socks, they were souked as well. I stood othere for a moment in my skitwise and felt a brozze coming through the windows, and then I flopped down on the matters.

then I lipsped down on the matterns.

I had three tasking to Heiszir matterns.

I had three tasking to Heiszir and when we compare shows a supplementation of the had been as they stations, and then he last they stations, and then he went to sleep, My mind went back to the last time I need back to the heiszir men in the had been as t

cutied the visitor. I later is learned that this was the opening of the Tet Offensiw. In the command that this was the command that the comman Tem. Dong Tam had a harbor and several gene boarts tird up to a posteon, and that was navy cough fir me. We were walking down a dusty road, and then I heart those thumps again. I knew exactly what they were, and i yelled to the chief and Heiszler to take cover. We dropped our sea begs and started running with everybody else and ended up in a.

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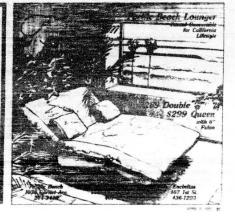
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all it took. I stomped out of sici bay and went to the division was; I said I just wanted to be someplace where I could do my job as a corpsman. He called in the Chief Thurnas, who was the Chief Thomas, who was always a pretty square shooter with the gays. The chief told me not to do anything resh, but if that was what I really wasted, he'd see what he could do. About a week later, Chief Thomas told true he had got my orders to River Division III— they were only semogracy orders.

aft, a 105 How-rer on the bow, and a mortar pit emidding, and a mortar pit emidding, which cleas boatswain's mater named Al. Old Beer Belly Foxey was the conswain. We had three guiner's mate seamen and two fresh-air sinjes who unamed the 30 calibers in the weil deck and worked on the engines. All was worky and skinny, and like all boatswain's motes, he took great a set of greens and drew a .38 caliber pistol and ammo from the armory. I was real excited about going to the boats. I got a medica ski bag and stuffed it with bandage: and morphine suifate syrettes from the pharmacy. With orders in hand, I boarded a Mike orders in hand, I boarded a Mb bout and took a rise over to the houseboat, the Apple.

I checked in with the skipper, who assigned me to work with a first-class corporant named Bill Shealy, Bill was an experienced boatswain's males, he took great pleasure in talking like Popeye.

corpsman with a lot of comba missions behind him. He was "hat we called an independent duty corpsman, which meant he had special training to work without a doctor and to run his own medical department. He really knew his stuff, and he really know his stuff, and he worked real close with me. For the first time, I had a set deady, A set deady is an older sailor who takes a younger sallor under and keeps the younger grey on of trouble. Bill introduced sie as his helper to all the book capacias were, and be took me down to my. Tango-J was a medical aid boat, which was why we had a flast-up over our well dead to be vacuum the wounded on small hallocopters. Bill defen rise the boat with me.

We lost the Alpha crew, and the army lost one man. And Charlie? Well, Charlie got away into the jungle.

he rode the monitor boat, which was designated Mike-III-I. The monitor was the lead boat in the operations and had machine gans aft, a 105 How, "er on the bow. accomplished much in my life. I had graduated from high section Joined the new, graduated from hospatal copps school, and that about it. I wanted to come eur of this war a hear I wanted to come eur fish war a hear I wanted to come time combat was my obtained to do combat was my obtained. boats were called river rats by the sailors of the other ships. This was a different Foxey — I rever saw him do anything but drive that boot, drink

beer, eat, and sleep, but he did all of those things better than anyone I've ever known. checkening. This is a second on the checkening. This is a second of the checkening of a different kind of a stay and a different kind of a stay. They were tough guys and at time, undisciplination, but nobody seer went to the checkening of the che I've ever knows. So this was my boas, and I was part of the crew. The gays dish't accept me right off and dish's say much to me, so I slowed my gaer and figured we would grow on loceen pp. After all, these were sever gays who had been through combat longether, and in combat, you sayly on your budley, and you get read close to the other gay, memorates will say with you for year, and some who will haunt you, soo.

you, too.
I couldn't wait for my first operation and a chance to prove myself. Maybe every man at one time or another needs to prove something to himself. I was nincteen, and I hadn't accomplished much in my life. I

from both banks with rockets and to automatics, and we were give to take a couple of companies of the spot again temorrow. The next morning, before light, we took out in column formation with turkey or other bons to Dong Tam harbor; where we loaded about forty infamry in Tango-3. It still want light yet when we headed down-tyre, and I began to be headed down-tyre, and I began to headed downriver, and I began to think of how much noise those

thisk of how much noise those disease engages made and low for sure Charlie swould know see were coming. We might as well have had a brase band amounter our The conswelling file might a well have been a surface of the surface of th

they were all over the boat.

I didn't have to wait long for an operation; Bill told me we were

going out the next morning. The day before, he had been on an

operation and boats had been hit from both banks with rockets and

locking in magazines into their

M-ios.
We came off the main river, and We came of the main river, and Fixey throntled back the engines. We were headed down a canal. Brown water had changed to thick mad, and the boat slogged along a waterway that was about twenty feet wide, with thick jungle on both banks. I could swim faster beab banks. I could swim faster than this boat was slogging through the mud. We were sitting ducks, no way to maneuver if a rocket was fired at the boat. Along the banks, you could see flatened-out beer cans, with Viet Cong flags peinted on them, railed to the trees. This was Charlie's way of telling us that this was his part of the jungle.

this was his part of the jungle. Charlie used beer cans that we threw in the river after beer call. Somebody once told me that they were booby-trapped and not to try to get one off the trees, and I were the control of t

surress on the front. We called the boat a Zippo because it had napaim flame-throwers.

I didn't see or bear a bing, but saddenly, all gams opened fire, and hot, expended cartridges were falling all over one. I jumped to the side to get sweep from them and looked out over the well dock to see what they were shooting at,

but I still couldn't see anything just more jungle. I figured they the ramp dropped, and the troop came off screaming and yelling like the Devi! himself. But then like the Devil himself. But then one man field back on the ramp. He got hir right in the face; half of ms face was blown away, and his whole head was convered with blood. I dropped my rifle and grabbed him by the collar and haulted him back into the well deck. I know he was dead, and I dock. I knew he was dead, and I just sat there, with his blood all over my hands. When he fell, he didn't yell or scream, so I think it was quick for him. I vall always remember that moment, which was the first of many horrors to come and the cause of many

sleepless nights.

Foxey backed us into the canst and beached Tango on the opposite side of the water way, with our big guns facing the invasion bank. Someone yelled to me. "You're needed on Tango-ol" and I grabbed my bag, jumped to the hank, and ran until I reached the bank, and ran until I reached a boat with T-6 on the bow. A man was Jring in the well deck, yelling to the guys who were standing around him. He was a boat captain and had got reduled with fragmentatin wounds on his errar sand lage. I knett down and quickly applied dressings to his seconds to stop the bleeding, and I injected him with morphine. Two carevines helped me load him once a litter, and we carried him back to Tingo-3. I had revelve bottes of ringer fecture on the a boat with T-6 on the bow. A bottles of ringer incrate on the boat to start intravenous therapy. I'd never started an I.V., but I'd

I'd never started an I.V., but I'd seen doctors in hospitals do II pienty of times, so I went ahead and did it, and then I left him in the care of the stipes.

I headed down the bank again to an Alpha boar that was hit and had rua aground. I made any way to the top hasch and saw three men lying on top of each other.

R.D. would wad up anchovies and shove them up his nose; then he'd walk around, looking for young officers to gross out.

No signs of life, I stepped down into the coxswain's flat and had seep on one of the men, but he didn't even budge. I knelt on too ddn't even bodge. I kneir on try
of one man, due my arm under
mother, gav. a fug, grabed his
belt, wel tifted him up to the
crewmen above. They tilted him
the rest of the very out of the
hatch. I did the same with the
second and third man and then
carry out myself. We checked, the
house of them were give. In ho none of them were mive. The boar had taken a direct hit from an armor-piercing heat round in the coxswain's flat, and there was a four-inch hole in the side. We put four-meth hole in the side. We put the men on listens, cowered them with penchos, and carried them hock to Tango-3. Then Fosey backed the boat back into the canal, and Al popped a smoke greatide on the flight leek for an incoming chopper that would pick up the litters. When the chopper canne, the crew helped me hump the litters were thinged me hump the litters are the flight deek. We have the proper that would not be seen to be flight deek. We have the litters are the flight deek. We have the litters are the flight deek. We have the seen the flight deek we have the seen the seen the flight deek we have the seen the flight deek we have the seen the see bost, and the army had lost one man. Charlie? Well, Charlie had

man. Charlief Well, Charlie had got every into the jungle.

On the way back to open vater and the base in Dong Tam, I set in silence in the back of the well dock, it up a smoke, and it up another. My hands, boots, and pants were covered with bood, I downed a backe document with bood of the way of the document of the pants were covered with bood body and backed document with the way of the blood came off, except for the

dried blood under my fingerpails dried bicod under my fingernalis and in the cracks of my skin. As we hit the meint river, I was a little more at ease. The column headed straight for the middle of the river, and the banks were far ease. I felt combortable enough to stop of the filled took with my legs dengling over the able to the color of the colo over and over again. It was like there was no way I could ever ge

them Clean.

So ket at the positions in Dong Tam, we offDong Tam, we offman the position of the position o but cooking.
My sea daddy, Bill Shealy,

My sea daddy, Bill Shealy, came about and asked me about the wounded and where my stuff was, and I knew I had screwed somewher. J didn't keep any records of who I treated. He raised his left eyebrow and sild, "I'll talk to you comprove, we got beer call on the pontoon."

was only into this about six been, and I was beginning to feel pretty drunk. In no time, I was yelling sny head off, like everyhody etc. I staggered brok and forn to R.D. to get more beers, and each time I'd go pess Bill, he'd look at me with the naised left eyelhow. Then R.D. would look at me and fell him. "Where was its revenued to." him, "Your son is screwed up here," and Bill would just say, "Yeah, I'm going to kick his ass in the morning." Each bostswein's mate would Each boatswain's mate would try to gross out the other or try to tog the other's story. Once in a while, some guy would try to be a bad ass and grab another guy's shirt. They'd push each other around a bit and throw a punch and come up taughing. They I ipined the rest of the guys on the pontoon, made my way over to the issue point to get my two been. Sure as beek, Bill was re

weekend liberty. I used to get pretty mad, him to anymore. When you hing around sailors long enough, you realize that's just the way they are. The black shoes in the airdades, the suspect states withing for RD. to say it, but conly handed me a been and told me to come beek when I writed more. He even called me Doc. When I finished my beer, one of the mittee three his arms.

of the snipes threw his arms around my neck and poured his beer over my head. "Seen you out there, Doc," he said, "and you're

all right!" A bunch of the other

guys came over and did the same yetting, "We'te baptizing you, Doo! You're a river rat!" R.D.

showed another beer in my hand and I realized they had accepted me. We drank burr for hours

the control of the co and having fun. But nobody could compare to R.D. He'd open up a package of anchewies, wad one up, and showe it up his nose. Then he'd walk around with these green search the crowd for someone to gross out. If there was a puring officer around, R.D. would stand pecker checkers," a term we got the old navy when we had to do short-arm inspections after a weekend liberty. I used to get

officer around, R.D. would stand in front of him and anors it out. The officers left early, but we kept drinking, and when the berr in our, we decided to go to the army club in Dong Tam. We'd hardly waited into the club wh.n some sergeant ried to throw as out. But it.D. waited up to him and spit in his face, and the fight was on; I took it early. Someone his to the control of th and that was it. The next thing I remember was two guys dragging me out by my arms and being laid in the dirt. I lay there face-up and spread-eagle in the dirt, and my head was spinning. I turned my head to the side and vomited. head to the side and vomited. Another guy got thrown out of the club and came stumbling over me, kicking me in the side. I was beginning to understand what it means to be shot at end missed, shift at end hit. I'd had enough. I got up, staggered back to the boat, and fell askep on a litter.

This is the first segment of a two-part



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all it took. I stomped out of sick bay and went to the division officer to demand a transfer to a combat unit. I clidn't care where was; I said I just wanted to be someplace where I could do my joh as a corpsman. He called in the Chief Thomas, who was aiways a pretty square shooter with the guys. The chief told me not to do anything rash, but if that was what I really wanted, he'd sec

what he could do.

About a week later, Chief
Thomas told me he had got my
orders to River Division III—
they were only temporary order
but at least I would get off this ship and into the war. I borrowed a set of greens and drew a .38 caliber pistol and ammo from the armory. I was real excited about going to the boats. I got a medical aid bag and stuffed it with bandages and morphine sulfate syrettes from the pharmacy. With orders in hand, I boarded a Mike

orders in haud, "Searfiel a Mili-bout and took arase over to the househout, the Apple.

I checked in with the skipper, who assigned me to work with a first-class corporana named Bill Shealy. Bill was an experienced corporane with a toof ofcombas missions behind him. He was what we called an independent duty corporana, which meant he had special training to work without a doctor and to run his own medical department. He each other, and things would worked real close with me. For the first time, I had a sea daddy A sea daddy is an older sailor who takes a younger sailor under his wing and shows him the ropes and keeps the younger gay out of trouble. Bill introduced me as his

trouble. Bill introduced me as his helper to all the boot captains we met, and he took me down to my boot. Bargo 18-3.

"hago-3 was a needical aid boot, which was why we had a flat-top over our well deck! to evacuate the wounded on small helicopters. Bill didn't ride this boot with me;

We lost the Alpha crew, and the army lost one man. And Charlie? Well, Charlie got away into the jungle.

he rode the monitor boat, which was designated Mike-III-1. The monitor was the lead boat in the operations and had machine guns aft, * IUS Howitzer on the bow, aft, " No Howitzer on the box, and a mortar pit antidulity. My boat apprin west a histoclician bestavation mere anneal Al. Old consession." We had three gunner's nata sevene and von fresh-air snipes who numed the .30 col-cur in the well does and col-cur in the well does and col-cur in the well does and seven and skinny, and like all boatswalls' maters, he took great pleasure in talking like Propose. Frozy — I never saw him do die applied by the desired pleasure in talking like Propose. Frozy — I never saw him do died of those thing be driver that box died in the saw that the same same saw that the same saw that the same same saw that the same saw the same saw the same saw that the same saw the same saw that the same saw that the same saw that the same saw the saw the same saw

Ye ever known.

So this was my boat, and I was part of the crew. The guys didn't accept me right off and didn't say much to me, so I stowed my gear and figured we would grow on exch other, and things would loosen up. After silt, these were seven gays who had been through combat ingester, and in combas, you rely on your buddy, and you get read close to the other gay. You make good friends whose memories will say with you for years, and some who will hausi you, too.

I could not be the gay first properly the properly and to the properly the properly and to be the gays. I could not be the gays the g

something to himself. I was nineteen, and I hadn't accomplished much in my life. I had graduated from high school, joined the navy, graduated from hospital corps school, and that's about it. I wanted to come out of this war a hero. I wanted some fruit salad on my chest. Going into combat was my chance in no something that would make a

The next morning, before light, we took out in column formation with twelve other bests to Dong something that would make r. difference to service one Magbe i would even get a chance to save someone's like, i that always dispersamed of doing something really great, and I left that here was my destiny.

The second of the guys who rode these to boats were called river a rest by the sailors on the other ships. This was a different kind of a navy and a different. with twelve other bests to Dong fam harbor, where we loaded about forty infantry in Thago-3. It still wasn't light yet when we headed downtiver, and I begar. It think of how much noise those diesel engines made and how for sure Chartie would know we were coming. We might as well have had a brass band announce our extent. kind of a navy and a different kind of sailor. They were tough arrival.
The coxswain's fiat was

kind of sallor. They were tough guys and at times undisciplined, but ackody ever went to the capitalism and not the boas. If you got out of line, you answered to the boat rapain, and weemathly he would put a foci in your rear and take no argument from you. These river rats were the sailors who did must of the bleeding add dying on the Mekong Dela. They played hand, drash hand and they came from the fact that the boat came from the fact that the boat the cegine rooms, and as night, buttoned up at the side and in front with a one-tach armor plate front with a one-inch armor plate, with just a list ro fook through to drive the boat. At asi behind the flat between the gun turrets, behind a 30 cultber machine gun. The guaners' mates were in their rervas, and the snapes were on the 30 calibrars in the well deck. All the troops in the well deck were checking their weapons and

they were all over the boat.

I didn't have to wait long for an operation; Bill told me we were going out the next morning. The day before, he had been on an

operation and boats had been hit from both banks with rockets and

automatics, and we were going to take a couple of companies of the 9th Infantry Division up to the

locking in magazines into their

M-16s. We came off the main river, and Foxey throttled back the engines. We were headed down a canal. Brown water had changed to thick mud, and the boat slogged along a waterway that was about twenty feet wide, with thick jungle on both banks. I could swim faster than this boat was slogging through the mud. We were siting through the mud. We were siting the way to manesure if a Foxey throttled back the engines ducks, no way to maneuver if a

ducks, no way to maneauer if a rocket was fired at the boat. Along the banks, you could see flattened-out beer cans, with Viet Cong flags painted on them, nailed to the trees. This was Charlie's way of telling us that this was his part of the jungle. Charlie used beer cans that we threw in the river after beer cell. Sumebody once told me that they were hoody-extraged and me that they were booby-trapped and not to try to get one off the trees, and I never did. None of us said never did. None of us said anything; we weithed and waited as the boat slugged down the cand. My eyes were builging out of their sockets as I scanned the tree line for movement, and my, near was pounding. I was cruached down so low, only my eyes were over the top of the well deck, and I had an errie feeting that some Charles was exat there that some Charlie was out there looking down a rife barrel at my forchead. Tango-3 was in the middle of the columin of boats. Ahead of us were the Alpha boats. They were smaller, with aluminum bulls, and were much firster than the Tango. Behind us, we had another Mike-6 with two cures so at the Trans. We called the boat a Zippo because it had napalin flame-throwers. total a Augip because it and mapalin flame-throwers.

I didn't see or hear a thing, but saiddenly, all guns opened fire, and hoi, expended cartridges were falling all over me. I jumped to the side to get may from them and looked out over the well deck.

but I still couldn't see anything out of Charlie while we landed the troops. Our boat hit the bank the ramp dropped, and the troop came off screaming and yelling like the Devil himself. But then one man lell back on the ramp, the got hit right in the face; half of his face was blown away, and his whole head was crowned with his whole head was covered with blood. I dropped my rifle and grabbed him by the collar and hauled him back into the well deck. I know he was dead, and I tust sat there. With his blood all just sai there. With his blood all over my hands. When he fell, ite didn't yell or scream, so I think it was quick for him. I will always remember that moment, which was the first of many horrors to come and the cause of many

steepless rights.

Foxey backed us into the canal and beached Tango on the opposite side of the waterway, with our big guns facing the invasion bank. Someone yelled to invasion bank. Someone veiled to me. "You're needed on Tango-6" and I grabbed my bag, imped to the bank, and ran until I reached a boat "tiln T-6 on the bow. A man was lying in the well deck, veiling to the guys who were standing around him. He was a boat captain and had got riddled with frameworks on his with fragmentation wounds on his arms and legs. I knelt down and arms and legs. I knelt down and quickly applied drassings to his wounds to stop the bleeding, and I migreted him with morphine. Two crewmen helped me load him cotto a litter, and we carried him hock to Tango-3. I had rewlet bottes of ringer Leasten on the boat to start intersections therapy. I'd seen decients in hospitals do it plenty of times. So I went shead and did it, and then I left him in the carr of the suries.

the care of the snipes.

I headed down the bank again to an Alpha boat that was hit and had run aground. I made my woy to the top hatch and saw three men lying on top of each other.

R.D. would wad up anchovies and shove them up his nose; then he'd walk around, looking for young officers to gross out.

No signs of life. I stepped down into the coxswain's flat end had to step on one of the men, but he didn't even budge. I kneit on top of one man, dug my arm under of one man, dug, my arm under another, give a long grabled hi; belt, and tifted him up to the recurrence above. They tifted him the test of the way out of the section of them were able. The beaut had also a direct his from an amore-piercing hear troud in the consonal's Tall, and there was a foot-right hole in the side. We put the time on litters, covered them had to the section of the section of the back to Tanga-3. Then Four-backed the boat back into the count, and Al popped a smoke backed the boat back into the canal, and AJ popped a smoke grounde on the flight deck for an incoming chopper that would pick up the litters. When the chopper came, the crew heiped me issup the litters to the flight dack. We had lost the crew of the Alpha boat, and the army had lost one man. Charlief Well, Charlie had not away into the inspire.

On the way back to open water and the base in Dong Tam, I sat in silence in the back of the well deck, it up a smoke, and lit up another. My hands, boots, and pants were covered with blood. doused a battle dressing with water and started scrutbing my arms and hands. Most of the

dried blood under my fingernails and in the cracks of my skin. As we hit the main river, I was a

and in the cracks of 'my skin. Awe hit the rail river, I was a little more at ease. The column header straight for the riskfuller of the result of the resul

came aboard and asked me about the wounded and where my stuff was, and I knew I had screwed up somewhere. I didn't keep any records of who I treated. He raised his left eyebrow and caid. beer cail on the pontoen.

I joined the rest of the guys on

I joined the rest of the gave on the possions, made my way over to the issue-point to get my two beens. Sure as heee, Bill was right possions, and the possion of the possi weekend iiherty. I used to get pretty med, but not anymore. When you hang around sailors. Ung enough, you realize that's just the way they are. The black shoes rib the airdales, the sniges spet it; and we are not immune. I was waiting for R.D. to say it, but he only handed me a toer and told me to come back when I wanted more. He even called me Doc.

wanted more. He even called me Doc.
When I finished my beer, one of the snipes threw his arms around my nech and poured his beer over my head. "Seen you out there, Doc." he said, "and you're all right!" A bunch of the other guys came over and did the same yelling, "We're baptizing you, Doc! You're a river rat!" R.D. shoved another beer in my hand and I realized they had accepted me. We drank beer for hours. Up to now, I wasn't a big

was only into this about six been was only into this about six been; and I was beginning to feel pretty drunk. In no time, I was yelling my head off, like everybody else. I staggered back and forth to R.D. to get more been; and each time I'd go pass Bill, he'd look at me with the raises left eyebrow. Then R.D. would look at me and tell heart and the stage of the second to the stage of the second to the stage of the second to the second to

in the morning."

Each boatswain's mate would try to gross out the other or try to try to gross out the other or try to top the other's story. Once in a while, some gry would try to be a bad as an algad another gay; strirt. They'd grath each other arrend a bit and claver a punch and come up laughing. They weren't mad at each other; they were just letting off a little steam and luxing (on. Bus mobody count and luxing (on. Bus mobody count pay had good and the strip of the strip the new try to the strip of the strip the new try to the strip the new Tren held with a round with those green he'd walk around with those green earch the crowd for someone to gross out. If there was a young

officer around, R.D. would stand in front of him and snort it out. The officers left carly, but we The officers left early, but we kept drinking, and when the beer ran out, we decided to go to the army club in Dong Tam. We'd hardly walked into the club when some sergeant tried to throw us. Out. But R. D. walked up to him and spit in his face, and the fight was on. I took it early. Someone hit me in the face, and I went down. I heard, "He hit he Doc!" and that was it. The beat thing I remember was two guys drag, ing me out by my arms and being laid in the dirt. I lay there face-up and spread-eagle in the dirt, and my head was spinning. I turned my head to the side and vomited. nead to the state and vormined. Another guy got thrown out of the club and came stumbling over me, sicking me in the side. I was beginning to understand what it meant to be shor at and missed. shir at and hit. I'd had enough. I got up, staggered back to the box and fell asleep on a litter.

This is the first segment of a pro-part



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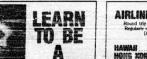
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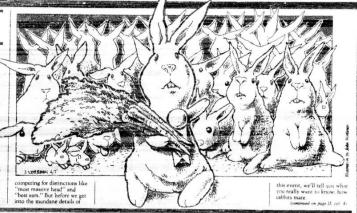
Events, Theater, Music, Film

Heavy Breeding

Rabbits have one facial misleading and has lead to cruel clichés like "dumb bunny." In reality, rabbits have a lot going on unde those tall ears. Much of it has to do with sex.

That's right: rabbits are

sexual beings. The expression "make love like rabbits" (a eophemistic translation) is a fair portrayal and one that explains why it's so easy to breed them. Strange hobby, perhaps, but one that has resulted in unusual rabbit shepes and colors. This coming weekend, at the Dei Mar Fairgrounds, there will be an absolutely free show of rabbits like you've never seen before. Also, a variety of cavies (pronounced cave-ees), the technical word for guinea pigs. The animals will be



Arts Week

Art lovers, put on your track shoes. You've got a lot of ground to cover tomorrow evening, Friday, if you want to make it to each of the opening receptions and events schuled for the same brief time slot that night. And for the art-curious - those who have promised themselves a visit to one of San Diego's galleries but have not yet

Tell It Like

When he was a young rancher in Casper, Wyoming John G.P. Smith got tired of swinging his baling machine around when he reached the

end of a windrow, so he tricked up his old Case tractor

to pull in two directions and

advertently invented four-

wheel drive. He never parented his machine, which he called a "Jeep" after his middle two initials, but he did

love to talk about it. He

It Isn't

arts menu might be just the arts menu might be just the inspiration you've been waiting for. In diversity and quality, the schedule of events is quite rich. Taking them geographically, we'll begin with two events in downtown San Diese.

San Diego. Installation gallery will be opening a diverse show of the work of twenty-nine local artists in the inaugural exhibition in a new, larger location. The show that opens this Friday will include paintings, multimedia (continued on page 14, col. 4)

showed it all over the state at

fairs and Future Farmers of

taits and Future Farmers of America meetings. A lawyer took an interest and invited him to be his "partner." Thus did John G.P. Smith discover

his calling: to gain and lose fantastic fortunes.

learned what became of some

the Borek family of smelting

and pharmaceutical companies in that city. The West

tuned on page 17, cot. It

German government has

As an infantryman Europe at the close of World War II, he was present at the taking of the city of Bonn Historians still have not



Sounds

woodwind and brass instruments, aiming at clearer and greater expressive and formal demands by compasse in recent years, with these instruments virtually perfected, efforts to increase their versatility have moved in two directions: adding (or substituting) electronic effects and experimenting with new techniques of playing. The experimentation with playing rechniques has resulted in a whole new range of sounds and articulations drawn from



The program is built on the premise that Latin American culture is the result of an 'alchemy of two inflexible elements, European and Indian." Although this generalization is accurate, it is not complete. For example, it overlooks the contributions of Africans to the Latin
American cultural mix, makes
no mention of Brazilian writers and pulsure, and neglects Gabriel Gar Marquez, Manuel Puig, Mario Vargas Llosa, and other authors who do not fit neatly into this concept of bicultural synthesis. Nonetheless, Voices of Latin America is a worthwhile introduction to the often overlooked history

essavist, and journalist.

of Latin American writing The individual segments, dramatized by scenes enacted from each author's work, are skillfully done and provide the necessary background information. Each section the story of one person's struggle against oppression.
The opening segment,

icontinued on page 16, col.

The Flute

a contemporary novelist

Voices Of

Latin America

"The purpose of my writing," says Mexican novelist Elena Poniatowska,

is to give voice to the

voiceless because here in

filiterate people, but they certainly have something to

say." That paradox is at the heart of the next televised

broadcast of Smuhsonian World, an episode titled Voices of Latin America, which airs next Wednesday.

This hour-long "dramatic documentary" explores Latin American culture through the

works of five writers.

beginning with sixteenth-

century Peruvian writer Garcilaso de la Vega; Sor Juana Ines de la Cruz, a

seventeenth-century Mexican poet and scholar; Cuban

revolutionary José Martí; literary phenomenologist Jorge Luis Borges; and Poniatowska,

Latin America there are many

Throughout the Eighteenth and Nineteenth centuries, instrument makers continually improved most of the and purer timbre, more precise intonation, greater agility, and the capability to meet greater

the traditional instruments The flute is one of the instruments whose technique has been extended in this

way. One of the foremost sounds no nineteenth century exponents of the new techniques is flutist-composer Robert Dick, who will be flutist would have dreamed of and he has composed works making use of these unprecedented effects in performing in San Diego next



decader. Dick has mad

strikingly musical ways.

A modern flurist, properly trained, can now play two or more pitches at the same time, using special fingerings or breathing techniques. Dick has employed these techniques to play transcriptions of the Paganin violin caprices that maintain the original double-stops — natural to the violin but eretofore alien to the fluid which has traditionally been confined to a single melodic line. The wound of the instrument, it has been discovered, can be combined with vocal sounds made by the instrumentalist as he time, playing it. A performer can add various percussion sounds produced by the torque and fingers — devices Dick has used in creating

continued on page 77 and 50

READER'S GUIDE TO LOCAL EVENTS

EVEN'S must be received by mail to later than the Friday proceding the Thirday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to relat all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, or contact phone number, and a phone souther for public information to READER EVENTS EDITOR, P.O. Box 80803, San Diego CA

Outdoors

Wilderness Birding, early risers can meet with expert birders for a half-day event that takes place in

binoculars, or call to reserve a pair at the park office. The bird walk and talk will be held Saturday, April 4, 8:30 x.m. For reservations and details, call 742-1631. Take 1-15 north to Route 76 (Paia Road). Go ten miles east to the park entrance. Vernal Pools, a delicate local

Versal Pools, a delicate local phenomenon, will be the subject for a guided hike this weekend or Kearny Meas. Bottaint Goeff Levin leads this reachour continuous to the winter rains evaporate from these unusual pools. The number of participants is limited, and reservations are required. The linke will take place Startday, Applid, 9 and, Call the Natural History Museum for further undormation, 21:2-251;

Fortuna Mountain and vicinity

hikes begin at the end of Santo Road; short-trippers can hike for

cover the full four-hour course. The hike takes place Saruday, April 4, 10 a.m. Take the Clairemont Mess Boulevard exir from 1-15, go east to Santo Road, turn left (north) and park at the end of Santo Road, Free, For details call 232-3821.

detaits cait 23/2-39/21.
Herb Gardeens, tiptoe rhough
the tarragion at the Taylor Herb
Gardon. This guided Walkabout
stroll should smell wenderful.
Meet in the Monte Vista School
parking len, Monte Vista Drive
unchaid intel east of Santa Fe),
Vista, at 10-15 a.m., Sarouldy.
April 4. Free, For details call
23/1-763.

Evening on the Embarcadero, one of a series of early evening walks through downtown

For details, call Walkabout 231-7463.

_ Dance∴

Ballroom Dance Exhibition, the spring showcase of the local Emerald Ballroom and Dance Center features dance exhibitions and ballroom dancing for all. Dinner is included. The event will be held Friday, April 3, 6 p.m., Emerald Ballroom, 9184 Grannery Drive, Mission Village. For reservations call 565-2727

"Fragmented Justice," a dance-theater piece choreographed by Dorech Amelia, is an interpretation of the consequences of rape and other violence against women. Following the performance, a panel of women from the community, including a San Diego policewoman and a representative from the dutrict attempts of the control of the con

Beach. 233-8984.
International Folk Dance,
an-style clogging will be American-style clogging will be included in a program of dance and music from ten countries when the San Diego Folk Dance Ensemble performs Fridey.

April 3, and Saturday, April 4, 8 p.m., Srudio Treatre, recom 208, Women's Gym, SDSU. 265-5542.

"Dance Festival 6," this invitational program sponsored by the San Diego Dance Alliance

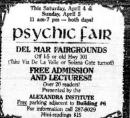




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oil feature Jean Issacs (3's company), Pat Rincon (Jazz 8 p.m., Mainstage Theater, Dramatic Arts Building, SDSU, 265-6947.

Ballet, the Bullet Conciers Ballet, the Ballet Concierts
of ETjuana will perform to
selections by Strauss, Bach, and
Pablo Moncayo, Wednesday,
April 8, and near Thursday,
April 9, 8:30 p.m., Performing
Arts Theater, Tijuana Cultura
Center, Pasco de los Heroes, y
klim 2, m. Be. Tijuana Chen. Mina, Zona Río Tijuana.

ann a

"The Long Good Friday," John Mackensie's 1982 film stars Bob-Hoskins and Fleten Mirren. It will be screened tonight, Thursday, April 2, 8 p.m., Mandeville Auditorium, UCSD. 534-4559.

"Salvador," Oliver Stone's 1986 "Salvador," Officer Stone a 2500 study of an American photojournalist in El Salvador is the first of a series of free Friday-night movies sponsored by the Committee for World Democracy. This film will be shown twice, Friday, April 3, 7 p.m. and 5:30 p.m., room 107, Third Lecture Hall, UCSD, Free, 521 4873, 534-2016, or 534-3362.

screened Monday, April 6, 7p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849. "Portrait of Teresa," Pastor Vega's 1979 film about machimo and sexism in contemporary Cuba will be shown again this week, Monday, April 6, 7:30 p.m., room 130, Hepner Hall, SDSU, Free, 265-6685.

"M, Name Is Ivan (Ivan's Childhood)," the fourth of seven films in the Ivan Trakovsky retrospective relis the story of a young orphan who works with other children as an intelligence

"Toni," the 1935 Jean Renois film of love denied will be acceened Monday, April 6, 7 p.m., third floor auditorium,

scout for the Russian army area the time of World War II. The film will be shown in Russian with English subtitles.
Wednesday, April 8, 7:30 p.m.
Sherwood Auditorium, La Jolla
Museum of Contemporary Art.
700 Prospect Street, La Jolla.
454-0267.



"The Tone Ramblers,"

Turkish Themes, the Pacific Chamber Opera offers a twin bill of comedic operas from the Eighteenth and Nineteenth Music conturies, when anything Turkish was all the rage. Haydn's The Atotheory and Carl Maria percussion will perform a progradescribed by down bear as "an von Weber's one-act Aba Hassar will be performed today, Trursday, April 2, and Saturbay, April 4, 8 p.m., aext Thursday, outgrowth of serialism, distilled through Cagean chance music

and improvisation." Local munician-compage John Forwille will be jerced by municians from New York, Lor Angeles, and the universities of Illiania and Michigan in this very contemporary concert, today, Thursday, April 7, 8 p.m., Mandeville Recital Hall, UCSD, 534-5404.

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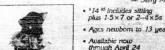
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TO LOCAL EVENTS

performances Sunday, April 5, and next Sunday, April 12, 2 p.m., Sherwood Auditorium, La Jolla Museum Contemporary Art, 700 Prospect Street, La Jolla 231-9157.

Piano Duo Katta and Marielle Labèque, acclaimed Frenct, actists, offer a program that will feature a Bartók someta for two tenture a Barrole someta for two planor and an arrangement of music from West Side Story prepared for the sistens by Leonard Bernstein. Searing is imitted. Call for ticker availability for exist performance, Friday, April 3, 8, p.m., Shewood Auditorium, La Jolla Muneum of Contemporary Art, 700 Prose, 2 screet, La Jolla 459-3724.

varied program including baroque works and contemporary South American music. Disa bar American music. Disa bar American music. Disa bar Philharmonic and performed in solo concents around the world. He appears in concert Fridery. April 3, 8 p.m., foosmonet. College Reciral Fail. Dur will is oppose to the public, Sauriday, April 4, 10 a.m. At 2:30 p.m. that same day, musician-educator David Marinott will present a liceture-demonstration for the public and contemporary and contem

problems of volume for the guitar and illustrate the advances offered by the new hilevel guitar. Films of Andres Segovia in performance will be shown that same afternoon at 4 p.m. The festival closes with local favorit

Saturday, April 4, 8 p.m. All events take place in the Grosmont College Recital Hall (room 220). The Data guitar clinic, the lecture-demonstration by David Marriort, and the Segovia films are free. 465-1700 x254.

Folk Music and Stories will be offered by the versatile Sam Hinton, Saturday. April 4, 8 p.m., Words and Music book store, 3806 Fourth Avenue, Hillcreat. For reservations call

Piano Competition, the finalists in the third annual Joseph Frisch Piano Competition will be performing. Prise winners will be selected from the fifteen- to r-old and the

finalists. Each competitor will play one Chopin etude, one preluile and fugue from Bach's Well-Tempered Clavier, a major Well-Temp:red Claimer, a major berroque or classical selection, as a major tomantic or concemporary work. The event will be held Saturday, April 4, 8 p.m., Smith Reciral Hall, SDSU, 265-6031.

Organ Concerts, guest performer Brett Michael Hauser will offer works by Lubeck, Buxtehude, Bach, and others, Sunday, April 5: 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free. 295-6000.

Music from the Twenties, Thirties, and Forties will be played by musicians from the same era. The Geritol

Sunday, April 5, 2 p.m., House Pacific Relations, Balboa Park. Free, 466-7654.

A Harp Recital by soloist Jenn A Harp Rectial by solois Jenny Lindner, example of the Management from Portland, Oregon, will be sonosoed by the local chapter of the American Harp Society, Miss Lindner will perform works by Handel, Glinka, Rousel, Bach, and others, Sunday, April 5. 3 pm., in the coulent center of USD. Tickets will be available at the door, or call 282-0257 for

Choral Concert, the San Diego Men's Chorus presents its spring concert this weekend. The fifty-voice chorus and soloist Patricis McAfee will perform Schubert's Standchen. Other works on the varied program include a selection from Orff's Carr



SUNDAY, APRIL 5, 1987 - 10 AM-5 PM

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antella, Copeland's ingement of Simple Gifts, and ular works from Broadway hows. The concert takes place anday, April 5, 7:30 p.m., For program information, call 284-3535. For tickets call 534-2380 or 238-3810.

Flutist and Composer Robert Dick is considered a singular contemporary stylist. He will perform a program featuring his own works (introducing selections with stories and commentaries), Monday, April 6, 8 p.m., Versailles Room, Westgare Hotel, 1055 Second Avenue, downtown. For ticket information, call 283-1744 or 291-0279. (See the

article on page one of this section for details.) Piano Recital, Scott Prate offers music of Mozart, Schubert, and öartök, Tuesday, April 7. 7:30 p.m., third floor auditorium.

696-3927 Clarinetist and Friends

instructor of clarinet Robert Zelickman will perform with pianist Stefani Walens in three selections including Brahms's Sonata for Clarinet and Piano. oboe in Wolpe's Im Hexachord. The final selection will be Quintet for Clarinet and String Quartet by Hindemith, Tuesday. April 7, 8 p.m., Mandeville Recital Hall, UCSD. Free. 534-3229.

Live Jazz, the first of two concerts this month features the local jazz quinter Forecast. The group performs works by Weather Report, Joe Farrell, Dave Brubeck, and Chick Corea. The Brubeck, and Chick Corea. The event gets under way Tuesday, April 7, 8 p.m., San Diego City College Theater, Fourteenth and C streets, downtown. The

oroadcast live over KSDS-FM (88.3), 225-9504.

Lectures

MitaCosta College professor of sociology Tony Ngubo, and Scott Socialogy Tony Nguno, and Scot Daugherty, a young San Diegan who was recently deported from South Africa. The four-hour event includes videotape and April 4, 1 p.m., Christ the King Carholic Church social hall, Thirty-second Street and imperia Avenue, Southeast San Diego. For information call 231 8906.

Editor, Author, and Poet Sonia Sancher will speak on the subject of barriers to racial justice in the United States. Ms. Sancher is a

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recisive and will be speaking to Monday. April 6, 7 p.m., t Unitarian Uhurch, 4190 ht Street, Hillcress. 298-9978.

Current Trends in Video Art, Barbara London, assistant curator of video for New York's Museum of Modern Art, will be the next speaker in the series "The Art of Video: Eight Perspectives," Ms. London considers video the "of our trens" and "a field full of omise." She has organized any solo and collective video shows, including exhibitions for Laurie Anderson, Nam June Paik and Terry Fox. London will be in San Diego Tuesday, April 7, 7:30 p.m., the Coast Room, La Iolla Museum of Contemporary Art, 700 Prospect Street, La Jolia. 454-3541.

"Education for the Twenty-first

eaching of thinking skills. Penel nembers will include Rita King

professor Stephen Sugarman and a panel of experts. Sugarman proposes expanding existing

Future commission. They will discuss new strategies for teaching the life skills of critical and creative thinking. This discussion is scheduled for next Thursday, April 9, 7:30 p.m., Standley Junior High School, 6298 Radcliffe Drive, University City, 456-2227.

proposes expaning externing disability and social insurance plans as an interim measure toward as world without high-profit tort law. The lecture and punel discussion are scheduled for next Thursday, April 9 1:30 p.m., New University

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TO LOCAL EVENTS

Proceedings of the exhibitors in an upcoming Museum of Photographic Arts exhibit, will be speaking on his work, next Thursday, April 9, 7:30 p.m., Grayson Boehm Lecture Hall, Reuben H. Fleet Space Theatre, Balboa Paik. 239-5262.

Radio/TV

Padres Beseball, the exhibition season winds down with a home game against SDSU, Friday, April 3, 605 p m; and two against the Cubbies played in Denver, Saunday, April 4, and Sunday, April 5, 11.35 a.m. The Sunday, April 2, 11:22 and finally the regular season gets under way. Opening day, Monday, April 6, finds the Pasis in San Francisco for a game April 7, against the Ciants will be aired on radio and TV at 7 p.m. Redio broadcasts are on KFMB-AM (760) and en espanol or XEXX (AM 1420). The games are televised by KUSI Channel 51.

Sockers Soccer, this week's radio broadcasts of the Socks' games include a match with Tacoma, Friday, April 3, a home game against Chicago, Saturday, against Chicago, Saturday, April 4, and one against Los Angeles, Tuesday, April 7. All games begin at 7:35 p.m. on KLZZ (AM 600) and in Spanish on XEXX (AM 1420).

Opera, this week's broadcast of New York's Metropolitan Opera Company production is Poulence Dialogue of the Carmelites, which airs Saturday, April 4, 11 a.m., KFSD (FM 94.1).

"Dateline 1787," a fourteen-part

oday's electronic journalism on casting of the Constitution of the United States. In the weekly framatizations, preser ournalists cover the

Theatre, this series airs each Monday nig in beginning Monday, April 6, KPBS (FM 89.5).

"M A-S-H," Robert Altman's 1970 film that spawned the TV show that spawned all those returns, will air Tiesday, April 7. 8 p.m., XETV Channel 6.

"Jazz Live," the local jazz band orecast performs in the City show will be broadcast live. Tuesday, April 7, 8 p.m., KSDS (FM 88.5).

"Voices of Latin America," the life and times of five major Latin American authors are illustrated

in this examination of literary themes in Latin American

history. This episode of Snithsonian World airs Wednesday, April 8, 8 p.m., with a . broadcast Sunday, April 12, 5 p.m., KPBS Chancel 15 (See the article on page one of this section for details.)

Sports

fifteenth annual show by the San Diego Morgan Horse Club competition in Jour classes Speciators can also four the barn and talk to trainers about these 8 a.m., 1 p.m., and 7 p.m. The

ill be held Sunday, April 5 toses at 9 p.m. Friday and aturday and 3 p.m. on Sunday. Jel Mar Fairgrounds, Vin ie la Valle, Del Mar. Admission free, Proceeds from the event is free. Proceeds from the event benefit the San Diego Humane Society and the SPCA. 755-7977

The Annual Crew Classic is The Annual Crew Classic is scheduled for this weekend. The event features nearly 2000 arthletes from seventy universities and rowing clots, including elite competitors from around the world. San Diego is represented by ream from USD, UCSD. SDSU, the San Diego Police Department, everal local rowing clubs, and one ceam, ELAC. competing in the women's fourteenth year for this grueling event in San Diego, which racing season. The course is 2000 meters long (one and one-quarter miles) and runs from the Arlantas Restaurant north across Fiesta



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> All finalists will receive an Improv jacke Dates: 4/6 ,4/13, 4/20, 4/21, 4/27 Showtimer, 5:00 & 10:00 pm to enter, contact Paul Messier at the Impro

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along Crown Point Shore Shuttle bases will run from Mrasin Bay High School on Grand Avenue in Pacific Beach to the viewing areas Viewing is free. The two-by event begins Friday, April 3, from 1 p.m. to 4 p.m. Bucing coincludes Saturday, April 4, with neung from 6.32 a.m. to 4 p.m. For additional information, call 265-5628.

The Padres versus SDSU, this traditional matchus is scheduled for Friday, April 3, 7 p.m., San Diego Sradium, 283-4494, Admission is free.

Kayaks, Canoes, and Surf Skis

ne San Diego Kayak/Surf Sk from the beach south of the boat-launch ramp on Shelter Island in San Diego Bay to Point Loma and up the coast past Mission Bay to the finish line at the foot of Avenida de la Playa at La Jolla Shores. Nine classes of racers will cover this twenty-mile course. Saturday, April 4, beginning from Shelter Island at 8 a.m., with the last racers reaching the finish line around 1 p.m.

Sockers Soccer, the Socks will honor the local "Teachers of the Year" at half-time in their only home game this week against the Chicago Sting, Saturday, April 4, 7:30 p.m., San Diego Sports Arena, 224-4625

"April Fools" Car Rally and driving event of skill, not speed, Following a set of directions from checkpoint to checkpoint, you'll compete with others for most accurate time between checkpoints and probably have a

checkpoints and probably have a seavenger hunt or other adventures along the way. This is definitely not sober-sided, traditional British rallying. (One of the top-ten finishing teams from their last event is named "Cow with No Legs.") According to the organizers, "You don't need a fast car, just one that runs" for this event, to be held

6405 El Cajon Boolevard in the College : ca. Rain will posty the event until April 26. For more information, call 440-5035.

LPGA Golf, this year's Kyocera Inamon Golf Classic will be held in Rancho Bernardo. Proceeds om ricket sales and profits chapter of the Child Abus day event begins with a women's pro-am round, Monday, April 6, 7-30 s.m.; you can watch Dan Fouts, Leslie Niclson, and other the first day of regular

Stephenson, Pat Bradley, and detending champion Patty Sheehan will be competing again this year. The event will be held at the Bernardo Heights Country Club, 1606c Bernardo Heights Parkway, Rancho Bernardo, For ticket information, call 569-0118, in North Country, call 485-9006.

Boating Skills and Seamanship, the Coast Guard Auxiliary offers free classes for boaters. For seven consecutive Tuesdays, you can learn about all aspects of boat handling and boating safety, including rules of the road, legal requirements, trailering, and safety equipment. The first class of the series is scheduled for Tuesday, April 7, 7 pm., Loma Varde Recreation Center, 1420

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TO LOCAL EVENTS

lai Alai, Tijuana's jai alai palace Jai Alai, Tijuana's jai alai palace is open nightly, except Thursday, for singlet' and doubles' marches; jai alai a like a flashy, high-speet version of recquetball or squash, swith pair-mutuel betrong permitred. Matches begin at 8 p.m. The jai alai palace is located at 701 Revolucion in downtown Tijuana, 260-0452

In Person Open Poetry Reading, everyone is invited to read or listen, Friday April 3, 7 p.m., Ocean Beach

Poets Loverne Brown and Terry Poets Loverne Brown and Terry Hertiler will read from their work, Tuesday, April 7, 7 p.m., Solana Beach, Library, 981F Lonias Santa Fe Drive, S. lana Beach, 755-1404.

"Poetry and Politics," Terry roetry and Politics, Terry Herrier, Forest Curo, Popolito Melender, Kute Watson, and John Ceterson will read from their work with political themes, Wednesday, April 8, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. The evening begins with an open poerry reading at 6 p.m. 236-5830.

**Special

Rabbits, rabbits, and more April 5, beginning at 8 a.m. both days, at the Del Mar Fairgrounds, Via de la Valle, Del Mar Admission is free, 296-1441. (See the article on page one of this section.)

The Arts in San Diego County, the county's Public Arts Advisor Council (PAAC) will hold the second of five public meetings to introduce the members who

represent each local district and

represent each local district and to provide an open forms I-d opinions and sides from the community reproduct the community reproduct the community reproduction for a community reproduction for the community reproduction of the community reproduction of the form works will be avoidable. This work's moreing mittackers North County representatives Comme Bendiley and Kerth Euman, Sainthey, April 4, 3 m., Fublic Salery Certer, 2500 - 100 m. Work. Carlshad, Free, 236-2211.

Home Aquarisms, sensor aquarist Bub Smodgrass will rell you how to plan and maintain an aquarium that will keep your tetras simling in a workshop

cheduled for Saturday, April 4,

Pegleg Liars' Contest, can you rell a good tall taled join the others around the camplere, and spin 2 febors) yarn about Peg Leg of desert lore, or you can jost losen Bring the tartoly. The event is tree, this Saturday, April 4, disk (alsout 6 prin.). April 4, diak (about by nn.), Eggleg Memorial Monumero, Highows N-22 (the sainter of Eggleg Road and Fenderson Camori Road), Borney Springs, 1767/5311. See the article on page one of this section for details.)

Writers' Get-Together, witten





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Public Hearing on the Media, the Community Media Task Force of the San Diego County Human Relations Communion believe the local print and broadcast muchal cover minerity attains realistically and accurately' An ethor proprietive to the concerns of your community! Do soon believe you need advocacy or assistance in approximing the mucha with your concerns! Anyone may speak for up to froe minutes. It is true come, from heard, if you wish to speak, you concerns the proprietive come, from the proprietive come, from written restimony. Members of the media have been invised to

Pappet Shows, Marie Hitchcock

"Day in the Park," to celebrate the Week of the Yeung Chili, actenties for lash and information for their patents will be offered by the San Degas Association for the Idacaming of Young Children, Balbon Tark at Swift Accinic and Laurel Street, Sauraliy, April 4, 10 am. to 3 p.m. For details call 230-2208. written testimony. Members of the media have been invited to observe, next Thinskip, April 9, 6 p.m. ro 7,30 p.m., room 102, County Administration Center, 1600 Pacific Highway, downtown. Free, 565-3178. "Sammy and the Squonk," a musical play for children, will be performed this weekend. The story is about a girl named Sammy nd a "squonk," a character from American folklori character from American folklore, who help one another solve their problems. The sisca will be offered Saturday, April 4, 4 p.m., Carlshad Cultural Arts Center, 3557 Monroe Street, Carlshad. For Kids

Storytime for preschaders commes Wednesday, April 8 with a film, Dr. DeSon, about a mouse denist who has to treat a from A tilm or a story is presented each Wednesday, to a m, lower level of the National City Public Library, 200 East Twelfth Street.

Galleries

Furniture and Lighting, in a temporary galler, space, SOSU business student Chris Flores w fixtures made from his own

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TO LOCAL EVENTS

"The Bioconds," to scory-mine arrists sorking locally are represented in the mangaral show. The new Junger gallers space his positivities, militaries, and the positivities, militaries, and the positivities, and the positivities of the positivities, and the positivities of the positivit "The Bieanial," twenty-nine

Color Photographs and Silverprints, the work of Minneapolis photographe James Hechter is on displiough April 26. The exhibit is viewed at the Photographic Ari Gallery, 1149 Twenty-eighth Street (at B Street) in Golden Hill, Gallery hours are noon to

reception will be held Friday. April 3, 6 p.m. to 9 p.m.

*911," this installation by the Border Art Workshop is an Bodie An Workshop is an om-sun piece representing." In home gone wering." The common room struct piece was a superior with a superior work of the control was the control with the control was the control

daily from 11 a.m. to 5 p.m. 454-3541. The show opens wit the presentation of an original work by poet and performer Guillerme Gomez-Pena, Documented/Undocumented, which will begin at 8 p.m. on Friday, April 3. Admission is free.

"Sculpture Arenas," six artists from Los Angeles and San Diego

The San Diegatis are Kenneth

Matheu Oragoire. From Los Angeles are Chris Burden, Jill Los Angeles are Chris Burden, Jill Origegich, and Mark Lere. The show runs through May 3, Mandeville Callery, UCSD. Gallery hours are noon to 5 p.m., Tuesday through Sunday. 534-2864 or 554-0420. The show Chris Burden will talk about his work in the show ("Hard Push"), a plywood wheel introduced as part of a performance piece in 1983. The rulk is scheduled for Friday, April 3, 3 p.m., Mandeville Recital Hall, UCSD.

The event is free. Baskerry and Drawings, the natural-fiber baskerr, of Polly Jacobs Gracchina and the bright abstract drawings of Jennifer Luc will be on display through 744 G Street, downtown. 232-9743 Gullery laurs are 11 a.m. to 5 p.m., Wednesday through Saturday. The show ope

their paintings, sculpture 2 p.m. in the Master's and the Flor y Canto galleries, SDSU, 265-5940.

"Small Images," the work of local commercial and graphic arrises, photographers, and dilustrators, including Rick Genty Julie Manning, and Ron Wylie, will be displayed through April 17, Ted Hansen Design April 17, Ted Hansen Design Associates, 1955 Fourth Aver downtown: 233-0422 The exhibition opens Morslay, April 6, and can be viewed Monday through Friday from noon to them

"Masters of the Street: Part III," the work of Ernesto Baran, Max Pam, Rephabit Singh, and others will be on display through May 11. Then are 110 color images in this show which highlights the spontaneous Arts, Balboa Park, Gallery hours are 10 a.m. to 5 p.m. daily, except Thursday when the gailer closes at 9 p.m. 239-5262.

closes at 9 p.m. 239-5262.

"Supper Exists," a group of stadless by Wisk Alexander that narrae the stories of accidentation for the free properties of the arrise of his friends, and "Wisks" in Progress," a photosters unstallation reflecting the seconopolitical aspects of illigal amingiation, the work of Elizabeth Sixto, are on while market progress, and the progress of the progre 4 p.m., and until 9 p.m. Wellnesday night, 727-7529

Black and White Photographs April 4, Quint Gallery, 664 Ninth Avenue, downtown 239,8592. Gallery bears are Wednesday through Saturday.



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April 4, 12:00-4:00 pm April 5, 6:30 am-4:00 pm



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"An American in Paris," o collection of photographs by William Klein continues through Sunday, April 5, the Museum of Photographic Arrs, Ballvos Park, Gollery hours are 40 a.m. to 5 p.m.; Thuesdays to 9 p.m. 239,5262."

239-320.

Talian Sculpee Mann Stacciolishingle, manive geometric forms actively engage the spreedic location and particular circumstances in which they are placed. An exhibition of his site-specific sculpture in the La John Museum of Contemporary Art's terrace continues through Sendly, April 5, The misseum is bounded in 100 Prospect Street, according to 100 Prospect Street, and the prospect Street, bounded in 100 Prospect Street, but the 100 P Fiber Artist Blair Tate, known Fiber Artist Blat Tare, known for ber subschied color sequences and potterns derived from the subschied from 5 p.m., except Wednesday p.m., except Wednesday, when closing time is 9 p.m. 454-0267. "The Sculptural Stage" juxtaposes two artists, John Frame and Jim Lawrence, who create figurative tableaux using carved and painted wood as their primary medium. Frame whirtles

"Video Discourse: Mediated Narratives," curator Chip Lord says, "What mottes these works a says, "What unites these works personal vision." This six-and one-half-hour video pre-critation one-half-hour video pre-critation of eleven videotapes implicitly a control of the control of th

continues through Sunday,
April 5, La Jolb Museum of
Contemporary Art, 700 Prospect
Street, La Jolla. The velectages
screen chalf from 10 am. to
130 p.m., with the last half hour
reserved for viewing by selection.
Fur additional information, phone
454-0267.

amalf mines, hartequins, and vandeville players majaced by tirerary and the arm of manage

in 4 p.m. 265-4041.

"A Dack Horton," in installation by Bury Bell of Backward parties illustrated with muscal media." authorises was made parties, and the properties all garginess of the bug pacture," and seven "remengapals," a series that rememy "assing Polinoid photographic, can be seen at Soulu, 852 lighth Avenue, and the rememy lasting Polinoid photographic, can be seen at Soulu, 852 lighth Avenue, and the remember of the properties of the seen as the seen at Soulu, 852 lighth Avenue, are Fields, and Statudies, n. con to 4 p.m. 215-2660. 4 p.m. 235-8466.

Del Mar Sculptor T.J. Dixon exhibits ten terra-corta full-stred figures that "capture gestates resucal of one's character" at the ore or Enesday through Frida

therapy and thearn at suite as Lawrence creates visual biographies of actual persons using three-quarter life see, as bewn figure placed below patitied Euckdrops, University Art "Fontavire Planet," a collection of collaged prime by Elazir LAVASSON is on exhibit through April 18. Natolie Bush Collery, 908 E Street, downtown. The

next Thursday, April 9. Gallery Saturday, moon to 4 p.m., Fuesday and Wednesday, 10 n.m to 4 p.m. 265-4941.

5 p.m. 599-620.)

Inanimate Objects/Destroyed
Works," a collection of
photographs by San Francisco
artic Brige Conner, is at the
Pink and Pearl Gallery, 211
Eighth Avenue, downtown. The
exhibit close April 18. Gallery
hours are Wednesday through
Storoday, noon to 5 p.m.
216-0284.

"Porcelain Today," nine arrist will be exhibiting new porcelain works created for this exhibit, continues through April 18, Win Oardiner Gallery, 535 Foarth Oardiner Clattery,
Average, downtown Ruraning
concurrently to an exhibit of
jewelry by Steven Brixoer, Est
bider, and Pavel Opscerasky. Gallery hours are Toxaday through Saturday, 11 a.m. to 6 p.m. 231-2366.

6 p.m. 231-2506.
"Korry Photographs," "I created myself a portraitist, not of people, but of conditions of beings," assy lock-Peter Within of its resent until blackward white prints that "give from to famouse and trailments from unknown regions of the magination." This traveling exhibit continue."

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

"Parallax: Five Photographic Visions" features the work of David Allen, Walter Cotton, Arthur Oliman, Alfred Pagano Arther Ollman, Afred Pagano, and Walter Welker in an exhibit that runs through April 23 at the Mesa College Art Gullery, com D 104. 560-2829. Gallery hous are pan to 2 p.m. Monday through Friday.

"The Reason for the Neutron Bomb," 50,000 nickels (each on representing a Soviet truk), gloss to a large gray recentifie, topped with wooden matchsticks the diameter of the aickeis, is Cha political/military situation in Europe. This installation piece is on exhibit in the Meyer Gallery La Jolla Museum of La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibit 454-3541.

"Weaving A Common Thread," coraemporary textile artists will be on display. Included are a

TO LOCAL EVENTS

reditional wearings from Africa and the Middle East are also displayed. The show rum through displayed. The show rum through May 8 or International Gallery, 643 G Street, downtown, Gallery hours are Moreday through Saturday, 10 a.m. through 6 p.m.,

Museums

Reuben H. Flort Space Thrater and Science Center, this last work of the film ferrical persons Speed, the history of man's speed of light), and Chronia, a study of traval images and some speed of light), and Chronia, a study of traval images and sound filmed in eight contries around the world. Chronos will be

the world. Chrones will be accreted Iraby, April 3, Sonday, April 5, and Fuesday. April 7, Speci, followed by a star a show, will be presented Saturday, will be presented Saturday, April 4, Monday, April 6, and Wednesday, April 8, Shisw times are 1 prin, 4 prin, and 7 prin. There is an admirated show at 10,302 are shown as Sunday.

Suturday and Sunday only. 238-1166.

Centre Cultural Tijuans, in the Space Theater, the IMAX (film Fe Fig. with spic tarulin serial shorts filmed in our diff by world, will be through dist through May 15 Call the Centra for short uters. The Books of the Man serveris daily in English at 2 Late. The Decam is Alice to shown at A comment of the control of the Man and the control of Man and the Man and M 4 p.m. dails. "Forcesa" C fractones"), the works Rojo, are on much y in the

Centra galler. The evaluated geometric works will be on view through April 15. "Fiesta de la Candelaria en Tuxpon, jalisco" is a display of photographs by Arturo Culindo of this tracticeonal flests of southers Jalice. The photos are on duplay through

andacts representing all phases of Mess an calcure is on view in the Centro's Museum of Mess; are Identition. The 751 pieces include Mayan and Agres antiquities, costumes, crans, and authoris The Centric Cultural Figuria is located at Paseo de los Heroes y Ming, Zona Rio Tijudna, Fisi información call (206) 684-1111 or (706) 684-1132

Mingei Museum of Folk Arr, "Designs to the Body New Norwegian Jewelty," an exhibit of moderness amprices and pute from count Norwegian reliats, it on exhibit at the Minge

11 a.m. to 5 p.m., Friday until p.m. 453-5300. The Museum of Man has a

number of exhibits open concurrently. "Hopi Harvest" seventy we black-and-white thorographs depict how the Hopi harm of the Arcono descri-native on the and lond of the accretion. Also on exhibit is face Finding," which demonstrates the seven step, a formula archropologist follows

when reconstructing a face from a clott. Another exhibit, "Plains in 1850-1902," since for more than 200 orthors from the colorer of the Plains lodinare that demonstrate how their call-ine-changed under the influence of the European sertlers. For moir subsential or on the shows and on school rouseum networks, those 249-2601.

Natural History Museum, On the Edge
Threatened ... Endangered ... Ex-titer, "a new exhibit that undies disappearing plant and animal life, communication of 1888 in

Balton Park. The Museum is agen daily, 10 a.m. to 4 p.m. Call 232-3821 for more information.

Breeding

(continued from page ! First, the female gets restless. She begans rabbing her face against inappropria objects like wite mesh. The

nto the male's hurch. Rabbit breeders know that you never put a male rabbit (called a n overemphasis on foreplay f you will, but the result is a

big fight and no nookie.

Once the rabbits decide to go at it, the action is fast. The buck jumps on the doe, and it's over in five seconds. But rabbits, salar ions little furballs have to separate them to keep the animals from hurring

themselves. Some road to injury, hoh? Now that you've read this fat – pursing a noological curiosity, or course – we'll tell you have cavies revish each other.

Guinza pigs seens to enjoy

that so compliance about it.

They don't mare every me wh, like riabhits will, but limit themselves to once every seventy days, the approximate length of the female's.

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pregnancy. (Guinea pigs will mare within twelve hours of giving birth, however.) Rabbits are silent during coitus. like it's some kind of ave documented nine different guines nig noises: the

different gamea pig noises; the sex sound is a gentie purring. Guinea pigs do not get caught up in who approaches whom with the idea of mating, since males and temales generally live together. Another admirable cavy trait is the "nanny" instinct of the male. If there is the young, male guinea pigs will become Mr. Mom without complaining or expecting some special recognition for pulling their (considerable) weight.

Balance Ballet

guinea pigs are better than rabbits. They are both, after all, rodents. Animal voyeurs 325 cavies and close to 1000 rabbits are expected at the Del Mat Fairgrounds.

Professional rabbit nidges will be looking for unusual colors, such as black, silver, red, and smoky pearl. Dwarf varieties, which weigh two pounds and under, and Flemish Giants, fifteen-pound rubs of fur, will win ribbons for site. (The rabbit owners who try to scrunch up or elongate their animals before the judging, should be an interesting sight.) Lops, a variety of rabbit with long, floppy ears, will probably get the unofficial "cutest hunny" award, while the common

Studio

albino Easter bunny will be largely ignored.

As for the guinea pigs,

judges will be inspecting the long-haired, the short-haired, and the bushy-eyebrowed (a "sinister-looking" guinea pig. according to one cavy breeder) Fars are an important feature and are supposed to resemble rose petals. Color counts too, especially with the "minbow" breeds. Look for the lilac. orange, and white guinea pigs. They're the ones with the

pink eyes.

This is the first year that the California State Rabbit and Cavy Breeders Association Annual Convention has come to San Diego, so let's show them a good turnost, rodent lovers. The judging will start at 8:00 a.m. each day and will

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Sunday. Admission is tree, and so is taugrounds parking find the breeder and make an offer. Many will be for sale to make room for the results of prior acquaintances. The irgrounds are on Via de la Valle in Del Mar. Call 296-1441 for more information.

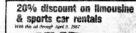
- Brae Canten

Arts

continued from page II sculpture and small installation pieces by such familiar names as Manny Farber, Patricia Patterson, Italo Scanga, Chip Lord, Gary

Eleanor Antin, and newcomers like Marian Galczenski, currently on the faculty of SDSU. Some of the Installation artists — David Avalos, Elitabeth Sisco, Kenneth Capps, and Margaret Honda, for example — are represented here and in other shows opening the same evening. Installation, under new director Dan Wasil, will-hold an artists' reception, Friday, April 3, 7:00 p.m. to 11:00 p.m., at 930 E Street, downtown. This show, dubbed "The Biennial," will run through May 30. For more information, call the gallery at 232-9915. Gallery hours are With esday through Saturday,

11:00 a.m to 4:00 p.m. Three blocks south and west of Installation is the Parameters 8 space of the



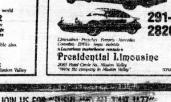


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SPE/SD '87

The Society for Photographic Education is spousoring Photolnto as part of its 1987 National Conference for photo educators and enthusiasts. Three-day conference fee-\$95.00. Individual events can be purchased separately at the door

CALL

For more information 584-4764.

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s schooling would not only the executive 19-mi All or Rollin Pacific, Thirsday, April 9 from 5 to 8 a.m. Regester to win a trip for 2 to along Kong!

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To Local Events

marks the opening of an installation exhibition, "911." a collaborative work by the Border Art Workshop. The intent of the piece, which is based on a common room setting, is to convey a sense of foreboding and sadness in "a house gone wrong." The show's title, of course, refers to the emergency phone number that summons the police, an ambulance, or the fire department. Our ominous "house" extends beyond the confines of any one family or one setting and includes the In conjunction with the

"911" show, Guillermo Gomez-Peña and Emily Hicks will perform a Gomez-Peña

The multimedia performance addresses the way the Mexican and American media

view one another across visible and invisible borders. The performance will take place at 8:00 p.m. that night at Parameters 8, 721 Eighth Street (between F and G streets), downtown. The exhibit and the performance are free and are cospensored by the Centro Cultural de la Raza. The space is open daily from 11:00 a.m. to 5:00 p.m. For more information, call the Centre (235-6135) or the 1 a Julia Museum of Contemporary Art (454-3541).

Moving on to the Golden Hill/Balboa Park area, two shows of photography will

Differences: Images of a Diverse U.S. Culture" is an exhibition by fourteen photographers from around the nation Each interprets the meaning of "being American" from his or her own othnic perspective. The exhibit includes photo collages by Los Angeles photographer Betty Lee, who merges the faces of the Asian

population with popular

American media images. Florida-based Tony Mendora's family is the subject of his contribution, which includes personal parratives and personal marratives and reminiscences. Carrie Mae Weems's work is a study or racism in Southeast Sen Diego. The exhibit also

includes works by José Barrera, a Politzer Prize

thers. The show, curated by The show, curated by Elizabeth Sisco, opens with a reception, Friday, April 3, 7:00 p.m., at the Centro Cultural the Centro Cultural de la Rara, Pepper Grove (Park Boulevard, across from the navy hospital), Balboa Park, "Visible Differences" will remain on view, Wednesday through Sunda noon to 5:00 p.m., through

noon to 5:00 p.m., through May 17.

Another quite different show of photographs is the "Transitions" exhibit at the Photographic Arts Gallery in Golden Hill. The work of Minnerpolis artist Byron Minneapolis artist Byron

photographs, many in color, along with black-and-white silverprints. Fiechter's concern in this series is with urban ndscapes and the ethereal quality of the environment at dusk, down, and at night. "Transitions" opens with a reception for the artist Friday, April 3, 6:00 p.m. to April 3, 6:00 p.m. to 9:00 p.m., Photographic Arts Gallery, 1149 Twenty-eighth Street (at B Street), in Golden Hill. The show runs through April 26. Gallery hours are Wednesday through Saturday, noon to 5:00 p.m. Call 232-2787 for more

information. If your interest or curiosity runs toward sculpture, a show by six Southern Californians opens at Mandeville Gallery on the UCSD campus this Friday. San Diegans Kenneth Capps, Mathieu Gregoire, and



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Aor. 25, 7:30 pm

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represented in the show along with Chris Burden, Jill Organich, and Mark Lere rom Los Angeles. Among the hirty pieces on display will be an outdoor piece by Kenneth Capps, one of his "Metered Atmosphere" series. Jill Giegerich's work, like other sod as a primary medica She combines that material with ink, copper, alumini paint, pastel, and papiernache, Margaret Honda, wl as been exhibited widely of ate, will introduce all new

works in this show.
"Sculpture Arenas" opens Friday, April 3, with an 7:00 p.m. to 9:00 p.m., Mandeville Gallery, UCSD Gallery hours are noon to 5:00 p.m., Tuesday through Sunday. The show runs through May 3 (closed Easter Sunday). For more information, call 534-2864 or 534-0420.

This art-rich week features several other gallery openings and new shows. See the apsule listings under
'Galleries' in this section for
full run-down of the events.

— Lydia McRae

Voices

concerning Garcilaso
de la Vega, the son of a
Spanish soldier of fortune and an Incan princess and a contemporary of Shakespeare and Cervantes, describes his struggles to come to terms with his dual heritage and the prospect of dying in Spain, far from his birthplace in Cuzco. The saddest tale is that of

or Juana Ines de la Cruz, the illegitimate daughter of a Mexican land owner. She was om in 1651, and by age six she had read every book in her grandfather's library. But the options for precocious, intelligent women of that era were few. "I became a religious," she wrote, "although I knew it involved

many things repugnant to my nature. Still, compared to the total negation involved in marriage, it was the most decent path I could choose. It is for statements such as the that Sor Juana de la Cruz is considered the first feminist vriter. Her wide-ranging intellect led her into conflict with the Catholic hierarchy with the Catholic hierarchy, which eventually forbade her to write, read, or teach. Oddly, the segment on Cuban poet losé Marri is ted with photos from the Mexican revolution.

Although it serves the purpose of conveying Marti's reputation as a "revolutionary poet," the inaccuracy manages to reinforce the filmmakers' idea that Larin America is monocultural, a 'Yankee" notion that

oniatowska provide some insights into the modern Mexican, if not Latin American culture. She says that in modern Latin American writing, "...only he invisible is es

Argentinia: writer Jorge Luis Borges, who died last July. A

singular and plural, the labyrinth of time, cruel strange, one's own and everyone's " be wrote "I am



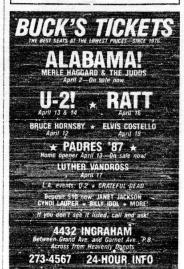
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TO LOCAL EVENTS

course, was Smith. He pocketed one of the

gaping cellar. The soldier, of

ertificates and showed it to

his sergeant, who showed it to his lieutenant, and so on up the line. Before the

authorities realized what the

authorities realized what the soldier had found, another passer-by probably moved the hoard to another hiding place and died before retrieving it. After the war, Smith settled

in San Pedro, California. He never married. He became a

ongshoreman and pursued his

various hobbies. He invented

varieties of kites and built what he called "mule cars

the forerunners of today's off-

road vehicles. It was in one of these that he found and lost

his greatest fortune of all. After carousing all weeken

with friends in Yuma, he got

late start home. It was 1954.

and the highway across the desert was not nearly as direct as it is today. Smith was

Emptiness. Nothing."

Voices of Latin America, the

next episode in the series of Smithsonian World documentaries, airs Wednesday, April 8 8:00 p.m., on KPBS Channel 15. The show will be repeated next Sunday,
April 12, at 5:00 p.m.

— Orlando Ramirez

Tell It

aken the co still reserves a chunk of their book value for the holder of the stock certificates now

certificates exist because of a U.S. soldier who, one clea spring morning after a heavy night of advance bombardment, was ambling along a ruined street when he noticed some brightly printed paper floating up from a

desperate to get to work on time, so he turned off the road and headed straight across the desert plain.

Now between Yuma and



to change is

The Change starts when you do ... The Time to start is now. The Place is "Powers"! Change it all John Robert Powers



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f fifty miles or so where the desert floor becomes rumpled in every direction, looking from above like a carpet over marbles. To get his bearings, Smith climbed the highest hill he could see. He noticed that this hill and only this hill was covered with a curiou sooty rock embedded with fool's gold - like mica, bu softer and more solid. He arrived in Los Angeles three days fater, having walked th last rwenty-two miles out o the desert before being rescued. He lived ten days longer. Before he died, he told his nurse about his "gold mine" and gave her two stones he'd brought with him. The stones were laden with gold. Needless to say, the hills have since been prospected pretty thoroughly with airplane and satellite photography but without

result.
Still, the stones remain. Perhaps Smith made them himself. In any event, the stones are on display in Borrego Springs at the John G. "Pegleg" Smith Memorial, which carries the inscription, "I am a big fat

Ah, yes, my darlings, I am a liar. But please understand, I liar. But please understand, I was only warraing up for the annual Pegleg Liars' Contest and campfire to be held this Saurday, April 4, at dusk (tround 5:30 p.m.), at the Pegleg Memorrai Monument. Now there was a lohn G. "Pegleg". Smith, And John G. "Pegleg". Smith And Smith add factover a hill of gold between Yuma and Los Angels. Or at feas the says he did. But he was a bigger liar than I am.

bigger liar than I am. Everyone is invited to bring biankets and snacks and a yero about five minutes long having to do with the desert or with Pegles himself, or just ome to listen to the tall tales Come to listen to the tall tales. This year's edition of the annual contest will take place at the Pegleg Memorial Monument, Highway S-22, at Monument, riignway 5-22, at the corner of Pegleg and Henderson Canyon roads in Borrego Springs. Prizes range from an old beer bortle to are awarded certificates. For more (honest) information various used trophies. All liars call the Eorrego Springs ranger station at 1-767-5311.

- Joe Applegat

Sounds.

mitate the complex sonoritie oí a gamelan orchestra. A technique called circular breathing, by which the flutist reathes in through his nose while expelling air through his mouth, makes it possible to spin out an endless melodic line uninterrupted by pauses for breath. To the traditional ratches of the rempered scale the new flutist adds an immense number of microtones — intermediate pitches and nuances of intonation that give the flutthe infinite pitch flexibility of the human voice. and when the occasion demands it, Dick can even make the warm rounded, bell-like sounds of traditional flute-playing

sean of praise for Dick's rechnique and musicianship. He has been called a modern day Paganini of the flute, has been compared to flutists Severino Gazzelloni and James and rock guitarist Jimi Hendrix, and has caused various critics to think of the pipes of Pan, emergency

Galway, cellist Pablo Casals. warning sirens, a dragon, a poplar in the wind, Mel Blanc's impersonation of a sputtering Maxwell, and

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The flute recital by Robert Dick, sponsored by the San Diego Flute Guild, will take place Monday, April 6 it 8:00 p.m., in the Versailles Room of the Westgate Hotel, 1055 Second Avenue, downtown Tickets will be available at the door. For further information, phone 283-1744 or 291-0279.

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Theater listings are compiled by Jeff Smith: commentary is by Jeff Smith and Jonathan Soulie, information is accurate according to material glose in so that is shough use to phone the theater for any last-minute changes and is inquire about ticket austiability. Many the commentary is a superior of the control to the commentary of the control of of of the control of the control of of t enior citizens, and the military. Ask t the box office.

ALLEGORY
The Satori Company, a new improvisational group, presents a "contemporary morality play" that emphasizes "everyman, the good and evil in each of us, which serves as a catalyst to express the strength and vulnerability in individuals, and collectively as the universal community" Charles A. Pellor has created and directed the production which features styllzed choreo. which features styllized choreo-poems to tell part of the story. Cast members are: Nora Burtschi, John Balog, Erin Elder, Mark Angelo Glardina, Steve McCrea, Ken Costa, and Molly Ryen. Steve Smith is the and Molly Ryen. Steve Smith is the stage manager. (Sm.) Studio for the Periovining Arts. 3735 Adems Avenue. Sen Diego. Friday. April 3, through April 11. Friday and Saturday et 8:00 pm. A special 4:00 pm. performance on

April 4 will be signed for the hearing impaired. For information call 295-2733. ANCHORBANKS
The Fallbrook Players open their The Fallbrook Players open their new season — and their new playing space, the Mission Theatre of Fallbrook — with a production of the musical melodrams by Donra Valentine Arnold (book and lyrics). Lois Skagwey, Sue Bartel, and Jack Krosen (music). Set in the town of Anchorbanka during the Alaskan gold rush, the musical offers a

ADAMS AVENUE THEATRE 3325-Adema Avenue, Normal of THE BOWERY THEATRE 400 Elm Street, San Diego 232-4068

CORONADO PLAYHOUSE 1755 Strend Way, Coronado 435 4856

4343 Ocean View Boulevard, Southeast San Diego 230 2800

FIESTA DINNER THEATRE 9665 Campo Road, Spring Velley

CASLAMP QUARTER THEATRE Gaslamp Quarter Theatre 547 Fourth Avenue, downtown Deare, Theatre 444 Fourth Avenue, downtown 234-9583

GROBUMONT COMMUNITY COLLEGE

Stagehouse Theatre, 8000 Grossmont College Drive, Si Cajon 465-1700 x410

455-1700 x410
IMPERIAL BEACH PLAYERS
Marina Vista Center
Lighth Street and
Imperial Beach Boulevard
Imperial Beach
424-9566

LA JOLLA PLAYHOUSE

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, Sen Diego

LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High Scho 750 Nautius Street, La Jolla 450 7773

LAMB'S PLAYERS THEATRE 500 E. Plara Boulevard, National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE

THEATRE Ben Potak Fine Arts Center 8053 University Avenue, La Mes 464-4598

LAWRENCE WELK VILLAGE THEATRE

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 295-5654

8860 Lewtence Well- Drive, Escondidor 749 3448

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

EAST COUNTY PERFORMING ARTS CENTER 210 E. Mair. Street, El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard

CIVIC THEATRE 202 C Street, down 236-6510

dranatization of "a Destardly Deed Done in the Dark." Jecques Condor has directed. Cast members include: Tim Chapman, Sylvia Lee, Wade McCormick, Phylis Blakesiee, Earl Guse, David Smith, Diane Booke, Greg Steed, Bob White, Don Prectous, Mike Bush, Bita Hlavety, Both Chapman, State Chapman, Proceedings of the Prectous, Mike Bush, Bita Hlavety, Both Chapman, Proceedings of the Prectous, Mike Bush, Bita Hlavety, Both Chapman, Proceedings of the Prectous Mike Bush, Bita Hlavety, Both Chapman, Both Chapman, Proceedings of the Prectous Mike Bush, Bita Hlavety, Both Chapman, Bush Chapman, Bush Chapman, Both Chapman, Proceedings of the Prectous Mike Bush, Bita Hlavety, Both Chapman, Both Both Chapman, Both Both Chapman, Both Both Chapman, Both Chapman, Both Chapman, Both Chapman, Bot Barbera McBride, and Dottle Hansen. Ann Burks is the musical director, Dians Condor the choreographer, Heinz Ross the sound designer, and Nancy Howard sound designer, and Nancy Howard the costume designer. (Sm.) Fallbrook Players. Mission Theatre, 231 North Main, Fallbrook, Friday, April 3. through April 12: Friday and Saturday at 8:00 pm. Mattines Sunday at 2:00 pm. For information call 728:0598.

ANDREA'S GOT 2 BOYFRIENDS Written by Levid Willinger, and based on his sister Andrea, this ninety-minute docudrams offers touching glimpses into the lives of three 'developmentality disabled adults'; Andrea, Richie, and Freddie dutis : Arrive a richie, and Preddie's (her 2 boyfriends, though Freddie's eyes do roam on occasion), who are patients in upstate New York's Crystal Park Facility. More a series Crystal Pack Rectity, More a society of demonstration prices than a scale of demonstration prices than a scale play. Animal begins with entertain prices of the property of the facility a supersistendent (Who is seen mounts) stated, Mille Morrises, the facility a supersistendent (Who is seen mounts) stated of the seen mounts of the facility and the seen mounts of the seen of t

Theater Directory

MIRACOSTA COLLEGE Little Theater One Barnerd Drive, Oreanside 757 2121 x236

Marina Village 1936 Quivira Way, San Diego 226,0518

NORTH COAST REPERIORY THEATRE

Lornas Santa Fe Piaza Lornas Santa Fe Road, Solana Beach 481-1055

NORTH COGNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

NORTH PARK THEATRE 2891 University Avenue, San Diego 693-0220

SCPA Theatre 5130 Skytine Drive, San Diego 262 7561

OLD GLOBE THEATRE. Old Globe Theatre Cassius Carter Center Stage Festival Stage, Balbos Park 239-2255

239 2295
ONSTAGE PRODUCTIONS
COMMUNITY THEATRE
Park Village Theatre, Suite B-9
Park Piese at the Village
310 Third Avenue, Chule Visto
427 3672

PALOMAR COLLPGE Palomar College Theatre, Sen Ma 744-8650

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

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Thratie 3900 Lomaland Drive. Point Loma 222:6474 x248

SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downtown 268 4494

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets 230/2576

SAM DIEGO GILBERT 6 SULLIVAN COMPANY Casa Del Prado Timetre, Belbos Park 692-0372

SAN DIEGO JUNIOR THEATRE Case Del Prado Theatre, Selbos Paris 239-8353

SAN DIEGO REPERTORY THEATRE Lyneum Snage, Lyneum Space 79 Morton Plaza, downtown

SAN DIEGO MESA COLLEGE 7250 Mesa Cellege Drive.

San Diego 560 2600

O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS

MISSION PLAYHOUSE

that director Constance Grappo and her company are aware of the unpromising nature of their material. Thus an aura of cute surrounds the enterprise (including material. Thus an aura or code surrounds the enterprise (includin the Wunderful World of Disney's Greatest — bietch — hits). Meant obviously to be a bridge between obdicasly to be a bridge between two worlds, the show's saccharine moments detract much more than they invite the script doesn't patronize its subject, but the production does its audience), and there's no need once Tabi Cooper. Orbits Pass, and Raph Seymour begin to weave their fass-inating overset the sacrinating purity of source. See the sacrinating purity of source than the sacrinating purity of source that the sacrinating that of gently repeated movements the trying to order two irrational universes, one without and one within, i understand that she received several acting awards when

this show ran — for eleven months — in L.A. She deserved them all. Hers is a remarkable, unmediated performance, a complete fusion with the characte that gives us not only Andrea but also her world in vivid. THE BOYFRIEND also fire world in vivid. comprehensible, end compressionate detail. (Sm.) San Diege Repertory Theatre. Sixth Avenue Playhouse, through April 26: Thursday through Sunday al 8:00 pm. Mattner Sunday at 2:00 pm. For infermation cell 2:32:0800 or 235-9560. ANOTHER ANTIGONE ANCHITEK ATTITACINA.
Reviewed this issue.
Cassius Carter Centre Stage. Simon
Edison Centre for the Performing
Arts. through May 3, Tuesday
through Saturday at 8:00 pm.
Sunday at 7:00 pm. Mattine
Saturday and Sunday at 2:00 pm.

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakealde

SCRIPPS RANCH COMMUNITY THEATRE

THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mirs Mess
556 7300 x216

SHOWCASE SAN DIEGO 2244 Fourth Avenue. San Diego 423-0062

SOUTH COAST REPERIORY THEATRE 655 Town Center Drive, Costa Mesa (714) 957-4073

SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chulz Visia 421-1180

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR

80SHI GALLERY 852 Eighth Avenue, downtown 235-8466

TARE ONE STUDIOS 2400 Kettner Boulevard Suite *12, downtown 238-1235

THE THEATRE IN OLD TOWN 4040 Twiggs Street, Old Town 296-0062

UNITED STATES INTERNATIONAL UNIVERSITY 260ks Theater 10409 Formersdo Med. 5cripps Aench 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, Studio Theater, Mandell Wass Center for the Performing Arts 534-4574

AGDITION HOTLINE

10025 Los 448-5673

THE BOYF RIEND
The Lawrence Welk Willage Theatre
affectionare good of Rapper ero
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and the Cont SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theate 265-6864 Open-air Amphitheater 265-6947

BYE BYE BIRDIE
The University of San Diego theeter
arts department presents the
popular musical — by Michael
Stewart, Charles Strouse, and Lee Sewart, Charles Stouise, and Lea Adams — about the rise of rocinand-roll. Conrad Birdie (Le., Elvis Presley) is a supervisa. But he's be drafted, and his lans are as frantic as his press agent, Albert J. Petersion, who may have to go back to teaching English for a living. Pam Connolly has directed the production, which will feature the production, which will feature such songs as "The Taleshoner. Hour," "Put on a Happy Face," "One Last Kiss," and "A Lot of Livin" to Do." Marilyn Green's the choreographer, and Bob Mart is the musical director. (Sm.)

Camino Theatre, University of

members Include: Roger Cotton.
Debra Hatle, Rick Lorenz, Woody
Bixby, Beth Burgess, Judith
Capoiosio, Misty Cotton, Shelli
Johnson, Ketherine Charles, Patric
Cempbell, Mike Malone, and Peter

Czerner. Kelly Kissenger is the technical director, Mary Larson is technical director, Party Lawson as the costume designer, and James Cook is the musical director. (Sm.) MiraCosta College Theatre. Trursday, April 2, through April 12; Thursday through Sunday at 730 p.m. Malinee Sunday at 200 p.m.

LOW PRICED PRESTANS: "VIVA!" "An autombilis de force achiev



APRIL 10-MAY 10 Lyceum, Horton Plaza GALA OPENING APRIL 15 CALL 235-8025

UNIVERSITY OF SAN DIEGO Lamino Theater, Alcala Perk Linda Yista Ruad, San Diego 291:6480 Discounts for groups, students, seniors & military Also at Arts Tix LOS ANGELES THEATRE CENTES apreckets Theeter box office 121 Broadway, downtown 236 3810 SAN DIEGO REPERTORY THEADRE

BARNUM
The Polomar/MiraCosta College
Theatre Association is staging the
musical about the self-proclaimed
"Prince of Humbug" —
Pf. Barnum — who, along with
James A, Batley built the "Greeter
Show on Earth" Larry Jorgenser,
has directed the production, John

CELEBRATION
San Diego State University's
Experimental Theatre houts's
Experimental Theatre houts's
Harvey Schmidt (maste) and forn
Jones (tyrics), creators of The
Fantasticks. An Innovance orphanesis out to discover what life is
about, only to find a "decodera"
world full of greed and cruetly.
Despite setbacks, the opphan is
determined to grown that life. Despite sethecks, the cophen is determined to prove that life is good and worthy of a celebration. Patrick Lathyon has directed the production. Cost members include Exbert Eston, Barbara Legler, Denis C. Bruneite, Berrou, Aleshire, Finith Arminn, Joseph Gusdagne, Wend, Framyron Holip, Bobert, Lockshar, Lockshar, Cost C. Cost C. Robert, and Christina E. Stevens. The scending of the Cost o designer is Takafurni Shirholima. the costume designe is Robbin B. Rsins the lighting designer is Michael Anderson, (Sm.) Lise Passemonte, and the sound designer is Michael Anderson, (Sm.) Experimental Theatry, Sm. Diego Size Ciniversity, Friday, April 3, Saturday, April 4, and Tuesday, April 7, through Saturday, April 11, et 800 pm.

FAMILY The South Coast Repertory Theatre The South Coast Reportory Theater presents the audit premishe of Arthur Gloris drama, Developed of Arthur Gloris drama, and the piley is about a man who drama to stape nutrative the boundaries of dream — to dance, Partini Berson has directed the Production, Torry Plana, who played the title role in each of the Control of the Control

CHARLEY BACON AND HIS

Jose Cruz Gonzalez the essistem director. (Sn. Spentrory Theatre, Nainstage, 1º resday, April 7, through May 10; Tuesday through Settledy at 8:00 pm. Sunday at 7:30 pm. Meltinee Saturday and Sunday at 2:30 pm.

Sounday et 2.59 jun.

COLD SWEET, more in its world

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way the faithful enjoy the serre a television evangelist. Those w are skeptical will not be rendered less so Given the utterly humiliation or a first less so (New the utality) multilating conditions of acting in this play (which here the cotten to propaganciale for humbuggary) in the play (which here the cotten to propaganciale for humbuggary) in the condition of the conditions of the condition of the condit unfortunately working with. (Sa.) South Coast Repertory Theatre, through April 12, Tuesday through Esturday at 8:30 p.m. Sunday at

DEATH TAKES A HOLIDAY DEATH TAKES A HOLIDAY Project Verguard is staging a production of Alberto Casella's Thirties drama, which was rewritten for the American stage by Watter Ferris. The play is set at a spring weekend party in a ville outside Geneva, Switzerland, where several members include: John

Worthington, Bob Landis, Cheryl Murray, Ashley Gardner, Johanna Weilkel, Jane Hopf, Arnee Wood, Al Welkoe, Tirnothy Plummer, Peter Wellice, Timothy Plummer, Peter Alexander, and Alex Sandie. Berne DeSelm is the lighting designer, and Jean Rosa is the contume coordinator, (Sm.) Westminster Theatre, Carion and relibot streets, Point Lorna, through April 12: Friday and Saturday et 800 pm. Sunday at 7100 pm. For information call 224-6263.

DEATTTANP

appropriately eerie, on occasion, be the work of an uncredited lighting

(gner) ranks among his finest designer) make among his finest. And the cost tremeisers — James Better, Semeratha St. Clair, Mud Pherer, Gary Wolfe, and Strain — all Limit is conspected work. Level's marking, still "plays", it is often stilly hostway, in ways the director and his cast have been unable to overcome complete, j'cit cone point one of the character crificate. At Cone by seying, goaler perceptionly, McCony's directors crificate. At the McCony's director, the return of Sue Strain, and the efforts of cast and crew nonethieles make this.

Sue Strain, and the effors of cast and crew nonetheless make this show a good natidate for spin-some tingsing. (Smr.) the lookeut for some desur-house tingsing. (Smr.) the some desur-house tingsing. (Smr.) the same desurement through April 25th West Thestern, through April 25th West Thestern, through April 25th West Thestern, through April 25th West Thestern through Cast Thestern through Cast Thestern through the same time of t

EXTREMITIES OnStage Productions Community Theatre is staging William Mastrosimone's graphic and violent drame of an attempted rape. drame of an attempted tope. Emotionally degreeded and terrorized by a psychotic rapist, a warman turns the tables on her tormenter, Herb Prector has directed the production, which will feature "two first-line cents giving alternate perfo. "sences." OnStage Productions recommends this show for mature audiences only. (Sm.) OnStage Productions, through April 25; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

I WON'T DANCE TWOP'T DANCE.

There are three compelling reasons for seeing the Gaslamp Quarter. Theore's current production of this come hydrema by Oliver Halley. They are DB. Hovalt, Susanna. come by define a by Oliver Helby-come by define a by Oliver Helby-the Committee of the area's best actors whose of the area's best actors whose poperaments on Son Diego stages appearances on Son Diego stages appearances on Son Diego stages the play is made up of also maintenances on a second of the con-cept of the stage of the con-cept of the control of the con-stitution of the con-stances of the con-trol of the con-trol of the con-posed indicated to control of the popular of the control of the control of the con-trol stcom-like one-lines (many of them very funny) zinging here and there. It is also a love story about two shipwrecked souls — Dom, a paraplegic, and Lil, a passionless becuty — afraid to test the waters once again. And it is a potentially

serious human drama about struggie, loss, acceptance, and renewal. The problem is that it is different things at different times remeast. The problem is that it is different things at different times and different times are different times are confirmation to consider the confirmation of the co

THE IMPORTANCE OF BEING EARNEST The Coronado Playhouse is staging a production of the popular Oscar





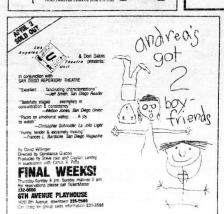
"Olive Blakistone's direction shines here .

— Nanoy Chumin Demac L.A. Times

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READER'S GUIDE TO THE THEA

Wilde comedy about the amorous Wilde comedy shout, the emotious misad-ventures of two carefus one of inside the control of the

NITIM ATE EXCHÂNGES; AFFAIRS IN A TENT and A PAGEANT Reviewed this issue. Old Globe Theate. Simon Edison Centre for the Performing Aris, through May 2: A PAGEANT Therefor, Throade, and Saturday at 800 pm. Matthews Saturday at 200 pm. Matthews Saturday at 200 pm. AFFAIRS IN A LEFT

LAUNDRY AND BOURBON and LONE STAR

Department presents James McClure's two one-art connectics. Leaundry and Bourbon centers on the discontent — and humanous goasip — of three small-town when when marriages here turned on it to be less than idee. And Lone Side follows a Victnam veteran returned to his small work Teass town to reminisce about the givey days James David Paterson has cliected and present the programme of the present the James David Patterson has directed both productions. Cost monthers are. Marjorle Tilley, Pete G. Orphey, Carvn Sinages, Larry Sulani. Keth Beblett, and Don Ashfortn. (Sm.) Laboratory Theater (topan Z42) Grossmont College, Tuenday, April 7, through Saturdey, April 11, at 8:00 p.m.

THE MELINDA AND STEVE

SHOW The Theatre in Old Town is hosting The Theatre in Old Town is hosting a recurs engagement by the curredy team. Mellinds Gilb and Sten. Gunderson — that has appeared recently at New York Don't Tell Manna Cabard, the Duples, and the Shubert Theatre (in Broadway's Tright of the Stars' benefit). Their show combines corredy, thesets, and music and features original songs and "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 Pink Rock."

(Sm.) The Theatre in Old Town, through April 11; Wednesday through Saturday at 8.00 p.m.

THE MIKADO
The San Diego Gilbert and Sullivan
Company will conclude its eligible
season with a production of the
popular corner popular down be
been labeled in the mode of the
popular corner popular down sould
James C. Martie y has dieseed the
sh, w. which features such tunes as
These a falle laid. "Liet the
punishment fit the crime." The
flowers bloom in the spring. A
modern bloom in the spring. A
modern bloom in the spring.
A formar, entails circetor of the
and "find the rearn hate" foliace
Komae, entails circetor of the and "Breid the raven heir." Holace Komar, artistic director of the San Diego Gilbert and Sullivan Company, will conduct the orchestra (Sm.) Case Del Prado Theatro (one block south of the 200 entrance, off Park

OCTOBRE, LA RUPTURE

MONTGOMERY CLIFT CAN'T

Italian, Cercle Français, Pl Delta Pl, and the Cultural Arts Board at San Diego State University present "an tronic drama on energyday language" by Heart Mainlie, in which words sail to connect. Every Kind of speech, official, professional, and ordinary is capable of making for condict, Jean Pierre Ryngaert has directed the production, with assistance from Errmanuelle. SAVE YOU Frenzy, a number of artists working in different disciplines to provide a forum for new work, presents a three-act play by H. Kaufman, Set in San Francisco, Los Angeles, and San Diego, the contemporary drama tells the story of Marlo, a young woman who struggles to young woman who struggles to overcome "an oppressive past and an ambivalent present to reach her own conclusions about love and survival." Eric La Brecque has directed the production. Anne Nicketts plays Ma:lo. Other cas ricketts plays Mario. Other cast members are: Theodore Foode, H-Raufman, and Pat DI Meo. The scenic and lighting designs are by Joseph Moreau. (Sm.) Sushi/Performance Gellery, Thursday, April 3, at 800 pm. For Information cell 546 8135.

neighbors on Montatten's Upper West Side and who couldn't he

assistance from Emmanuelle
Sardou Cest mer/siters are: Melanie
Achard, Michel Achard, Jeudi
Brealey, Britta Couris, Emmanuelle
Kayser, Marcelle Mares, Artrulfo
Muzales, Lewis Olivera, and Muriel
Vitaglione, Ivan A. Lohr is the
technical director. (Sm.) San Diego State University, Friday, April 3, and Saturday, April 4, at SALLY AND MARSHA
The North Coast Repertory Theatre
is staging Sybille Pearson's cornedy
drame about two women who are







AUDITIONS SAN DIEGO ROCKETTES Looking for attractive females with dance ability, good showmanship and a great smile! lead no professional experience or training. SUNDAY, APRIL 5, 11 AM SAN DEECO BALLROOM ACADEMY TARCETED PERFORMANCES
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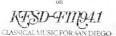
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THE DINNER HOUR

Wednesday, April 8, at 6:00 pm

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READER'S GUIDE TO THE THEATER -

Deiotta, pregnant, and outgoing: Marsha is more reserved. Their differences enable them, however, is share the feeling that they can tell each other arrything. Other Blakkistone has directed the production. Uprette Winter is Sally, and Susan Cellman is Mersha.

Kethryn Gould, costumes; and Lawrence Czoka, sound. (Srn.) North Coast Repertory Triestre, through April 19; Thursday throu Seturday at 8:00 pm. Sunday at 7:00 pm.

THE SHADOW BOX The Bowery Theatre presents Michael Cristoler's Pulitzer Prize

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had the opening night audience in stitches."
- Elleen Sondak, L.A. Times

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diagnosed with terminal cancer and about their coming to grips with the finality of their condition. Allen finally of their condition. Allen Bridgewater (who also plays a leading role) and Carta Waggoret have co-directed the production. Other cast members include: Jim Johnston, Craig Meriweine, Crystal Goodman, Michael Kaibleik, May M. Egan, Joyer Rue, Bruce Reider, and Jackie Bersinger, J.A. Rich is the somic designer, Sain La Motte the lighting designer, Soan La Motte Perhilling the costume designer, and Femiling the costume designer, and Lawrence Czoka the sound designer. (Sm.) Bowery Theatre. Thursday, April 2, through April 26; Wednesday through Satürday at \$00 p.m. Sunday at 7:00 p.m.

SLY FOX
The Maquis Public Theater is
offering an updated version of Ben
Jonson's classic Vogerare by Larry
Gebert, wh. has moves the play
from seventeenth-century Venice to
Sen Francisco et the turn of this
word; The alle fuelt — shour a
scheming repactious miles bent on racting fortunes from a trio of

TERRA NOVA
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April S. et COO par.

TUNE THE GRAND UP
The San Diago Repentary. These is a
transport of the San Diago Repentary. These is a
transport of the San Diago Repentary. The service of famed thoselway composed – Pary
Herman. The revous which is as been asset to see that the service of the service

YES, I KANN
Mannin's Dinner Theatre is offening
a one-sorman resule, written by
Martha Kafin and Jack Shephwel
Kahn, a Missim Beach nightfulib
veteran, performs the piece, which
is a "celebration of personal victory
illustrated by sheetches, monkloques illusisated by steelches, monitologic and songs. "When the says have by our own of all you can say is "test," can," says Kahn, Shepherd, a graduate of USIAL has directed at the Coronado Playhouse, the Second Avenue Theatre, and the Marquis Public Theater, (Sm. Aparl 2, Evouch April 26 Thursday, April 26 Thursday, April 26 Thursday, Sm. chay, clining the country of the Coronado Control of the Coronado Coronad

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REALIZER'S COULDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, PO. Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO

I have to admit that shen, in late 1986, I opened the package from the Chicago-based Alligator Records and read the name Detbert McCliatson on the enclosed album cover, it was a tonic. The promises of new material from the incessantly touring but strained to the protective shrinkwarp on Hondy Touring 10 Date Mc Some, And then I read the smaller print at the bottom of the record jacket. "Classic manufacture of the record from 1974-76. If I should be shown to the transparently was yet at what arparently was yet at what arparently was yet another in a recent spate of retospectives to glut the market, it didn't last beyond the record's opening out. The music on Hondy Tonkir not easily holds its head and shoulders above the floodwaters of the roots-rock craze that has made this stuff floodwaters of the roots-rock craze that has made this stuff.

The country great of the transport of the carry flowers of the country great of the carry flowers of the carry flo



heaving the incomparable Jimmy Reed. In 1962 he played the mouth-harp part on Bruce Channel's hit, "Hee! Baby," and shortly thereafter became a pop footnote by teaching a fuzz'sfaced John Lemon how to play the harp while McClinton was on tour in England. Aside from his voice, it is the deund Capricom label, et appearance on the original-cast Saturday Night Line. having his songs cowered by such as the Blues Brothers and Emmylou Harris, and scotting a Rop 40 th in 1980 with "Oling It Up for Your Love," McClinton isn't much better shown todgy than he was before todays." American music' bands began acknowledging their musical debts.

The analysis of the most and the control of the con

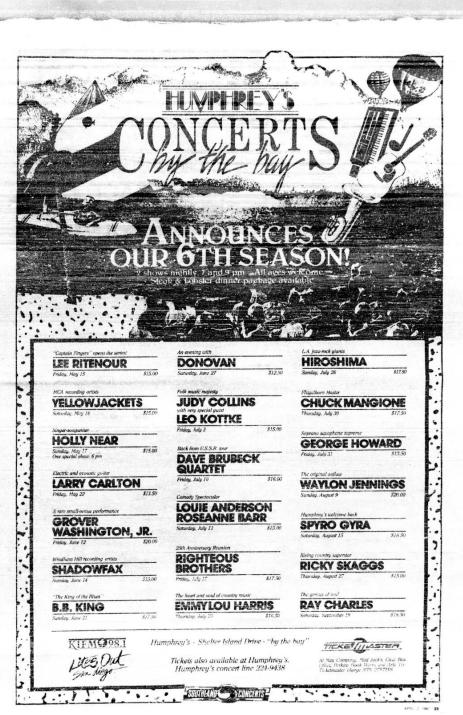
styles. Depending on who's doing the writing land when, McClinton has been variously described as a country, blues, mythem sed blues, and rock-mythem sed countries, and combination of the four. On Honky Brankin, he moves among those idioms with the grace of a mighting party host, in each (content of page 26).

harmonica with which he is most identified today. That is, when he's identified at all.

Unfortunately, McClinton never has broken through the barrier that separates cult acts from household names. Despits near-constant touring since the

mid-Seventies, having recorded two fine albums on the now-







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Individual shows do not go on saile until a

Autous

continued from page 22) comparisons with great singers associated with those individual styles. His vocals on "Lesson in Dovey" sew the N'awiins fund of Dr. John to the Rulsa whine of Leon Russell. The otherwise phlegmatic "Thoubled Women" benefits from a loping vocal in which McClinton mournfully slides up to reach notes like Jerry Lee Lewis at his most hurtin. Elsewhere, McClinton surveys Texas shuffles, "ock and roll, down-home blues, hornpunched-up country (mos notably on "Two More Bottle of Wine" the tune that was a or wine, the tune that was a number-one country hit for Emmylou Harris a few years back) with the impartiality of a veteran, cagey rocker to whom those styles are practically

indistinguishable.
Attendees to last summer's
Michelob Street Scene will Michelob Street Scene will recall that McClinton and his crack band had people kicking up quite a cloud of dust with their grilled rhythm and blues. their grifled rhythm and blues. I remember standing next to one small group of movers and shakers (in the terpsichorean and not the political sense) who seemed transfixed by the band and by McCinton's classy sand and by mcCantons class soutstering. "Who is this guy again?" one of them kept asking. If there's any justice in this world, someday that question won't have to be asked. McClinton and his cohorts will be at the Belly Un Tavern tonight, Thursday.

Michael Kramer will open.

In other concerts this week,

a rilly-big country shew featuring Alabama, Merie Haddard, and the

Judds will be given some local flavor by the late addition of the Savery Brothers to the concert bill. The band earned the right to play tonight. the right to play tonight, Thursday, before a huge Sports Arena house by winning a recent county-wide country of note brings Rob Multins to Bella Via in Cardiff for the first of a two-night stand; while Saturday's other gigs have fireHOSE, DC3, and Whet Whei T'Nango at UCSD's Triton Pub, Sacramento's True West at the Spirit on a bill with the Accessories, Konvix, and the Resistance. Sunday looks like the busiest

Sunday looks like the busiest day this week with a show at the Bacchanal featuring Blook. Sweat, and Tears, with David Clayton-Thomas at the mile: a concar' at the Belly Up Tavernfeaturing the Golden Palombuos; and a jazz affair at Bella Via featuring Tommy Tedesco. On Monday. Pat Travers will share the even New Frontler at the

Bacchanal; while Tuesday's shows bring local band Forecast to the San Diego City College Theater in a continuation of the "Jazz Live" series; and the rather interesting Concrete Blonde to the Bacchanal. The week to the Bacchanal. The week closes strongly on Wednesday with a concert at the Belly Up Tavern featuring former Byrd Chris Hillman and his Deser Rose Band. You can keep you Alahama and all the other pretenders who keep racking up country-music awards. For genu-wyne, contemporary country, there isn't a better

band anywhere than this one.

CONCERTS

Alabama, Merle Haggard, the Judds, and the Savery Brothers Sports Arena, tonight, Thursday, 7 p.m. 224-4176.

Delbert McClinton and Michael Kramer: Belly Up Tavern, tonight Thursday 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Rob Mullims: Bella Via, Friday, April 3, and Saturday, April 4, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

MREHOSE, DC3, and Whel Whei T'Nango: UCSD's Triton Pub, Saturday, April 4, 8 p.m., UCSD campus, La Jolla, 565-9947 or 534-3673.

True West, the Accessories, Konvix, and the Resistance: Spirit, Saturday, April 4, 8 p.m., 1130 Buenos Avenue. 276-3993

Biood, Sweat, and Tears: Bacchanal, Sunday, April 5, 8 p.m., 6022 Clairemont Mesa Bo Clairemont, 560-8022.

The Golden Palominos: Belly Up Tavern, Sunday. April 5, 9 p.m., 143 South Cedros Avenue. Solana Beach. 481-9022.

Tommy Tedesco: Belia Via, Sunday, April 5, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

Pat Travers and Monty Bryon and the New Frontier: Bacchanal, Monday, April 6, 8 p.m., 8022 Clairemont Mesa

"Jazz Live," featuring Forecast: San Diego City College Theater, Tuesday, April 7, 8 p.m., Twefith and C streets, downtown. 225-9504 or 234-1052.

Concre le Blande: Bacch Tuesday, April 7, 8 p.m., 8022 nont Mesa Boule

Chris Hillman and the Desert Rose Band: Belly Up Theem, Wednesday, April 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 431-9022.

Big Bang Baat: Belly Up Tavern Thursday, April 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Peter Sprague, Kevyn Lettau, John Leftwich, and Joey Herctia: Belia Via. Thursday, April 9, and Friday. April 10, 9 p.m., 2591 Highway 101, Cardiff.

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

Bruce Horasby and the Range and Crowded House: SDSU's Open-Air Theatre, Sun-tay, April 12, 7:30 p.m., Sea Diego

April 19, 8 p.m., 8022 Clairement Mesa Boulevard, Clairement. Joe Sample: Bacchanal, Sunday, April 12, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Pieces of a Dream: Bacchanal, Monday, April 20, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

U2 and Lose Jestice: Sports Areaa, Monday, April 13, 8 p.m. 2784 IXS.

Hiroshima: Bacchanal, Tuesday, April 14, 8 p.m., 8022 Clairemont Mesa Boule-ard, Clairemont, 560-8022.

"Jazz Live," featuring Robin Hentel: San Diego City College Theater. Tuesday April 14, 8 p.m. Iwelith and C streets, downtown. 225-9504 or 234-1062.

Jesse Colin Young: Bacchanel, Wednesday, April 15, 8 p.m., 8022 Clairement Mesa Boulevard, Clairement, 560-8022.

Felix Cavaliere: Belly Up Tavern Wednesday, April 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Luther Vandross and Shirley Murdock: Sports Arena, Friday, April 17, 8 p.m. 224-4176.

Buddy DeFranco: Bella Via,

Friday, April 17, and Saturday, April 18, 8 p.m. and 10 p.m., 2: Highway 10!, Cardiff, 942-1108.

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

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

Facis Mack and the Heart Affack: Belly Up Tavern, Thursday, April 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

278-TIXS.

rsday, April 16, 7:30 p.m.

Roomful of Blues: Bally Up David Lindley and El Rayo-X: 143 South Cedros Avenue, Solana Beach, 481-9022. April 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

John Prine and Arlo Guthrie: Doug and the Slugs: Belly Up Tavern, Monday, April 27, 9 p.m. San Diego Symphony Hall, Friday, April 17, 8 p.m., 720 B Street, downtown, 232-0800. 43 South Cedros Avenue, Solani Beach, 481-9022

Nina Simone: 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, Carolin 942,1109

SLUBS

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

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

North County Bella Via Restaurant and Nightclub, 2591 Highway 101, Cardiff. 942-1108: Secrets, Jazz, Thursday: Rob Mullins, Jazz, 8 and

Tommy Telesco, jazz, 8 p.m.,
Sunday Mark Lessmar, and La
Moore, jazz, Monday; the Joe
Marillo Quartet, bebop jazz,
Tuesday Bob Haggart, jazz,
Wednesday, live jazz is featured during the Sunday brunch also

Belly Up Tavern, 143 South Cedros Avenue, Sólana Beach, 481-9022: Delbert McClinton, blues and rivthm and blues, Thursday: Preston Smith and the Crocodiles, ska, blues, and rock, Friday: the Rebel Rockers, Caribbean rock and roll, "aturday

the Golden Palominos, rock Sunday; Soal Patrol, Motown rhythm and blues, Monday: the International Reggae All-Stars, reggae, Tuesday, Chris Hillman and the Desert Rose Fand, rock Tempehin and the Seclusions roc and country rock, Wednesday, Aftermoon Concerts: the Chicago Six, Disteland jasz, 5:30-8 p.m., Priday, the Bob Long Band, bop and boogle 5-8 p.m. Saturday; Tobacco Road, vintage jazza and swing, 6-8 p.m., Wednesday.

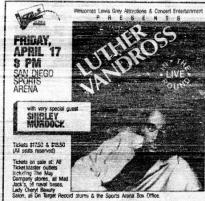
The BookWorks/Pannikis Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 735-3735: Holly Hoffman and Ron Saterfield, jazz, 8 p.m., Friday. Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400:

Camelot Inn, 887 San Marcos Boulevard, San Marcos 744-1332: The Paradise Street Band, Irish music, Friday; Cella, variety music on fiddle, guitar, and keyboards,

Coffee by the Sea. 1953 San Ellio Avenue, Cardiff-by-the-Sea.

436-1231: Joel Kimmel, folk.

8-11 p.m., Friday: Friday, Poggs
Shannon, folk, Saturday; Mark and
Sarah Schiebecker, classical goitar
duo, Sonday brunch; David Paul.











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The Flying Bridge, 1103 North

753-6458: The Bob Long Band, bop, boosie, and jazz. Thursday

Poway 486-1010: Ron Bell.









*Tickets available at:

Ralph and Eddie's, 390 Grand Avenue, Carisbad, 729-2989; Danny and the Dogs, rock, Friday and Saturday.

Rancho Bernardo Inn, 17556 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: Sound Investment, contemporary, Tuesda through Saturday; the Rod Cradit Band, oldies music, Sunday and

The Red Coack Inn. 135 North Pine, Escondido. 743-9796: Prime Suspect, rock, Thursday through Saturday: Midnight Express, rock, Sunday and Monday; the Rhythm Method, rock, Tuesday and Widnesster.

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

San Luis Rey Downs Golf Course Country Club, 31474 Golf

Club Drive, Bonsall, 758-3762: The Crescendos, big band dance music, 8-12 p.m., Friday and Saturdag and 7 p.m., Sunday

Stage Coach Inn, 1865 Virta Way. Vista. 724-9090: CW. Express, country, Friday and Saturday.

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

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

That Plusa Place, 2022 El Camino Real, Cerisbad, 434-3171: illuegrass Etc., bluegrass, Saturday

Time Machine/Cheu Orleans, 302 Midway, Escondido, 743-1772: Flywell, rock, Thursday and Friday, the Agents, rock, Tuesday and Wednesday.

The Top Spin, 205 Laurine Lane, Fallbrook. 728-9108: The Rhythm Method, rock, Thursday through Saturday, Messenge, rock, Wednesday.

Valley Center Inn. 27555 Valley Center Road, Valley Center. 749-1466: Dalota, country rock, Friday and Saturday

YFW Hall, 12345 Pomerado Road, Poway 748-9903: Ron Morin, country, Friday and

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

Whisley Creek, 14240 Powa, Read, Poway, 748-7531: Richie Garry and Gundown, country, Wednesday through Sunday (Sanday features a jam seaston beginning at 5:30 p.m.), with singer Gall Lee, Friday and

Saturday: Swing-N-Amiss, country, Monday and Tuesday: clogging lessons, Monday and Tuesday: country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Rare Illusion, rock, Thursday through Sunday; American Cafe, rock, Monday through Wednesday

Beaches

Anthony's, 4120 La Jolla Village Drive, La Joila, 457-5008: The Rockways, contemporary, Thursday through Saturday Centerfold, contemporary,

Aventi's Restaurant, 875 Prospect Street, La Jolla, 454-4288: George Reno, pianist performing pop, jazz, blues, and

bongle, 7 p.m., Monday through Saturday.

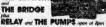
Ruhla Hotel, 998 West Mission Bahla Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551: Forecast, jazz and rhythm and blues, jazz, Thursday: the Jets, featuring Kenny Morrill, vintage rock, Friday through Tuesday; Hollis Gentry's Neon, jazz,

Bay Lounge/San Diego Princess, 1404 West Vacation Village Road (off Ingram), Mission Bay. 274-4630: Jesse Davk., contemporary, Tuesday through Saturday.

Builfregs, 5046 Newport Avenue, Ocean Beach. 222-5300: The Fact, rock, Thursday and Priday; Dude Groopy and the Pailaby People (featuring Dirk Debonaire), rock, Saturday, live rock, Sunday and Monday, call club for information; Starfire, rock, Therday and Wechnesiae.



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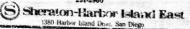
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Carlos Marphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170; Chuck Showaller, contemporary, Wednesday through Saturday; the

Carlos Murphy's, 1904 Quivira Basin, Marina Village, 223-8081: The Show with Tom Collins, reck, Rusaday and Wednezday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach. 273-9555: Tim Price, rack favorities on accountie guitar, Priday and Saturday; Rockin' Al and the Norman Sates Choir, rock, Sunday through

Chuch's Steak House, 1250 Prospect Street, La Jolia.
454-5325; Mr. Nice Guy, jazz,
Wednesday through Saturday; live
jazz, Sunday, call club for
Inforpaller. Flario's, John La Jolle Shores Orive, La Jolla, 459-0541: The Henry Butler Tho, Jazz. Priday and Saturday, Randy Portex, solo Java piano, 8-12 p.m., Monday and Tuesday and 5-9 p.m., Priday

The Halcyon, 4258 West Point Loma Boulevard, Loma Portel. 225-9559: Bear Feat, rock, Thursday, Eleventh Hour, rock, Thorsday, Eleventh Hour, rock, and Erth, rock, Friday and Saturday,jam seasion, a wired-for-sound production hosted by Ruben, 7 p.m., and starring the Landiords, rock, Menday. Flashbak, rock, Tuesday and Wednesday

Helmer's Steak House, 425 West Point Loma Houlevard, Loma Portal, 223-9158; Frankle and Paul, contemporary, Wednesday through Saturday; talent night, Minday.

Hennessey's Tavern, 4630 Mission Bouleverd, Pacific Beach, 463-8647; Live music, every night except Sunday, call club for Information.

Hiftos Hotel, Caryo Bar, 1775
East Mission Bay Drive, Mission
Bay 276-4010: The People Movers,
contemporary Wednesday through
Saturday, Windows, Jean and
contemporary, Sunday through
Thesday.

Hotel del Coronado, 1550 Oranje Avense, Coronado, 429-8611. Ocean Terrace Loungte: The Spud Brothers, Motown, oldics, and modern standards, Tuesday through Saturder, tee dance with the Variations, contemporary. the Variations, contemporary, 2:30-5:30 p.m., Sunday; Jerry Meintek, pignist, perform at 9 p.m., Sunday and Monday evenings. Crown Room: Jerry Meinick, planist, 6-10 p.m., Friday, and 6-30-10-30 Saturday, and Sunday brunch and from

5:30-9:30 p.m., Sunday evening. Palm Court: Ron Singer and James Purish, planists, perform daily beginning at 4 p.m.

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay. 224-1234: Live piano bar music, Tuesday through Saturday.

tuesday inrough Saturday.

Jazz Mine Seconds, 5726 La Jolla
Boulevard, La Jolla A54-9832:
The Finest Kity Jazz Hand, Jazz,
7:30 p.m., Thursday, Jazz,
7:30 p.m., Saturday, the Bobby
Grodon Quartot, Jazz,
1:30 p.m., Saturday, the Bobby
Grodon Quartot, Jazz,
1:30 p.m., Jazz,
1:30 p.m., Monday,

José Murphy's, 4302 Mission Jose Musephy 4, 4502 Phisason Boulevard, Pacific Beach, 270-3220 Four Eyes, mck, Thurday through Saturday, Prans. rock, Sunday and Monday, the Stern Bre-Tees, rock, Ruesday and Wednesday, the Blonde thuce Band featuring saceybonist Johrny Viau plays boogle, blues, and

PARATASY PARHIONS

rhythm and blues, from 4-8 p.m., Sunday

Judaun'a, 3111 Sports Arena Boulevard. 225-9090: Dale Vernen, planist, performs Wednesday through Saturday.

La Avenida, 1301 Orange Avenue Coronado, 435-6762; The Jaime Moran Latin Jazz Ensemble, Latin jazz, 5-12 p.m., Sunday

La Jella Village Inn/Shooter's Lounge, 3299 Holiday Court, Le Jolle, 453-5500, Live mans her music, Tuesday through Saturday

La Valencia Hotel, 1132 Prospect Street, La Jolla 454-0771: Bob MacLeod, plano and oscal variety. 6-10 p.m., Tanday through

Mary's by the Pier, 710 Carnet Avenue, Pacific Beach, 483-7844: Thunderbolt the Wondercolt, rock. Thursday through Sunday.

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CHIEV SI COVER WITH THIS AD ON FRI. & SAY. McDlck's Pub, 1921 Bacon Street, Ocean Beach, 222-6822: jam session, 7 p.m., Sunday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Live music nightly call club for information

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Dean Atkinson, Top 40/rock and rell, Friday and Saturday, Piano bar: Randy Beecher, Sunday

Milligan's, 5786 La Jolla Boutevard, La Jolla 459-7311: Charles Rutherford, standards, contemporary, and requesta performed on keyboards, Tuesday through Sunday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596 Roys, rock, Thursday through Sunday; Circles, rock, Sunday

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660: Brian Stevens, contemporary, Friday and Saturday, Bing Cosey hosts Talent

Old Pacific Banch Card, 4287 Mission Bouleward, Pacific Beach, 270-7822; Hollis Gentrya Neon, Isser, Thursday Inrough, Saturday: Ella Ruth Pigger, jazz and blues, Sunday, Notice to Appear, rock, Monday and Tuesday, King Biscust Blues, blues and rhythm and blues, Wichnesday.

Paradise Bay, 1935 Quivin Road, Marina Village, Mission Bay Park, 223-2335: France, rock, Thursday through Saturday; Automatics, rock, Tuesday and Wednesday.

Pax Ber and Griff, 1025 Prospec Street, La Jolia, 454-9711; Bill Andrews and Bob Hamilton, with wocalist Ellioti awrence, jazz, Friday and Saturday: Bob Hamilton, jezz plano, Tuczday through Thursday, and Sunday

Putnam's/Colonial Ian, 910 Prospect Street, La Jolla. 454-2181: Forrest Wastbrook, pianist, performs standards and jazz. 4:30-7 p.m., Priday and

Rocky's Balbea, 4626 Albuquerque Street (at Carnet Arense and Mission Ber Drive). 270-6550: Live music in the fining room, Prillay and Saturday, call club for information: the sports via television is offered daily.

The Rusty Pelican, 4340 La Jolia Village Drive, La Jolia, 587-1896:

The Selmont Bosse, 1970 Corre Road, Harran Village, 273-2234; Floyd Caines, contemporary, Thursday through Salanday.

San Diego Bustierer, 829
Prospect Street, La Jolla.
456 2944: Bobby Gordon, 1922.
511 p.m. Welfuncklay, and 1-4
p.m. Saturday, John Sarillo, p.ez.
Priday and Saturday, Linds Chae
and Roger Dempsey, gaze and
classical (newsage) music,
noon-2 p.m., Sunday.

Sandtrap Lowings, 2702 North Mission Bay Drive, Mission Bay 274-3314: Ed Ellis and Tapestry, jazz. nessings: blues, and contemporary. Thurnday through Saturday and early evening

Silver Fox Losinge, 1833 Garnet Avenue, Pacific Beach. 270-1343: The Vandies, rock, Friday and Statushous.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, chasical

Singe Door, 4500 Ocean Boulevard, Pacific Beach. Boulevard, Pacific Beach, 483-6374: Jonathan Murry, acoustic distartat performing oldes, contemporary music, and requests, Tarvida through fasturday: Kerny, Bogard, variety, Sundey, and Monday.

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■ SATURDAY, APRIL 25 — 8:00 P.M. ■ ■ BACKDOOR ■

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Town & Country Hotel

Tablao Plamenco Nightclub and Restaurant, 3567 Del Rey Street. Pacific Beach, 483-2703; Live Samenco music and dancing, 7:30 and 9:30 n.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday

Texas Teahouse, 4970 Voltaire Thursday, the Forbidden Pigs,
American roots rock, Friday and
Saturday, live music, Sunday
through Wednesday, call club for

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Bill Wright, Gershwin, Porter. Sondheim, et al., on the plano, Wednesday through Sunday.

Triton Pub. UCSD Campus La Jolla Village Drive and Gilmai Drive, La Jolla: fIREHOSE, rock DC3, rock, Whei Whei Thando. new psychedelic rock, 8 p.m., Saturday.

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla, 456-3789: Live jazz every night of the week except Sunday, call club for

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Downstairs Norman Clifford and Friends, contemporary, Wednesday through Saturday; Gary Jennings, contemporary, Friday and Saturday.

U.D. Pabet and Co., 2001 Nimits V.B. Pabet and Co., 290) Nimits Boulevard at Rosecrans. 224:3655. Kamelot, classic rock. Thousday through Saturday. Star Party, recorded music and video audience participation presentation, Tuesday and

San Diego North

The Abilene Country Saloon, 291-7131: Cross Cut, country, Tuesday through Saturday: Jim and Joe, country, Monday, country dance lessons, Tuesday through Thursday.

The Bacchanal, 8022 Clairemon The Bacchanal, 80/22 Clairem Mesa Boulevard, Kearry Mesa, 560-80/22: Private Domain, roc Thursday through Saturday. Blood, Sweet, and Tears rock, David Clayton Thomas, rock, Sunday Pat Tracers, rock, and Monty Bryon and the New Frontier, rock, Monday

Blarney Stone Pub, 5617 Balbo Avenue, Clairemont, 279-2033; Eamonn Carroll, Irish music, Wednesday through Sunday.

Blue Bayou Loungs, 2537 Clairement Drive, Clairement 276-0965: Callaban and Callaban, contemporary, Thursday through Saturday

Bogey's, 5353 Mission Center Road, 297-8361: The Polk Brothers, jazz, 6-10 p.m., Monday and Tuesday, Mick Rainsford, jazz 4-8 cm., Sunday

Boral's, 5323 Mission Center Road, Mission Valley, 295-6600 Sherry Marie Kuhlman, ontemporary, 5-10 p.m., Monday through Friday, Greg Glover, contemporary, Saturday

Banhury's, 9906 Mira Mesa Bonlevard, Mira Mesa, 578-8666. Rockola, Beatles music and riddes Thorsday through Saturday; Who Cares feathring Kevin Moyles, rock, Wednesday.

Cerriage House, 7945 Balbos Avenue, Clairemont, 278-2597. Jan Moore, contemporary mesic performed on guitar, Thursday through Saturday.

Crystal T's Emporium, 500 Hotel Circle North, Nission Valley. 294-9010: The Heroes, rock Thursday through Saturday, the Siers Brothers, rock, Tuesday and Wednesday

The Godfather, 7878 Charemont Mesa Boulevard, Kearny Mesa, 569-9595; Scott Skinner, wavety

A Very Special Evening of Music GUTHRIE Iriday April 17 . 8 pm Reserved tickets available at all TicketMaster locations before or charge by phone, 232-0800.



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nusic on the piano, Friday prough Sunday evenings.

Courmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday: Jonelle Rock, Jazz planist and wocalist, perforus Friday and Saturday.

Hajff Baba, 104 Mission Valley Center West, Mission Valley 298-2010: Live Arabic music and entertainment, Wednesday through Sunday: the Flamenco Four famenco music. Tuesday.

Hindquarter, 7040 Miramar Road, Mira Mesa, 566-4292: Jo

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: The Belairs, vintage rock, Thursday, Ella Ruth

ALABAMA

VANDROSS

SUPERSTARS

OF WRESTLING

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The Elements.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South Mission Valley, 298-8281. The Bordertown Band, original contemporary, and folk, Thursday through Saturday: Mike Murphy, conneds and market Mike Murphy.

comedy and music, Tuesday and Wednesday.

April 12 ELVIS

April 18

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We are accepting \$5 refundable deposits on UPCOMING SHOWS

Monk's, 10475 San Diego Mission Kelly's Steak House, 284 Hotel Circle Horth, Mission Valley, 296-2131: Piano Bar, Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, Jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Martie Harmon, Fidas and Monk's, 10175 San Diego Mission Road, Mission Valley, 5t3-0060: Bam Bam, rock, Thursday throug Saturday, Dick Braun's Big Band, big-band swing, Sunday: Sandee Hirsch, contemporary, Monday: Rare Illusion, rock, Tuesday and Wednesday.

del Rio South, Mission Valley. 299-2828: Ella Ruth Piggee, jazz

and blues. Friday happy hour: Automatics, rock, Friday and Saturday.

hrough Thursday, 6 p.m. or largie Harmon, Friday and Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa, 566-0970; Joni Mitchell, contemporary, Friday and Saturday. King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The Bobby Gordon Trio, izzz, Friday and Saturday.

Navajo Inn, 8515 Navaje Road, San Carlos. 465-1730: Kicks, rock Thursday through Saturday: the Danny James Band, rock Sunda and Monday: the Beat Club, rock,

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band. Dixieland jazz, swing, and oldies, Friday and Saturday

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: One Flus One Plus Jackie, contemporary, Tues through Saturday. Dining Room Kathy Lioyd, contemporary harp Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Live music, Thursday through Saturday, call club for information.

Radisson Hotel, Intermezzo Café, 1433 Camino Del Rio South, Mission Valley. 260-0111; Jack Stanton, contemporary, Tuesday through Saturday.

THURSDAY, PREDAY, SATURDAY, APRIL 2, 3, 4

PRIVATE

DOMAIN

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SUNDAY, APRIL 5

DANCERS

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Spiril, 1130 Buenos Avenue, Bay Park, 276-3993: The Uncalled 4, rock, the Hitters rock, the Jagures, rock, and Neignborhood Watch, rock, Thursday, Nimbus Obi, rock, the Seventh, rock, Relay rock, the Pumps, rock, Friday, The West, rock, the Relay rock, the Pumps, rock, Friday, Time West, rock, the Accessories, rock, Romis, rock, the Restance, rock, and Arche, rock, Guardian, rock, and Arche, rock, Juscaly, Comentone, reggae (two sets), and the Cardiff Reders, reggae, and the Token White Fows, reggae, and the Token White Fows, reggae,

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 vocais, Sunday and Monday. Crane Room: Berl Torres, contemporary. Tuesday through Saturday

Tio Leo's/Mira Mesa. 10787
Cammo fulz, Mira Mesa. 695-1461: Foolish Pleasure.
contemporary, Thursday throug Saturday: Full Coverage.
Commonary, Study and Monday: Holding Power, rock, Tuesday and Wednesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Melissa McCracken, contemporary, Tuesday through Thursday; First Effort, contemporary, Friday and Saturday

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677: Joey Chess, planist and guitarist. Wednesday and Thursday; Backstep, vintage rock, Friday and Saturday; Jo Treanor, sing-along pianist, Sunday: Ray Correa, contemporary guitarist, Monday and Tuesday.

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8022 CLAIREMONT MESA BLVD. 560-8022
All tickets available at The Manuary and the Bacchanal

Wrangler's Roost, 6608 Mission Conge Road, Mission Conge. 280-6263: Steer Crazy, country. Tuesday through Saturday; Haywire, country, Sunday and Monday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779 Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday: Peggy Minafee and Friends, Jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diego Avenue, Old Town. 692-0653: Norta Martinez and Don, contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Shine It On. contemporary, Tuesday through Saturday: live jazz, Tuesday, call club for information.

Aster Bewl. Turquoise Room 1356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

The Bay Club, 2131 Shelter Island Drive, Shelter Island, 224-8888: Roger Carr, variety music, 7-11 p.m., Wednesday through

Book and Candie, 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.

THE

JOE

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown, 236-1707; The Mark essman Band, jazz, 9:30 p.m. riday and Saturday, George Emerson, keyboardist, performs 5-30.9:30 p.m., Wednesday

Prado, Balboa Park, 234-8511. Piano Bar: Kristi Rickert, Friday rough Sunday: planist Bob MacLeod performs 8-12 p.m., Sunday evening.

Carlos Murphy's, 3890 Twiggs Street, Old Town. 260-0305: Polk Salad Annie, contemporary, Friday

Club Cult/Wok Express, 109 West C Street, downtown, 239-8322: The Playground Slap, industrial funk, and the Pleasure Hounds, cowboy punk, Friday.

sheiter Island Drive, Sheiter

music, 7:30-11:30 n.m. Sunday

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. Mirage, vintage rock, Tuesday through Sunday.

The Escape Lounge, 421 Dookles, 4225 El Cajon University Avenue, Hillcrest. 295-8282: Nathan Frye, all-around Boulerard, East San Diego. 283-658I. Piano bar: Paul Gregg. Riesday through Saturday: Patti Glenn, Sunday and Monday. entertainer, Tuesday through Thursday: Judy Dopke and Friends, inzz, Friday and Saturday: Dale Vernon, pianist, Sunday Eddie Gold, contemporary, Dripping Lizard/Whistle Stop. Monday.

284-2845; Live rock, Friday, call Fat City/China Camp, 2137 club for information. Pacific Highway downtown. 232-0686: The Most Valuable Drowsy Maggle's, Thirty-first Players, iazz, Thursday through North Park. 298-8584: Tom Cahoon, Marcia Bowman. and

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cocktalls from

8 to close!

8 to 10 pm.

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Cahoon, Marcia Bowman, and Charlie Holdaway, original and folk music, Thorsday and Friday; the Paradise Street Band, Irish anusc, Saturday evening (Linda Chase and Roger Demusey perform light Frenchy Marseilles, 801 C Street downtown, 233-3413: Coral Thurt downtown, 2.33-4413; Coral This and Pell Cantos, jazz, Thursday; Don Croker, pianist, performs Monday and Tuesday, starting at 4:30 p.m.; Grace Case. contemporary, Wednesday and Friday. classical music beginning at 7 p.m., Saturday, also): the Bordertown Band, original, contemporary, and folk musi

Sunday: Old Time Hoot Night

Monday, Old Time Proof Night, Monday, Cathy Curtis, contemporary and original music, Tuesday; Coral Thuet, Latin, samba, Jazz, and more, Wodnesday.

Gabriel's Griffe, 2825 Figh

Avenue Hillowet 291,4779 Mila Avenue, Hillcrest, 291-4775; N.
Lamy sings your favorite show tunes and requests, 9 p.m. unt closing, Tuesday through Since (Mike performs with local stars

Hamburguesal 4016 Wallace Hamburguesal 4016 Wallace Street, Old Town fin the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Haybor House, 831 West Harbor Drive, downtown, 232-1141: The Mark Lessman Band, Jazz, 4-8 p.m., Sunday.

Holiday Inn/Embarcaciero, Por-Hole Lounge, 1355 North I Drive, downtown, 232-3861: Perfect Balance, contemporaries Balance, contemporaries Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221, The South Market Street Jazz Band, with Bill Hunter, planist,

2241 Shelter Island Drive, Shelter

Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, lazz, Tuesday through Saturday. with the Imperial House Opera Singers, Tuesday and Wednesday Wayne Juré and Hank Young, jazz. Friday and Saturday.

"The Invader," at the dock, 1066 298-8066; Live jazz, Thursday, call for information; The B Street Band, contemporary, all other

Jim's Hickory Wood Barbecue, 5312 Fl Caion Bouleward 286-8220: Talent show and hoot night with Effeen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday,

Jolly Roger, 807 West Harbor

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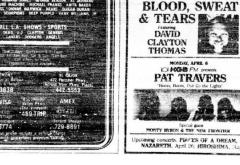
Come enjoy a romantic evening on Mission Bay with Jesse Davis, He'll croon love songs to you all night long. Likened to Johnny Mathis, and having musically toured Europe, Jesse has gained worl'dwide recognition for his tollent. Remember "Still Thinking "Bout You," "Benji's Theme" and "Mr. Lonely?" Listen to these hits and many more at our waterfront nightclub And there is never a cover charge at the Day Lounge Call 274-4630 for more information.

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Tom Ham's Lighthouse, 2050 Harbor Island Urve, Tarbor Island, 201 9110, Dusty and Melos a sutemporary. Wednesday through Sunday, Donna Cote, 112 March St. Medica Ed.

The Dolan Horse, 111.41

Tubo Man's, 2004 University Avenue, North Park, 2005 04296 West Coort, os ke Fraher Dark Gazday and His Super Garnanalas Shana and nack. Saturday

Westgate Hotel, 1055 Second Avenue, downtown, 238-1818.

L.S. Grant Hotel, 326 Broadway, downtown, 232-3121: Robin Hinkel of Richard James, blues and jazz thoroday through Saturday, Peter Robberecht, tea time planist, performs from 2-4:30 p.m., in the

Via Veneto Restaurant, 1745 India Street, domotoro, 233-6006 Friday and Saturday. Loigi Luccano and others sing Italian opo songka store table accompanied by Azonti, pianust, after 10 pm., songk by Herman Salerno accompanied by Eduardo, pianist, and Manny, gularter, toge-legishights by Herman Salerno and the Salerno singres accompanied the Salerno singres accompanied

the Salerno singers accompanied

hy Dan Copenhaver, planist, Sunday, 6:30 p.m.

Lobby, pano bar entertainment, 4-2 p.m., Monday through Thursday, tea dance 4-8 p.m., featuring a musical trio, Friday Plaza Lorgicky Solvey L piano music. Wednesday through Saturday evenings: Peggy Keller show tunes and light classical

o music. Sunday through lucsday evenings. Le stamebleau: candlelight dining music is featured during the Sunday brunch.

Winters Restaurant and Nightclub, S880 El Cajon Boulevard, 582-1813: Live music, Wednesday, Friday, and Saturday, call club for information.

Words and Music Bookstore, 2806 Fourth Avenue, Hillcrest 298-4011: Sam Hinton, folksinger and folklorist, will celebrate spring 8 jun., Saturday.

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Full compensation
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commensation.

East County

Alpine Stage Depot, 2734 Alpine Uniderard. Alpine 445-2550. House Falk and the Bod Boor Band, country, Wednesday, Thursday, and Sunday, the White Horse Band, cruntry, Friday and Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827, Dusty Best, concemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Tony Cummins, Irish music, Wednesday through Sunday

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Eddie Gold, contemporary, Tuesday through Saturday, Jerry Birichau, imagnary and suburban songs, Friday happy hour, and Sunday and Monday ewnings.

Bronco Billy's, 11377 Woodside Avenue, Santee, 448-8778. Branble country, Wednesday through Sunday.

Bull and Bear, 690 North Second Street, El Casin, 440-5757, Chain Reaction, contemporary, Wednesday through Saturday

Carlos Muroby's/Grossmont Carlos Murphy's/Gressmont Center, 5500 Grassmont Center Drive, La Mesa, 698-9757. Jim Mouth, music and entertainment. Thursday: Frank Joseph, music and entertainment Friday and Saturday: the Two Tones, rock, Sunday.

Circle D Corral, 10!3 Broadway. El Cajon. 444-7443; Country Casanova. country. Tuesdar-through Saturday; live country music. Sunday and Monday, cali club for information: clogging lestons. Monday.

WICKED WEDNESDAY *

* NIGHTLY DRINK SPECIALS *

FRI: FANTASTIC + X SAT: PARTY TO X

Doe's Landing, 1185 Ea.; Main Street, El Cason. 442 (1258): Dals-performs on the pann. Wednesder through Frida's evenings, and 5-8 p.m., Saturday; Carol Crasford, Contemperars, Sunday through Tuesday evenings; Don Miller plass-piano, Monday through Friday happy hours.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Eiton, J.R. and the Country Gold, country Friday and Saturday,

Don's West, 5286 Baltimor Drive, La Mesa, 462-0533: Don Beck and Brown Sugar, contemporary, Tuesday through Saturday

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Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Ron Morin, country, 7-12 o.m., Thursday, Big Sky, country, Frida and Saturday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158: Don Libbey, pianist, performs Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: Passage, contemporary Thursday through Sunday.

The Inn at Pine Valley, 28944 Old Highway 80, Pine Valley, 473-8727: Holding Fower, rock, Friday and Saturday

Kelly's Pub. 6344 El Calor Ole Wagon Wheel, 8646 Mission Boulevard, college area. 286-0400 Brent Bowers, pop favorites on acoustic guitar. Thursday: Healing Gorge Road, Santee. 449-6240: E-Z Does It, Fifties and Sixties rock acoustic guitar, Thursday, Healir Arts, rock, Friday, Alliance, rock Saturday, John Ingram, contemporary, Tuesday, Brian Whittaker, pop favorities on acoustic guitar, Wednesday. and country rock, Thursday through Sunday and hosting a jam through Sunday and nosting session beginning at 6 p.m., Sunday: country and western dance lessons are effered on Thursday also.

Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Laredo, country. Friday and Saturday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba 766-4288: Live music, Saturday, call club for information.

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(off Jackson Drive and Fletcher Parkway), La Mesa, 462-3663: The Moroccan dance and music, Thursday through Saturday

The Ox Bow Ion, 9816 Campo

Dan and Terry, contemporary, Tuesday through Thursday: Alton

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Wednesday & Thursday, 8:00 pm-12:00 am Friday & Saturday, 9:00 pm-1:00 am Coming in May-NEW SHOOZ STRAIGHT AHEAD JAZZ 8:00 pm-12:00 am

Lunch: Monday-Friday 11:30 am-2:30 pm with daily seafood specials Dinner: 5:00-11:30 pm, La joilas finest steaks, prime rib and seafood Happy Hour: 4:00-6:00 pm, Monday-Friday

Pelikan Pub. 7828 Rinadyor Nite Oul Fast 667 North Second, rock, Thursday through Saturday. Mollison Avenue, El Cajon. 447-3854: Live music nightly, call club for information.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: Amber Star, country, Friday and Saturday. Ol' Mill Ina, 7941 Mission Gorge Road Santee, 448-8858; Andy and Donna, contemporary and oldies, Friday and Saturday.

Straw Hat Pizza, 163 Fletcher Parkway, El Cajon. 460-1537: The Billy Ray Band, bluegrass, 8 p.m.midnight, Saturday,

Park Place, 1280 Fletcher Parkway El Cajon, 448-7473; Four Eyes, rock, Thursday through

Tuesday and Wednesday. Downs, hypnotist, performs

Trumpett's, 596 Froadway. El Cajon, 442-9696: Bogart. orary, Tuesday through saturday

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfare, country rock, Priday and Saturday.

Harbor Island Drive, Harbor Island, 291-6700; Paul Montesano. tropical jazz, 5-9 p.m., Thursday, and 8-12 p.m., Friday and

Win Cody's Saloon, 240 West

welcome: Strangers, rock, Friday and Saturday

South Bay

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 479:3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

The Country Bumpkin, 1862 429-1161: Carl Simmons and Eddie King, country, Tuesday through

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Circles, rock, Thursday through Saturday; the rock, Sunday and Monday, call club for information: France, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street. Chula Vista, 427-8880: Nick Muntana, 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 Cocktalia, 317 Third Diane Gillman, contemporary, Wednesday and Thursday: Wayno

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Sunday through Tuesday.

El Torito, 271 Bay Bonleyard Chula Vista. 256-6013: Tito

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 oldies, Monday and Tuesday.

Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and

Landmark Cocktaff Lounge, 2511 Sweetwater Road, National City 475-7313, Live country man

Th. Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Antenna, rock, Friday and Saturday.

Marisol Lounge, 1680 Broadway 429-8045: Bobbie Cardozo v El Golpe, and mariachis, Latin musicThursday: Colour, Latino

music, 4 p.m., and Mosaico, salsa and Cumbia music, 9 p.m., Sunday evening

Sunday at 8:30 p.m.); live country music, Monday through Wednesday call club for informa

Old Bonita Store Restaurant 4014 Bonita Road, Bonita. 479-3537: Bolton/Dallas, rock, Thursday through Saturday: liv rock, Sunday and Monday, call club for information; Perfect Stranger, rock, Tuesday and Wednesday.

Bonita, 475-6322: Numedia contemporary, Friday and

South Bay Colf Club, 4475 Bonita Bond, Bonica, 267-7700 indoor Fireworks, rock, Thursday through Saturday; Edison Riggs, solo acoustic rock, Wednesday

included, please call 265-9382
Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Accessories: Spirit The Agents: Time Machine/Chez Alliance: Kelly's Pub American Cafe: Whiskey Flats Antenna: the Lantern Archer; Spirit Automatics: José Murphy's, Paradise Bay, Lehr's

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Backstep: the Wellhouse
Bam Bam: Monk's
Bear Feat: Halcyon
The Beat Club: Navajo Inn
The Belair Boys: Henry's,
Mission Inn/San Marcos The Belairs: Holiday Inn/Mission

Valley Blood, Sweat, and Tears: Bocchanal Bolton/Dallas: Old Bonita Store

Restaurant
Monty Bryon and the New

Danny and the Dogs: Ralph and

Circles: Dance Machine, Mony

Erth: Heleyen The Fact: Bullings Faith: Spirit GREHOSE: Triton Pub Flashbal-: Halcyon Flywell: Time Machine/Ches

Orleans
The Forbidden Pigs: Texas Teahouse Four Eyes: Park Place France: Dance Machine, Paradise

Bay Friends: Park Place Rick Gazlay and His Super Barracudas: Tuba Man's/University Avenue The Golden Palaminos: Belly Up

Tavern
Dude Groovy and the Paisley People: Bultings Guardian: Spirit The Heroes: Crustal T's

Emporum
Chris Hillman and the Desert
Rose Band: Belly Up Tovern
The Hitters: Spbff

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Golf Club
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The Danny James Band: Namojo
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Inn
The Jets, featuring Kenny
Movrill: Sheraton Harbon
Island East, Bahia Hotel
Kamelot: W.D. Pubst and
Company
Kicks: Navajo Inn
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The Landlords: Halcyon

David Lee's Shoestring Operation: Casey's Pub Messenger: Top Spin Midnight Express: Hed Conch

Inn Mirage: Dock Masters The Muskrats: Saigon Palace Native Sun: Mulvaney's/Escondido

Neighberhood Watch: Spirit Nirabus Obi: Spirit Not Guilty: Troyon Horse Notice to Appear: Old Pocific Beach and Del Mar Calés Null and Void: Rosie O'Gradu's Perfect Stranger: Old Bonita Store Restaurant The Playground Slap: Club

Cull/Wok Express
Pranx: Magnolia Mulvaney's
Prime Suspect: Red Coach Inn
Private Domain: José Murphy's

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The Ritz: the Moonglow Rockin' Al and the Norman

Bates Choir: Casey's Pu The Seventh: Spirit
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Café
The Websters: Rhxy West West Coast: Tuba Man's/University Avenue

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Poppy Minutes jeaz 7-11 pm	Mon7rl. 11:30 am-2 pm) Manufest Inter at 4 pm.	8-11-30 p.m	Min Gran 9-11 pm	Has Bay to the Gritte 11:30 am- 11:30 pm	at plano Wed-Sat					
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Hayon Ensier Brunch 10-3 Dinner Buffer	10 timeh Mon-Fri 11:30 am-2 pm	21 Free Missorical Your at 4 year.	72	Formered performer 9-11 pm	Has Day In the Gribs 11:30 cm	as pare					

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O'Grady's, The Lev'sMira Mess
Flogd Gaines: Salmon House
Gary and Company: Gilbey's

Cocktail Lounge Wayne Cire: Dock's Cocktails Greg Glover: Borel's Eddie Gold: Escape Lounge, Boondocks Restaurant
Mark Guerrero: Monterey Bay

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Imposter: Rusty Pelican
John Ingram: Kelly's Pub
Gary Jennings: Victor's Deck
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Soup Anderson's Ritch and Young: Patrick's II The Ritz: the Moonglow Bruce Robbins: Cafe La Maze Juan Robles: Da Vincia

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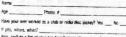


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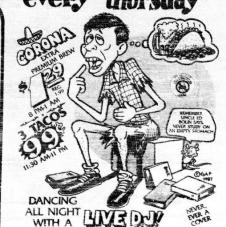
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Jerry Melalick: contemporary, originals, standands, and Jozo on the piano, Hotel del

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David Paul: original,
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on guitar, Coffee by the Sea
Cauck Peralta oldice, ballads,
country and western, and
contemporary music, Grouchy
Gaucho

The Pleasure Hounds: cowboy punk music, Chib Cult/Wok

Express
George Reno: pop. jazz. blues,
and boogie, Avanti's
Peter Robbereclst: pianist, U.S.

Peter Robbereclati pianisi, U.S. Grant Hotel

Carl Rose and the Whatever
Band: variety from country in
rock, Lakeland Resort
Charles Rutherford: standards,

contemporary, and requests performed on keyboards, Milligaris, Milligaris, Herman Salerao and the Salerao Singers: Rohim pop songs and opera highlights, Via Veneto Restaurant Joo Sandowah shanist Joosl's

Jon Sandoval: pianist, Borel's Mark and Sarah Schlebecker classical guitar, Coffee by the Sea, Caravaggio's Restaurant

Sharon: singing with piano accompaniment, Gourne Lounge Richard Slayter: classical guitar,

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CURRENT MOVIES

All reviews are by Duncan snapnera Promises are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

An American Tell — "In America," An American sist of in America, An American sist of in America, proving up in Russia in 1885. There are no casis And the streets are paved with cheese. The establishers, immediately and neverendingly, the monotonious platent of rodentized of the province of the control of the entire clicities and stoneotypes, developing the control of the laws the risk french, flatien. There has been no reduction in the fearful seatmentally outstornary under the august of Staven Spectrey, and there are also staven spectral provinces and the staven spectral and the staven spectral and the staven spectral the staven sp flag-waving. But the worst the movie can do is to foster the impression th flag-waving. But the worst the move can do is to foster the impression that Spielberg, among his innumerable other manifestations of genius, is also quite handy with a paintbrush. He is really only one of four associative uroducers here Director Don Bluth, on the other hand, formerly of the Disney learn, is a line arrimation as witness the storm at 8. a temporal though it may bely, with its anthropomorphized waves and its whirlpoolish sense of space and motion 1958.

Angel Heart — Hard-boiled private-eye hokum, with a wire crossed into the Faust-Mephislopheles myth. the Faut-Methisophieles might-vessibility in a major power outage at the end, after geiting by on dim-bulbs till then. A blart-gerited, bearded, be-inged, pointed-fregernated mysel, y man near get 47) Intes a wiseracking Brooklyn purnation named Angel (**O Course I know what an attorney is. It's like a lawyer only the bills are bigger 1) to locate a World Wer II crooner who only is the desertion out of the dentit with his stubbled and winkled mid-Eighties look), he is altogether out of his genre. Mickey Rourke. Robert De Niro, Lisa Bonet, Charlotte Rampling, written and directed by Alan Parker. 1987.

* (Bijou, from 4/3, Century
Twin, from 4/3, Clairemont, from 4/3,
Fashion Valley, Mira Mesa Cinemas;
Oceanside 8; UA Chula Vista 6; UA
Escondido 8, from 4/3)

Black Widow — A highly stativing and only signly didly classing cat and only signly classing cat and only signly classing cat and only signly signly signly signly signly classing cat and only signly signly signly signly classing cat and only signly signl The Bedroom Window — Billed as "a rornantic 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 up from its knees and stands eye to eye andlor goots due to the with The Masser Part of the reason for that is the fendishly ingenious old — a spinning-wheels-in-mud sort of thing, descending gradually past the tops of the hubcaps — that holds water better and longer and in larger quantity than many, or most, of The Master's (Earl your heart out, Shan, De Palmah But the shot-by-shot constitution of the entires when not De Patrial But trie shish by-shot construction of the scenes, when not too derivative, is hardly less admirable, with a sure feel for the sharp edge of a scene, and the salarit delait, and the tettate plance between characters. Besides all the test as no very sordis side to write-direction Course Harborn, such man the Seems to trave up on this best and ty to sideful harmonic flab or the seems of the seems of the test of the seems static in whose "Tradition" Harmon appeared to be foring in his undertraded and undersearch rest film countries to the static static static static static couple of havening profit static static couple of havening profit static static couple of havening profit static mentions, actually update sits, both entertrace and the static couples of havening updates site profit static static SLENT PARTHER, to the "tradition" of suppress novelet flamories. Highwarth — whose simme depths he adaptation of the SI RANGERS ON A TRAIN. The early rows set the paradict of bad consequences, with some almost males of the static by bad Luck risks or the special profit of the static by bad Luck risks or the special profit of the static profit profit of the static profit of profit of the static profit of profit of the static profit of profit of profit of profit natter of the string of dead matter of the string of dead husbands. Debra Winger and Theresa Russell are evenly matched, and of championship caliber, in their respective roles of nuntress and enchantress. Sami Frey, Nicol Williamson, Dennis Hoppet, James Hong 1987.

wnNDCW as well, and it is a high-compliment to say that it stays true to the pattern all the way to — but regretably not through — the end With Stave Guitenberg, stabelle Huppert, and Elizabeth McGovern. 1987 "(San Marcos Cinemas)

Blind Date — Sufficient idea for a Hardot Lloyd two resiler: a blind date, on an important business occasion, with a woman who mush the allowed to drink. It sets up all opti, and the poke making is thereoughly elepsationathly professional. But the tales is depleted by the time the tales is depleted by the time the and the name has to take a turn acting crazy. And there's set is long way to go; throwing up in a branch-mey car,

"(Carouset Cinema 6, Co Jolla Village: San Marcos Cir Studio 3 Cinemas, from 4/3; Sweetwater 6; UA Cinema 3, from 4/3)

crazy. And there's still a long wer to go: throwing up in a branchew car, discovering True Love, showing the chergyman Link the swimming pool. With Bruce Wills, Kim Basinger, and Link Bruce Wills, Kim Basinger, and Edwards. 1937. "Greeted by Blabs Glass Caube S, UA Honton Plazz 2". Unaviewly Towns Centre, Wegand Plazz 6"."

Burglar — Comedy trailer, although really not much of either, about a part-ime call burglar and rest-of-the-time bookseller who falls under suspicion of murder. The character is tailored so shugly to the personality of Whoopi Goldberg that it slops of Whoop Goldberg that it slops being a character anymore — or actually nover starts. Bobbat Goldtinwait is not about to play a character either, he has gone so as to drop the "orat" from his first name, perhaps beaning it to the burglar for the occasion, but he hasn't expectorated the broken glass in his throw. With G.W. Batley and in his throat. With G.W. Balley and Lesley Ann Warren, directed by Hugh Wilson. 1987. • (Fashon Valley, Grossmort Mell; Oceanside 9: Rancho Bernardo 6; Santee Village 6: Sports Arena 6: UA Chuis Vista 6: UA Escondido 8: UA Horton Piazz 7: University Towne Centre, Wilsgand Piaza 6;

Strenuous uplift by way of Broadway (the Mark Medolf play), about a speech teacher of deaf eleventh-oraders. We see little of the man's specin inscriet or oral fetwenth-graders. We see little of the man's daily teaching techniques (and hear title of the sounds of clear people's speech), only what the headmaster disapprovingly ferms "razzle-dazzle" standing on his hands in the classroom, choreographing a rock and-roil number for Parents' Day And he soon becomes more will and-roil number for Parents' Day. And he soon becomes preocoupled with a beauthful, twenty-five-year-old graduate of the school, now one of its anitors. She however, has never learned to speak or to read lips (and because she is "largyl") her sign language is very tast and horidy. This premise means that place held aclor with not only any tas own Times out found, accompanied of course by hand signals. Su the with fine to ranslate her lines out loud, too. (Dic transiate her lines out loud, loo. (Did the filmmakers ever contemplate subtities for sign language?) This, needless to say, is a challenge for any actor — even without the atter to express the slow movement from Bach's Concerto for Two Violins in body language. It is more like a chore for any viewer William Hurt, Martee Mattin, Piper Lauria, Philip Bosco, directed by Flanda Harnes, 1996. (Center 3 Cinemas, from 4/3; Fiesta

Sweetwater 6)

The Golden Child — Funky tary tase Edde Murphy is the pure immediate the pure of the control of Twin; Mira Mesa Cinemas; Parkway, from 4/3; UA Escondido 8) The Color of Monay - Murin Socressa is entirely assigned to THE HUSTLER. The terminy facily account to THE HUSTLER. The terminy levels unless that the second of the secon The Color of Money - Martin ingradients, So say the least— and about as savoy as lemon pice in milk. Murphy is not about to after his about as savoy as lemon pice in milk. Murphy is not about to after his behavior or be back any wisescracky as Decause his has come face to hear with agent of Hei. Among this canner accreascousiness and soft-admiration, the worst is his obstinate rowness on the inplates rateed small value and with Charlotte to asset a sound with Charlotte to the American Charlotte to the Murphy and the same store small properties of the same short and t temperament and all that soil of

issue. With Anthony Hopkins, Jim Broadbent, Harnet Water, and Simon Callow: directed by Mike Newell. * (Cuve, from 4/3)

ected by David Jones,

Ferris Bueller's Day Off - Writer

es that they ill we him, maybe in (by now) appoint him an orary lifetime member. A day of ky is obviously a wide-open orbinity to prove the superior

ing, free-spiritedness, alive

cunning, free-spiritadness, alivenes and so forth, of youth ever adults. And Hughes, for certain, is highly successful as showing the foolishing of looks — the hallingly stylized speech, for example, of a history teacher who keeps trying to get his

showing the charm of his young charmers. Matthew Brodenck, who covies up to the audience by way of direct address to the camera, exudes, amugness from start to finish. And Mis Sara, as his giriffrend, is a sort of aspiring Barbara Carrera — so exquisitely sensious that she can hardly keep her eyelids up or her lips together. With Alan Puck and Jeffrey Jones. 1986.

Hanneh and Her Sisters.—It runs an hour and forty-aix minutes, rather long for a Woody Allen film, in fact the first of his films whose running time has stretched all the way to three figures. One might hope going into it that this would be a cetsolion. personae and/or the greater depth of

only eighty-eight minutes. And even MANHATTAN, his previous record-holder in length, and the previous film of his which HANNAH is apt to he seem to the seem of th slain of he which HANNAH is apt to be aben is most like used up just neity six. The prime area of innovation in this one, beyond it being generally more diffused in focus, is that while Woodly definer of focus, is that while Woodly definer of focus, is that while Woodly while work focus, is that while Woodly while the in-terest to the state of the state of the state of the group who is considered in the group who is considered. capable of, or is permitted to be capable of, a joke (Could his current low sperm count be a result of past consessive masturbation? "You gonns start knocking my hobbas?" — that sort of thing.) And his intermittent presence though it is otherwise. overshadows the straights or "stiffs." Michael Caine, Mia Farrow, Barhara Hens, by, Dianne Wiest.

1986
La Jolla Village, from 4/3; La Palorna:
UA Escondido 8; UA
Glasshouse 6, from 4/3) Mast — Disturbing opening scene.

Table — Debut bring pointing, accine, maintainer, and the human and downight drunken meanners from Butt Reymode the human and downight drunken meanners from Butt Reymode took in a shar all, or make place should univore a under the human and the second by the "sepanatory" scare to feliopa. I also on with the unamand Reymode saven for should be from a pratify-boy persister or should be sent a pratify-boy persister or should be sent a pratify-boy persister or undersor, though the dod's defided frozer frame flight is come that concerning the sent of the se The whole houses; is somehow unshaped and unpolished, and the color at limes appears to be decomposing before our eyes, as though it had been printed on desert sand at the het stirrings of a winstorm. The tack of quality control possibly has accordingly to do with the probability of the probabilit production. Or possibly was he was removed during production. Peter MacNicol, Karen Young. Howard Hesseman, Diana Scarwo.

(Bijou, from 4.3)

Hooslers -- One of the more likely Hooslers — One of the more lifeable entries in the post-PICARY sports-film boom, a fact-based story about a Bite nowhere on the Indiana map named Hickory whose high-school baskotball learn pot ail the way to the street champonship gave in 1952 Much of the Ricattense in due to this restraints of temperament enforced by the place and period, truthvilly readered. All the fearn members look and the post-PICAR in the story members look and post-PICAR in the story members look and the post-PICAR in the story members look and post-PICAR in and sound right, from miltary crewouts to Midwest twangs, with highest honors going to Stave Holla an early disciplinary problem, and David Neidori, with his crimson

CURRENT MOVIES

with the multiple personaltied comedienne, on stage and off it, ove the twenty months in preparation for the Broadway opening of THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE. But rather random amounting to little more than an advertisament, or appetizer, for the stage show — or for a concert film it, if and when. Directed by Joan Churchill and Nicholas Broomlield. 1985.

Little Shop of Horrors It originated in a 1960 Roger Corman shoestinger primarily remembered for a brief appearance by the very young Jack Nicholson as a pain-loving dental patient, and only secondarily for it is blood-drinking sucondarily for it e blood-drinking plant with a small but useful vocabulary ("Feed met"). Since the it was reincarnated circa 1962 as a slage muscal that retained the original period, and whose congs, tretain also the appropriate cultural. refair also the appropriets cultivarial series were done in the thyle of per Beates note, and refi. And it among the series are considered in the series as a version of that muscular and appropriet in a paraculars the new increases as a version of that muscular and approximate the configuration one, but, rended as at hat been shough the legionate theater (of Bookeay) to be sarily and what were the configuration one, but, rended as a that been shough the legionate theater (of Bookeay) to be sarily and what were configurated to the condition of t turn, and with all the fresdom and abandon that come from knowing that it's quite all right—even better than all right, even altogether good—to be downright bad. The

and blessedly free — trainid again, the all-rightness or attogether goodness of downingth Ladriess — of that often stuttlying and fun-spoling urge for "realism" in specifierts. And though the color sometimes tooks a lifter pailld the volumenus space of this backlot Skid Rox is fully expired and exploited. Cred for that must go mannly to director from the must go mannly to director from the Credit for such fully expired and for such fully expirate and for such fully expirated and fully expirated and full expirated and fully expirated and full expirated an for such fully explorable and exploitable sets, and (daring again) be bad) such right-parameters. be bad) such deliberater goes to British designer With Rick Moranis, Ellen

The Long Good Friday -- "Eric Hown to smithereens, Colin carw The Long Good Fridey — "Enc clown to smitherens. Color carved up, a bomb in my casino — and you say "rothing junisual". An empire-butiong British gangster, who envisions himself as the spoarhead of London's emergence as the new capitalist capitol of Europe, unwitingly makes an emery of the linest Republican Army and is. remendously unimpressed he'll wipe 'em out, crush 'em like eetles." Bob Hoskins, with his cuesal head and but a shout, is rightening and funny at the same time, and the dislogue, when comprehensible through thick Britist accent and idom, is delightfully scabrous ("Shut up, you locked scabicus ("Shut up you locked streak of parsiyand pas" — is that really what he says"). The brisk fragmented start is hard to make head or fail of, but the pieces evenfually come together incely. We Helen Mirren and Eddie Constants (receded by John Mackenber 1981. — "(UCSD, Mandeyille Auditorium, 42, 8 p.m.).

Mannequin — She comes alive every night, but only in the eyes of her Pygmalion, and in order to help him make a success of himself as a

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Vineyard Twin, 1529-22 East Valoy Parkwsy, Escondido (*43.1222) Colf thestor for occurrent informati Coll Traille 1 - Programme College | College |

Crocodile Dundee - The old oountry bumpkin-in-big-city soutine. The city, as so often, is New York: the country, this bire, is Australia — the "bush" Paul Hogan, commercial spokesman for Australian tourism. spokesman for Australian fouriem and Australian fouriem remain and Australian "femanate" or Australian "femanate" or Australian "femanate" or Australian "femanate" or Australian "manhood or just Inmiself. If was the surprise in did 1868 Soop-pages? Sa bisadry amazement, in if? Cube ending though Directod by Peer Famina "(Aeto Drive In: Centry With. Mrs. Ghemas, Pieza Bonsa, Sartie Village 6: Sports, Area, 6, Sudio 3. Utili Scondido 6: Weigard Drive III. Centrolido 6: Weigard Drive III. Centrolido 6: Weigard Drive III.

oretty near, to disjoin the movie from its ancestor and invalidate it as a sequel. It is of course axiomatic his all sequels must be able to stand or their own, so there is something peradoxical about saying that the

personal about saying that the problen; with this one is that it is no separate, too independent. But there it is. Proceety because there are so lew 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

set by THE HUSTLER was not just high, but destingly and discouragingly high), the independence of the sequel somehow brings it into more direct competitur, and comparison, gives it less freedom to deviate to some remote contex of the subject. A truey and free-standing leagues—see the program of the context of the subject of the subjec

without any reflections being cast or its courage. Not so here. And as competitor rather than complement, THE COLOR OF MONEY pales.

THE COLOR OF MONEY pales more of a green-around-the-gills green or a green-with-enly green into a fresh enly green of the a fresh enspection of the an area fresh enly enter that a fresh ensystem of the area fresh enter a fresh enly enter a fresh enter a

84 Charing Cross Road Reviewed this issue. With Anne.

sense of sharna over his home life



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ANTHONY HOPKINS BRILLIANT

Gene Hackman, as the monarchical new coach (in a flown accustomed to democracy and on a learn accustomed to anarchy), who comes from out of state with a dark past and in search of one lest chance, is no less line, only more familiar: he had masterior the order of coach from ago () DWHHILL INJCE, 1960; dump the per Archive of competition.

the pre-RCCKY evis-of-competition phase of American films. The attention p₁ dto period securacy, however, suffers severe lapses who rever we get onto the gym floor. Everybody on this hicksylle basicitaal team, and everybody on severy blooks.

every hicksville team they play against, is an ahead-of-his-time jurns shooter, no one attempts a set shot either one-handed or two: there is

no more than one took shot, and to only player with shock the underhanded scoop from the foul here is the runly bench-warrer who doesn't really belong in the game. The fear must have been that if the basketbell games were played the way they acquisity were in the early with the player of the player of the risk of comcality and would forfat audience swingship in the process and sympatry, in facil teverally audisonable with the process.

and sympathy, in facil levering partialsativity, and the so not of movies a sill about. In that regard, if movies a sill about, in that regard, if the second secon

Lethal Weapon — Perfunctory male bonding between new cop partners (one of them's suicidal, the other is fifty, gray, and domestic), but some energetic action near the end, not counting the hand-to-hand stuff.

counting the hand-on-hand sour, confusingly shot to cover up Mel Gibson's physical limitations. The stat, as a matter of lact, finishes a poor fifth in the overall virility ratings helph do oslar Danny Giover and subordinates Gary Busey, Mitch Ryan, and Tom Albins, and he is hampered even in casual.

iampereo ever in casual iconversation by his guility awallowed lustralian accent. Directed by lichard Donner 1987. (Aero Drive In: Carousel Cinema 6, Jinema 21, Flower Hill Cinemas.

Grossmort Mall, Oceanside 8. Rancho Bernardo 6, San Marcos Cinemas, Santee Village 8, South

- Sheila Benson, LOS ANGELES TIMES SPECTACULAR -Vincent Canby, THE NEW YORK TIMES

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CURRENT MOVIES

back all the way to ancient Egypt, and the gags here seem somehow even older than that, perhaps need the Neanderthal. The camera often nanages to be in the wrong spot or ock like Kim Cattrall, or or Mschael Gottlieb, 1987 • (Mira Mesa Cinemas, Poway Theater, UA Chuia Vista 6, UA Cinema 3, UA Escondido 8: UA Glasshouse 6, from 4/3, Wiegan Plaza 6)

The Mission - An adventure in moral mesochism, the issues simplified to evereter the suffering. A treaty in Europe has shifted a bordor in South America, any, what once was Spanish territory is suckerily Portuguese A papal emissiny has been dispatched from Rome to decide whether the string of Jesut missions — safe havens in the mountains for idealized and Chuch or whether his would be a good opportunity to slip down the upply Jesuis. How long and apprinciply can his decision be put of Lettor we arrive at the unavoidable and "necessary" massacre. The screenplay, massacre. The screenplay, massacre. The screenplay, in a new thickes a tittle akings for something bearing the signature of Robert Bott ctf. A MAN PGR ALL SEASONS, for another diseasy of SEASUNA to another disaay or product instruct inherigin's with original product instruct inherigin's with original product instruction and topographic individual production individual production in the control production of the script is a bit off-beam, or maybe the custing makes it is about to all it is the Emission of the script is a bit off-beam, or maybe the custing makes it is about to all it is the Emission of the script is a bit off-beam, or maybe the custing makes it is about to all it is the Emission of the production of the production of the production of the production in the control and the casting of the placehalf with the color in a display and production be sufficient to the standows of another year of the production of the placehalf with the color in the control and placehalf in the casting of the placehalf in the placehalf in the casting of the placehalf in the

The Morning After — Not much good as a whodurit, there are too a rugh-strung and hard-drinking hotiveood has been (or never was "They were grooming me," she boass. "to be the new Vers Miles") and a casually racist and formerly hard-drinking Balkersteled con. The religionship isn't really all that meroling series apart from a very interesting kissing scene, but the individual characters are well player by Jane Fonda and Jeff Bridges. Sidney Lumet arranges, he action in front of wide swarts of MIAMI VICE.

Sin color to prove that he, too, can b.

My Name is Iven - Andrei

A Nightmare on Elm Street 3: Dream Warriors — Still frying to make sense of Freddy Kruinger, using an important biographical about him ("the bastard son of a now-you-see-her-now-you-don't nun (Guess who she turns out to be.) is i possible that all Freddy wanted was for his old bonos to rest in hallowed ground? We'll see about that. Meanwhile, there are some nightoned gags (a bar named Little Namo's, after the rococo dreamer of the old Winsor McChy comic strip). ass all over dreamland!"). And there are some poetic fright gimmicks and many more prosaic ones. And in both areas, almost no sense of discrimination. With Heather discrimination. With Heather Langenkamp, Craig Wasson, and Robert Englund; directed by Chuck Russoll, 1987. Robert Englund; directed by Chican Russell, 1982.

* (Carousel Cinema, 6, Center 3, Cinemas; Claiemont, from 4/3, Occaraside 8; San Marcos Cinemas; Santee Drive In, from 4/3, Sporte Street Village 8; South Bay Drive In, from 4/3, Sports Arena 6; Studio 3 Cinemas; from 4/3;

One Crazy Summer — Two graduates of Generic High School spend the summer on Nantucket Island — meet girls, run afoul of the local captaint pigs, challenge them in the big regata, etc. The standard youth-comedy agenda, but a bil more detailed, more deviant, more moreful fire. The chain servicine. more detailed, more deviant, more mordant (eg., the chain-smoking recluse who keeps a twenty-four-hou vigil by his radio and telephone, awaiting his chance to be the fifteth caller in the million-dollar cash. cater in the million-dollar cash givelaws). Well-integrated ammation sequences about an upright rhinocerus whose search for love is continually thwarted by little fuzzy bunnes. John Cusack, Deni-Moora. Beboat Gotfftwart, written and directed by Savage Steve Holland. 1986.

1986. * (South Bay Drive In. from 4/3)

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introduction is all to the good, since 4 postporor the otherworlds postporor the otherworlds the control of the control of the control of postporor of the control of Schelhood But both co-stars are gifted comecleones (Midler the inor original. Long more traditional), and they sach take furns dring assorted voices and impersonators in the control of the control of the control of postporor of the control of the control of postporor of the control of the control of postporor of the control of postporor of the control of postporor they each take turns doing assorted voices and impresonations in the course of being amateur spies. With Peter Coyote and George Carlin; written by Lesile Chon, directed by Arthur Hiller. 1987.

(Conter 3 Cinemas; Grossmont Mat; La Jolla Witage, San Marcos Cinamas; Santee Villaco;

Over the Top - Instantaneously Over the Top — Instantaneously boning character chemistry, trucker Sylvecter Statione warris to become pats with the snortly son he has never known, starring on graduation day at metary grammar school: Sr, you're going to be a vicini of cholesterol posoning," and so on. There's also the boy's hospitalized mother (why good to be a vicini or chroegeric pool to be a vicini or chroegeric pool to be a vicini or chroegeric pool to be a beautified mother (why does she suddenly trust her or husband to heave visitorly of the buy? and the control of the buy? And the control of the buy? And there is not hand to be a decident or who wants to trave distance or the control of the buy? And there is not and powerful grandlater who wants to trave distance or the control of the buy of the control of the control

Platoon — It is only natural to find something a title behind-mere about a find it is not strength or the something a title behinded in 1986, a find it is not strength or the something and the Grand Canyon of scars on his face Innocent protagonist and narrator, the repeated use of Barber's Adagic

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ienze no trunké to the ampliked hearthead that Stone seems to have admired in Alan Parker's direction of his - Stones - secret for MIDNIGHT EXPRÉSS With Charle Sheen. Tone Berenger, and Willem Dates. 1958. "(Chienaus, Harjor Drive In, Hauchro Bermardo & Sweetwater & U.A. Escondido B. U.A. Slasshhove 6; U.A. Faccondido B. U.A. Slasshhove 6; U.A. Hardon Plaza 7; University Towne.

Centre, Wiegand Plaza 6) Police Academy 4: Citizens on Patrol — Yes Again With Stave Guttenhero, G.W. Balley, and Ger Gutterberg, G.W. Baltey, and Georg Gaynes; directed by Jum Drake. (College: Fashlon Valley: Parkway; Flaza Bonita, Sanise Drive in, South Bay Drive III, Sports Arena, 8, UA Escondido 3, UA Horton Flaza 7. University Towne Centre, Wiegend Plaza 6, from 4/3)

Paddo Days — Woody Afen back in 15 Woody Felin mode, after the Woody Engman mode of HANNAH Woody Engman mode of HANNAH Woody Engman mode of HANNAH Felin mode of TIFE PUTPLE ROSE OF CAHO, and so only with an Italian production designer and an Italian production designer and an Italian production designer and the Italian with the furnateality. The condrip overlooking the Greet Whee Wey, for coveringle is a manylous studies and the tobby of Radio City Maue way statisfier and the Automat are just leeringly so AMARDORD would be the nears Edisir retreence point for the one. It remission or point for the one. It remission to for covering the production of sometimes only illustrations in design. Redio Days — Woody Allen back in design, and chopped up even in by Allen's desultory narration (he dosen't appear on screen). The gleinorous world of Golden Age integrated into the action dis-compared, say with the Manual Pulg-nowel, HEARTBREAK TANGO, but it does toroiden the scope of the integration tooks, and the say of the preferencements at bay. The whole as they say, is somehow more than the say, is somehow more than the say, is somehow more than the say of the parts — though it's not a lerge arm either way. With Julie Loren Wess, and Mis Farrow 1897. "(Lu Jone Wage; UA Chune Vistri II)

A Room with a View — Another Bustrated Classic from the people who gave you THE EUROPEANS and THE BOSTONIANS not Hern James this time, but E.M. Forster. The Bustrations in this matarice are he histretions in this instance an handsome enough, though a little heavy on the starch. They are divided up at intervers by facotious chapter headmins, or conf.

Baddeker" and "How Miss Bartlet"s Boiler Was So Tiresome. The actors — and a very skillful lot they are, numbering among themselves the likes of Denholm Elliott, Maggie the likes of Denholm Elliott, Maggie Smith, Simon Callow, Judian Sands, Danier Day Lavis, and, central to flie group, the bilip faced Helene Bonham Carter — wring every ounce of grony out of the dialogue, and often interlect additional textual. interiest additional textual commentary to way of heightness diffuction, broadened facial expression, thickness a suprotal scene — a sort of noncompetitive visition of the first westing match in WOMEN in LOVE— of a exhibiting match in WOMEN in LOVE—of a worthing nucle taithers, including the vicer surprised by a troop of alternoor strokers, including two proper ladies. Very tee hee, But wite, when all has been sed and levo proper ladies. Very tee hee, sur, to proper ladies. Very tee hee, sur, come, is the point? Anymore, that is, The come element of social cornedy, unless up sooner than the social control of the common control of the social section of the common control of an element of the common control of social control of the common control of social control of the common control of the criginal surface and control of personnel of the criginal surface and personnel of personnel of the criginal surface personnel of the critical surface that the criginal surface that the criginal surface that the critical that the crit

(Flower Hill Cinemas) Scene of the Crime —
Psychological thriller by André
Téchine with Cathe, ne Denerve and Victor Lanoux Ken. 4/5 through 11)

Some Kind of Wordershill — Underhearing Presidential of the Underhearing Presidential Office of the Underhearing Control of the Underhearing Control of the Underhearing Control of Underhearing Control groups"), to say nothing of the stuck-up nich kids, would do better to be someone else entrelly. At its best the more is quite foleratory sweet: the missing practice in person the sensitive ansistematic here and the unappreciated formboy. At worst it's motasses: the affeir-hours visit to the reclassis: the after-rous vest to the reclassis: the street of the street of the att was considered and the past was closelion; the herr, has thurg a sessious portrait of his Orean Date With Eric Stotz, Mary Stuat Masterson, Lea Himompson, and Craig Shelfar, 1987 "Ceronised Gimma & Grissmort, Oceanised on San Marcos Cinemas; Shido 3 Cinemas; Sweet-walor 6; University Towne Ceratre)

Star Trek IV: The Voyage Home Star Trek IV: The Woyage Home —
The plot this time, which links our
crow in a Kingon vessol (the
Enterprise having been blown, as
you will somember if you were not
reaumatized into ammens; to smithereons) heading earthward
toward a count-mathal, and with the
"reborn" Spook back at his post,



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contampolary chorns although not, thankfully, at the way to the soapbox of the ninety-ninth percentile. William Shatner, Leonard Nimoy, Catharine Hicks, directed by Nimoy, 1986. Nimoy, 1986.
*** (Strand, from 4/3; UA Escondido 8; Vogue)

Street Smart — The screenplay by David Frieman throws out an irrestable plot hock — more than a hock, really, a wide and finely woven not the tunksized holes in which won't be found right off. A reporter for a magazine very much like New York, hering fallen out of the good graces of his editor, makes up a story from scratch about a Manhetan norm. If see alther that or time is norm. If see alther that or time is from scratch about a Manhattan pimp. "It was either that or find a new job." Although the jazz soundtrack, with Miles Davis on fremper, hards back to the New York school of firmmaking of the 1950s, the script doesn't pource on the hards title lappe in affice the way the Odes-Schuberg Chryelsky gang would have done Freeman to this point is setting the stage for a thriller not setting it, with podiums, microphones, malets, sine-pooles, for a debase And if in energia subsequent involvement with an anti-sequent involvement with an subsequent involvement with an schula pimp interches our berief there are plenty of individual good scenes, good performance, good plot turns, for compensation Christopher Reeve, Morgan Fraeman, Kathy Bake, Mirm Rogers, directed by Jerry Schatzberg 1987.

"" (Star; UA Chula Vista 6; from 4/3)

Tin Men — The personal, not professional, leud between two competing aluminum-siding salesmen (Richard Dreyfuss, Danny DeVilo) starts out with Laurel and hardy life hat attacks on each other's cars and escalates to wile-

Home Improvement Commission is crisically deal in HAMC on impropered with the besterest, but impropered with the besterest processing down law HAMC on impropered with the besterest propose, it is shown to close state range from disk to historia, and the basine purpose, it is shown to be bestered to the best propose in the short property of the basine purpose, and the short property of the short property of the short property of the short processing and the short processing the continued and the short processing the short process

Cinemas, La Jolla Villaga, Oceanode 8: Parkway, Plaza Bi Rancho Bernardo 6, UA Horton Plaza 7, Valley Circle)

Plaza P. Alley Circle)

Top Gain — The this we are told in a lorsely written presentes a ten includente for the lief Purples in continuents for the lief Purples in continuents for the lief Purples in the continuent of the lief purples to keep alwer the notice and of movies about 2. The manages that the lief purples to keep always that you can be the flaggest solve off and wise movies which the lief purples to the lief purples to cheep the lief purples to the lief purples that the lief purples to course it means there will be perry of nock music mit be background, and the sound effects wit be enapsiting, and the sound effects wit be enapsiting, and the visuals will be reputively prefittled by strangely organy obscure as I we red through a final or and william Welman, who knew flying as well as they knew flying the sound of the well-prefit flying the sound of t yeat haircut as one of the veteran instructors, the storyine respects the age old traditions of male camaraderie, and the chmactic doglight, though not terribly lucid, in pretty exciting — or anyway the participants in a are pretty excited. Tom Cruise, Kelly McGitts, Val Kilmi 1986. — "Century Twin; Fiesta Twin; Mira Mesa Cinemas)

Where's Pioces? — Italian social settre with Giancarlo Giannini, directed by Nanni Loy, (UCSO, Mandeville Auditorium, 47.8 p.m.)

Working Girls — Reviewed this, issue With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach, directed by Luzzie Borden — (Gu/d)





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viewers or the 1V series we area the laie 20th Century, say about 1986, and fetch a couple or apacimans back to the future to respond to the probe. Not all the

improved to the model while state and an advanced satisfactorly or at all But they are fartalizing all the same And Generapiasis, among chess, with be greatly assessed to the same and a second satisfactories. The movie is oding the proper day of solicine factor in regard they obtained factor in regard they obtained satisfactories and proposed satisfactories. The flowless of the spokes is engaging comments in the flowless of the spokes is engaging to commence in the flowless of the spokes is engaging to commence in the flowless of the spokes in the spokes i

r lens 530 Softmate M (EW) 539 Softmate M (EW) 539 Softmate II (EW) 524 American Hydron Z6 (DW) 529 Wesley-Jessen (DW) 529 Wesley-Jessen (DW) 539 Wesley-Jessen (DW) 540 And others \$33 \$24 \$49 \$25

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APRIL 2. 1987

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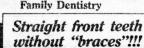
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3. In the event of disputes or the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery. 6. All answers must be entered in the space allowed on the pozzle page. And please, no phone rails or trips to our office.
7. One entry per person.

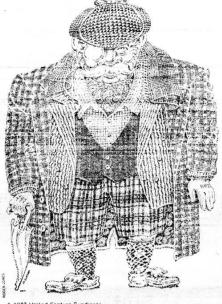
STEREO, Proton 250 car zing, lab tested at 89 swattenamet, good condition, \$150 Leave message, 466-4087 or 453-4413.

STEREO, AV. Automore return direct internative, cassifie deste, digital systematics, Alakin III stereo receiver, pair furniture spesiers. As now Paid 1850, man 981, 1450, 588-5604

must set. 1450, 586-5604.

STEREO, Kernwood receiver, 22 wattachannel.
Pioneer case, tape deck, 9 years old and excellent con-dition. 1725 for both. 581-2457.

Exceiving conductors, \$500 or best offer, \$45,0231 STEREO, Two USs speakers originally \$2500 now \$1795. Kinesgess 20A-CD player, \$5% Lazarin sube presents originally \$650, now, \$425. Only or funct, \$85, surelighers, \$45,516.



6 1987 United Feature Syndicate.

STOLEN. Cash reward for incovery of Epiphone Masterbit acoustic guitar, developing body, blonde compact, shieri keys, with case Stolen 35687. No questions asked ex. 244-2768.

questions assets (±), 244-1168.

STUDIO SHIPSES Conce year luessay Productions the West Coast's feeding produce of music for commercial and electrican, forms tages from singers, respectively. The second stages from \$42.00 ft. Second stages for \$42.00 ft. Second stages for \$42.00 ft. Second stages for \$42.00 ft.

TARE RECORDS, years over 1,000 and GAZINCO 55, 4 TARE RECORDS, years over 1,000 and GAZINCO 55, 4 TARE, 4,000 and GAZINCO 55, 4 TARE, 4,000 and GAZINCO 55, 4 TARE RECORDS, New A Flack of Channel 1,000 and TARE RECORDS, New A Flack of Channel 1,000 and TARE RECORDS, New A Flack of Channel 1,000 and TARE RECORDS TRANSPORT (1) and TARE A TARES THE TRANSPORT (1) and TARE A TARES THE TRANSPORT (1) and TARES TO THE A TARES THE TRANSPORT (1) and TARES TO THE A TARES THE TRANSPORT (1) and TARES TO THE A TARES THE TRANSPORT (1) and TARES TO THE A TARES THE TRANSPORT (1) and TARES TO THE TRANSPORT (1) and TARE

PCM 42, 63 seconds: 5550. Ren. 542 1047. SYMT-14532265, clase, removing with VC, pedas, 1500. Ap. Orlyssey with earla features: 1275. Area Comin-Biposphores, 1400 Michige-scaes and owners mariasis. Phil. exermigs: 733 1055. WYMT-1653226. Releand XISE Michigeres toxindis, pre-grammable, perfect condition, first 1550. Bob. 159. 2019. FOT Exemples 204-CD (age) (15) [Januaria Berria]

FOT EXEMPLES 204-CD (age) (15) [Januaria Berri

TICKETS, U.J. April 14th 4 seets, signer level, section 22, size row. Don't miss the concert of the year 14th cancer of the year of the ye

TICKETS UZ. April 13, side stage, 135 apiece Carl TICKETS for Raturbuson concern. Agril 16. San Diego: Sports Azena Section 8, 10w 11. Stephen: 298-9220

Sport Area Section 8, low 11 septimel 2 in Year TEXRET for LIZ concert on Met. Bith row or floor 515. Dave 415-6411 TRES. Licinate Support, 35 each Burner Choros Jectal 530 Monitor Dutinet with costicute, weight shaped for versity, 539. Throw horns, 315 each, 741-4817.

2. Rita Collier, La Mesa 3. James Hay. San Diego

4. Fred Jacob, San Diego 5. Ben Linton, San Diego

Bu Don Rubin

Winners of and Answers to Reader Puzzle #448, College

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conclusion. Wed guide, intertainer, formerly with the left severage are in least PSQ, 1980 Sand Occopied to the Intertainer of the Intertainer SLEST wanted Background female vocalist led for 80s rock and soul band. Originals and s. Selecus one. 271-7604

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ANTICOLE, 7 directly above, cole, care count of their presents in the second from energial and virtual presents in the second from energial and virtual presents of their presents ANTIQUES, 2 electric sewing machines, 175 couls.
A piece of history, 282,8823

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OFF THE CUFF What do you know about human anatomy?



Future Nurse I have a beart, lungs, bones, my skin, and probably some other stuff. Your heart help-you breathe. When you have a heart attack, you stop breathing and you could died from before I was even in my momma's tummy. You rungs are in your neck. That's why it's had to breathe in smoke. If it's had to breathe in smoke. If it's had to breathe in smoke. it's had to breathe in smoke. It turns them black. Your kidneys are right behind your shoulders, and they hold up your arms. My mom's a nurse. That's why I know so much about this stuff. I've heard her mention liver, which I think is a drug they give people at the hospital, but I think we all have a little liver in our bodies. Your bones hold you all together, and your skin covers everything. If you didn't have skin, your body would all fall apart



Tucker Ford Daniel Korn Age 6 Future Race Car Driver Age 5 Future Movie Star We all have warm blood inside because we're mammals. You You have a lot of muscles. Most of them are on each side also have crazy bones and bones that aren't crazy. Your stomach looks kind of strange. of your waist. They help you move your arms and your whole body. You may not It's diagonal and round with think so, but it takes a lot of to diagonal and round with bumps on the outside, and it's always wet. When you eat, you have to wait around for a while for your food to digest. muscles for you to move around. I'm getting ahead. The first thing that happens is that you want to do something If you don't, your stomach hurts. If a starfish gets cut, it will grow back its legs — same thing with a sponge. If So your brain understands it and sends a message to that part of your body. It's kind of like a teiephone message that tells that part of your body to move. Your muscles answer you lose an arm or a leg, it won't grow back. That's because most of your warm blood comes out. The the message and they move. It all happens really fast. Your brain is behind your forehead. difference between a starfish and as is that they're cold-You also have about 200 bone: blooded. If you stay in the sun too long, your skin gets burned and your lips get of all different sizes, but none as big as a dinosaur. Your bones make your shape. If you chapped. If you're planning on didn't have bones, you'd walk around like spaghetti. Your skin holds you all together. Without skin, you wouldn't be going to the mountains, it's a good idea to take care of your



Sean Richards Age 6 Future Naval Fighter Your heart is about two buttons down on your shirt, on the inside. It gives your body blood and it helps you live. It's red and it's about the size of a red and it's about the size of a little globe. Your brain is not too pretty, but it helps you think. If you saw one, you'd say, "Yuck." It's connected to the rest of your body by your veins. Your veins connect everything inside. They go to your heart, and your heart takes 'em to your legs and arms, and blood is in 'em. On top of your blood but before your skin, you have a really thin layer of stuffing. If you hurt yourself and part of your skin peels off, you can see the stuffing underneath; if blood comes out, then you've poked through the stuffing. Underneath it all are your



By Lin Jakary

Age 6 Future Circus Acrobat You have lungs, which run right down the middle of your body — one half on one side, one half on the other. Say if I were Jesus and I were able to see right through you like you were a ghost, i'd be able to see your lungs, and if you smoked, they'd be black. Your lunes clean the air. I noticed I had a little cough last week. I don't know if the air was dirty or if it was from the rainwater I drank from my umbrella You have a bunch of bones. Some of them are only two inches long, and some of them are *leally* big, as big as three lunch boxes side to side. I also know about the heart. It's a pump that pumps blood where it needs to go. If someone feels really sad, you might say "I love you with all my heart

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hest offer. 278-6653.

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HONDA ATC 250, 1985, ridden less than 5 ones.

1301 Dayson, developing the consulpare for all 1302 Dayson, developing the consulpare for all 1400MC CERSION 171 / Frent Liver large order 1400MC CERSION 171 / Frent Liver Liver Liver Liver 1400MC CERSION 171 / Frent Liver Liver Liver 1400MC CERSION 171 / Frent Liver Liver Liver 1400MC CERSION 171 / Frent Liver

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HONDA LODGI SELVERPING, 1982 in good con-since, no loude genes buy depend, our first con-since, no loude genes buy depend, our first con-since, no loude genes buy depend, our first con-ference and manual recorder 278-527.

MONDA HATELO (1986 do 1976, 1996) in the grade out mit and manual recorder 278-527.

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CHOICE, \$1,000 miles 11500 Jan- Spot Message.

HONDA NIGHT-MAKE \$6.0 1950, and proceedings of the cellines condition, may from tree, may chaire, transports, or \$1,000 or beautiful refs scores; may be \$1,000 or \$1,000

decorrect match \$1000. Such as page 15 and the 282-9635
HONDA V65 SAPRE, 1984, new 4/85, Music sell.
Cash tasks. Male offer, Many extras, fix ellent con-dition, Leave message, 282-9636.

NONDA \$50 NIGHTHAWK, 1783, shaft-drive, just tuned up, new battery, only 9600 miles! Insludes helmet Relative Paul, 672 7087 KAWASAKI GPZ 1100, 1981, many extras, mint ron delon, \$1900, Call 280-9029 HONDA 750, 1976, faming bags, 116 miles, new tires, battery, automatic model, 3650, 477-3592 ONDA ATC 2508; excellent condition, new rings not paton, scock with pipe 1850. Myo self-

HONDA ATC 1855, 1981, runs good, 5350, 287-3773.

AND CONTROL THE CONTROL CONTRO

SIESUA or best offer Wats. 442,3679.
MITUAL (ISSS): 1995 love mileoge (II.500) Well mannamed. Igpt Fast, and in good condision, astiga 1400. Cell Goot, after Spin. 742-7289.
JULIUM (ISS): 000. 1767, paped condition, ramt exSULUM (ISS): 1767, paped condition, ramt exSULUM (ISS): 1767, 1870. 1870. 1971.
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265-737.

TRUMPHY NO TIGER 1973, storybier, new little and chain, exercise bits for the classy collector 1750 from Jan. Person, 2766-516.

VESNA P2006 1991. The Bert Black and yellow, stony report 8000 C a 427-386.

VESNA P2006, 1990, 7000 merc, seetlem, 5850 Vesna 5000 C a 427-386.

VESNA P2006, 1990, 7000 merc, seetlem, 1850 Vesna 500 collections and seed of the collection of the colle

SO Isodote, near went condenies. 1800 nieles, 1850. MESSA 2006. 1981 well everything settempt jour MESSA 2006. 1981 well everything settempt jour MESSA 2006. 1981 well everything must elli Rick, 185,100 numming jace 748 1750. MANTED: 1891 Homas VT 500 Acce Williamy cann for chain pool numming jace 748 1750. WANTED: 1891 mei motorcycle jacker, 44 sing. reacounted: 238-950 country, coming shelts the YAMAHA 175, 1978, det bike, needs turning). 125. 272-1500. HA 250 EXCITER, 1980; low mileage, ex-condition, 1500 or best offer After 6pm,

SAMMATOR ALE 2000, 1973, ones care that reserve increases and the second of the second

Mobile anniable 273-4682, 576-480.
ADVANCED AUTOMOTIVE MECHANIC, Mobile repair at a set yet cit. It to 120 years expected to toy marked. Used evaluations, parmal and complete restorations. Training about fishing that old call or oxyling a new owners. Salve train and mortity, call land or appointment. 254-5746, message, 427-6462.

ABE HAS CASHELFOLYOUT CALOF BUILD HOW That's noted immediate cash paid on the spot. Please did ACURA INTEGRA I.A. 1986, 4-000, 5-speed, ar-con-ditioning, power steering, stered, burglar alarm, 9K miles. Perfect condition. 311,500, 454-5-196. AFFORDABLE AUTOS. I'm licensed and buy wholesie Why pay minit Chief your cost car and color now wholesie who are the control of the color now wholesie who are the color now wholesie who are the color now wholesie who are the color now wholesies who are the color now wholesies who are the color now who are t

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AUSTIN MINI, 1972, prange, 4-passenger, excellent All accessores, recently overnauted, 1900, 234-0400 all accisions, recently overnauler of 1900, 234-0800.
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BMW 2002, 1975, new interior, tires, brakes, clutch, and much imore. Must sell, 13750 or best offer B language 518,8602

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MA, Courier - P/U

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BMW 2002 1976, new engine with warranty less than 1000 mine, air condisioning, amitter cassette, se-nice seconds. Leaving country, \$5100. After 6, 544-1921. BMMS 2002, 1075, 4-spend manual, reburit car laineaux, new rew Bioligestome (alikala, where with follow encore Describer, valley.

natw 2002, 1975, runs great, little rust, 4-speed, clean litterior, must sell \$7000 or best offer 270-1410: Issue, 1984. Bankrupp? Bad credit, no problem femility own. Drive home boxing? No credit check. Just call Purmaleate, 567-8644. Battle 2201, 1918, new pares, good condition, well maintained, one owner: \$4000, 942-3382.

BMW 25: 1987. Zdoor, brand new 5762 monthly plus tax 5643 cash required on approved crist. 77 month CEL payment tonal S19,995. Offer expres. 4-887. Cetc Auto, 298-8871.

BRA for new Trans Am/Firebrid models. Excellent condition. Two reasonable offer refused Larry. Zeo-0834. Zeo-095
BUCKY CENTURY LIMITED, 1983, only 228 miles, deprinde air, exuse, and fin stereo calleste, power serving and basics, branca class, 1920, 460-750, BLACK SERVEL, 1970, sallow wagon, bloosse expires. 1987, 3250. After 5pm, 479-6278. BUCKY LIMITED, 1974, all husing and safety fractures and using strate coverns, low energies, good morning and large strate coverns, low energies, good morning and large strate.

BLICK REGAL, 1978, limited, fully loaded. Excellent condition. Friced to sell. Elliot, 273-5008. somedon inces to set. Ethol, 273-3008.
BUICK BEVERR, 1774, 1750. Good condition, load-ed Days, 874-5200, right-tweekends, 272-2727.
BUICK SKYHAWK, 1977, 6-sylinute. 8-speed, low mileage, power, air constituting, AMFM, all wheel, Must sell now. Creat transportation, First \$1300 Likes, 944-7112.

BLECK SKYLARK. 1964 clean, good body in and our. BUSCK SPECAL, 1956, v-B. augmatic, power szer-ing, over 15000 invested. Runi beautifullyl Asking. 12500, 588-695a.

12500 589-695.
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CADILAC COUPE BY WILE. 1990. Libra: with crome detail, rebuil anote and transmission, new switzened loves. Excellent Londono, pixel so see, 14700. Crossic Cast. 233-797. 2784-494. CADILLAC DE VILLE, 1967, new, unused tres. Needs repair, 1900 or best offer Saturday, Sunday, after E Olom weeksters, 299-2640 after BOGen werektigs, 299-1643.
CADBLACE E. DERADOL 1977, one owner, 590;
ristes, a heal oxiginal creamputf, loaderd, everythmis-works, no repain needod, garaged, 35900 or bes-161 0597, 398-6555.
CADBLACE E. B. DORADO, 1975, 2-door, white leather increase, new casha toner, sadio with laper derk finant excellent, 52000, Call 481-2505.

CADELAC SEDAN DE VILLE, 1967, running cond-tion, needs some work, must sell, 1950 or best offer and 174,9342 CAMPER SHELL, white fiberglass, fits 1901 and never law or hursy short bed pickup. Flush with log or call, 1175, 371,7961.

Needs noof repair. 449-8279.

CAMPER, FIRS, Loosted, Na owers, just saler over paymens. This weeks of the paymens. They weeks over long. 4-7pm. (2-72-98).

CAR COVER, business fix, week bookins valide first 1990. Psycha Celes of the invex. 1970. Call days, 231-100. x551, evenings, 469-7269.

CAR COVER, branch new with blocking system and carrying uses. Into saler noor 459-859, the saler sport 945-959.

CAR COVER, currons-made for 1957 Checy, 1/2 ton peckip, feet field, 190, 297 (549)

pictup, like flox, 190, 271-1557.

CURBADRO CLAVON AD-35 Louis mounted, factory stratified, austin series from 1984 hissain Airm commission, 1992 inches flow factory from 1984 hissain Airm commission, 1992 inches flow factor Curum his externor, savination raturally Alexender AS/1905 (pursuit los 1800s inches flow AS/1905) symmitted in 1800s inches flow for the cast of the committee of the cast of th

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CHEVT CLUBARD, 1984, the new, new times, bushes, shocks, rains, 15500. Fordus, Astra, wagors, small, good considers, 1950. Debtop, 561-7915. 371-0320. CHEVY CAMARO, escellent summing condition hires praint todayamizmer factory 4-theory. 301-600. Science 101-000. Dever City Must see 12200 firm No deviets or spoors, priess 2791-773.

goons, pirase 270:1773
CNEVY CAMARO 2-28, 1983, 32K miles, air, power windows and doors, 1909, new sees, amiltim street causes, 517:95. Pasadoxes, 527:4811 or 547-4197.
CNEVY CAMARO, 1967, new bothers, 15% entored Needs bransmetsion. Classic this year \$1200 or best. CHEVY CAMARO 228, 1984, red, Toops, automate, overdrive, talt, cruite, air conditioning, etc. Excellent

en, executed interaction, co. do severy in Chemical Control (1982). John Institute in Chemical Control (1982). John Institute in which we desire the class country were control con-trol (1992). Severy control (1992) and interaction (1992) and interaction (1992). Severy con-trol (1992) and interaction (1992) and interaction (1992). Severy con-trol (1992) and interaction (1992) and interaction (1992) and interaction (1992). Severy control (1992) and interaction (1992) and John Institute (1992). Severy control (1992) and John Institute (1992).

2067/98

CHAYY COMPETE, 1996, Isaacric, 246 miles, septimization of the competition of th

CHEVY COSWORTH VEGA, requit 16 valve (win comengine, new EF, Goodrich radial TAS, Good con-dation, 12950, 692-9361. dation. 12750: 882-9361.
CHEVYE CAMPINO, 1988, arong running 1973.350 errgins. 4-speed, power steering, brakes, sport whose, one virial plants, see a speed, power steering, brakes, sport whose, one virial plants, brakes, sport of plants. 4 real classis, 15200. Call James. 495-2124.
CHEVYE I. CAMPINO CONCURSTA, 1981, VA. good consisten, asking 13100 or hest offer. Call for details, 590-3230 or 693-3568.

SSP-3220 or #37-3469

CHEYT LUV ARX, 1980. Itesh rebutt engine, new clocks, 7- lift, notions, good nubber, AMFR land. Cit learn resourcide of the 228-957.

CHEYT LUV PRICUET TRUCK, 1980, paner blave, 1980-509.

CHEYT LUV PRICUET TRUCK, 1980, paner blave, 1980-509.

CHEYT LUX, 1975, common transgloou, snog legal, block 194, 49-969. Lorenter control, 1920. Peper didbits, please rays, New Yorks Process sale, 13200 or best ofter 484-9679.

CHEVY MONTE CARLO, 1976, blue, landau top, power steering and brakes, VB. Good, reliable transportation. Call Gene, 163-3919 or 282-3009.

CAMPER DRILL, white Register, in it fill and country of the countr

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Synt. 279-889.

DONUM 210: NR. DAY, Spoot on Soon. 1/O miles, make offer. 285-541. Sal 3431. The spoot on Soon of Soon

DATSUN 2862, 1984, silver \$1,800 cash firm. Aftest sall See to appreciate at 2111 Spray Street, Orean Brach due from all weekend.

DASSUM 2807, 1978, 5 speed, or conditioning, new paint, just tuned, very few miles. Terrific condition, moving, multi-sell, acting 14000–483-1295. OATSUN 2802A, 1992, top condition, 2+2, Machitan interior 2802A, 1992, clean, 19500 or offer. Dan, 455,0004 4SS-6066.
DATSUM 2007F, 1979, atency Lassette, wain repalacer-booster and 4 speakers. Power steering, power braker, air condiscioning in very good condi-tion. Custom car cover. 55500. 485-7600.
DATSUM 200X, 1960, metalik gord, automake, air condenioning, aware cassets, power steering, blakes and awardows. Now minings. 55500. Evenings. DATSUN 310, 1980; hatchback, 11450 or cost offer fuenings of weetengs, 487-3508 Evenings of weeternit 497.3508 DATSUN 516. PVB. new clutch historic alternation mechanically sound, good siderior, fough body, estable: 450. 817, 453-184. DATSUN 510, 1978, siason wagon. New tires, es-cellent condition, good family car. 31700 or best of-ter: 944-087.

fer: 968-0637
DATSUN \$10, 1969, sustion wegon, new upholistery, tres, meg. to latery, custom paint, much more, strong, pepply engine, sharp auto 12,000-224-0561 DATSUN \$10, 1772, station wagon, good transpo-tation, \$7X miles, automatic. \$1100 or best offer. Ask for Mike or leave message, 233-7211.

DAYSUN 710, 1975, station wagon, 4-speed, 1800. Weekday mornings, 454 2230; Weekninds, festive message, 456-1036. CATSUN 8210, 1976, runs gond, well pass smog. Needs paint and upholistery. 1650: 582-1945. DATSUN 8210, 1977, automatic transmission, \$1500 or offer Carbadne, 543-9472 DOTSUM BLIG. 1978, 4-book, here uner well prater, servicer energy body in good conscious become never \$1000 en best offer \$5,7019.

MATSUM \$819, 1972, date, more grouf Excellence temporations on with healther's Castette service. Most see, need inmediate cash for but collection \$1000 sees offer Doma, 927-9504.

AFSUM \$810, 1981, 4-book, survicel, new tree, ambits, castotte. Original downer, \$2200 or best. Call 270-887.

DATSUN F-10, 1977, 4-speed, AM-FM cassette, new tires, battery, chatch, have all receipts, 5850, 273-2518, 481-8119

DATSUM PICKUR, 1977, 4 speed, amilin cassette, one owner, good condition, must sell, \$1095 or best ofter \$53,0075.
DATSUM TRUCK, 1977, king cab with shell, runs DATSUM TRUCK, 1977, eing rab wath shell, runs very good, excellent in and out. 52800 or best. 557-4150. DATSUN TRUCK, 1978, longbed, some body rust \$1000 or best offer. Call before 9pig please, 698-4083.

DODGE TRADESMAN 100, 1973, slave 6, 3-speed Runs grew, 1995 or best. Call 861-3719 DODGE VAN, 1973, 360, new tires, automatic, air, power steering, customized paneling, couchfield, distrate, sebon, coptain's chairs, and estile seats. Octobal sowner, 697, 6945.

DRIFTER, SERGIO- COSCIAIT STABLE, AND RESTORMENT STABLE, AND SERGIO SERI DODGE VAN. 1969 L. Automotic parting out

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FIAT 1800, 1978, new top, stereo, excellent condi-FIAT 2000, 1980, convenine, 5-speed, 666 miles, beige Louis and runs greil, \$3600 Call \$74-2786. FIAT SPIDER, 1978, convenine Great conducts

FORD COURSE, 1978, 5-pres, AMFM radio, almost new tires, new radiotic and rear busins.

1850 of barri offer 171-550 CER 2000 III SCORI DATE OFFE SCORI PER SCORI PER

good tires, new Landay cop, original own

FACOURTY ACCESSES. Several and accesses and

465-1928 CHARLES AND STATE OF THE CONTROL OF THE CO

HONDA ACCORD, 1979, automatic, 77K miles, one country instring \$78,000,786-4660

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Control Grant Control Control

283-6891
FORD IAUNUS LX, 1780, WHI CONDISON, Whitever, owner pampered, 14,000 miles, 111,700 or make offer 270-3908 Sepeed Excellent condition. Must sell: 459-8924. FORD THENDARRIBID. 1955, classic convention, automatic, completely resource. Naturalizar car. Must see to appressure. 319,000 or best: seave message. 562-0335 or 889-2212.

PORD SMETANIS, 1966, 8-y-y-loade, 289, automate forminaster, power serving and brakes. Original forminaster, power serving and brakes. Original 655-7929. But life protty passpeed classe, 2580. General serving lands of Additional Conference on the Addition of Additional Conference on the Additional Confere

HONDA ACCORD, 1981, 4-door, 5-speed, ar, cruse, stered, very clean, 452-0839.

HONDA CIVIC, 1777, wagon, 65K miles, new pat-tery and brakes Locks like helf but non-like a champoin 1300 or best offer #831-568
HONDAS CHIC CVICC 1973, automatic, sidk miles, eAG/emit condition, 11900 or best offer Days, 531-5694; servings, 957-0521.
HONDAS CHIC. 1993 (pool transportation, family, honour best offer Days, 531-5694), best of the pool transportation family, HONDAS CHIC. 1995 (Barringer) Ead creed, no political, political processing and political politic

payments, 698-8190. HTTUNDAY SEX, 1998, baby blue, 4-door sedan, 6600 miles, cassette stereo 51000 down, take over payments, total balance 55613, fachel, 670-6770; et 7361.

IS IT TRUE you can buy Jeeps for 144 through the AND SECURITY CONTROL (1992) A SHAPE A GUZU PICKUR, 1986, king cab, AMPM cassette

144-1370
MAZDA 137 DX, 1986, 5-speed, 4 doc. Immine causette stereo and 15% low miles. Great condition: Make offer, 58: 1228.
MAZDA 223, 1997 beand new 3109 mainly gloss tas. 1557 cash required on approved crede 60 mainly of CEL payment total 57123. Offer expres 4-8-87 Culco Auto, 159-805.

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MERCURY ZEPHYR. 1979, Jutomatic. 2 door, brown air condisioning, power seeking, power tratect, AMPAC assette strong engine, runs great looks give. Excellent condition. Must sell. 51390, 672-09-19.

ANADA GAC. 19th one winty 2 poor incompany.

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NAIDA BAS. 1983. Indard, Signed, AMPAI CANNER, FASE CORTOL BY CONFIDENCE OF GRANI AUTOMOTIVE CONNER, COLD, INDANSIANT OF GRANI OF GRANI AUTOMOTIVE OF GRANI AUTOMOTIVE

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Dinner: Mon.-Sat. 5:30 pm-10:00 pm Sun. 5:00 pm-9:00 pm



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SHRIMP & CHICKEN DINNER

DINNER FOR TWO

• Fried wonton
• Egg flower or
het & sour soup

\$8.95

Dinner served every day after 3:00 pm and includes:

and a choice of any two of the following entrees:

and a choice of any two of the following entrees:

Sweet & sour pork

Saechean chicken

Saechean chicken

For 3-4 people add: Broccoil bear

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SU CASA RESTABLANTE 6738 La Joile Boulevard, 45+0367. The not favorites, such as fresh fish cooked over mesquite, sautéed, or broided and the Mexican specialise, are suit

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The small quarters don't distract from the in-

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SPAGHETTI DINNER FOR 2 with 46 carafe of wine

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mbination of fish fish, space, octopus, strong, nushrooms, cut aroun in our special too force scarce, as grain five, expetables, a marginate octobre developed his all false tind april 300 Open daily from 12 noon 12 year.

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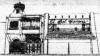
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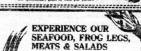


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React: 726,9132 Bargam seekos often was for the dons to open it BIOD aim to gartake of the love cost breakfast, offered daily until noon. The large room grows nonly from the din of voices and music, but the sevences combination plates are from as are and soo.

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OLD TOWN 4 MISSION VALLEY

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We cordially invite you and your guest to enjoy one complimentary entree when a second entree of equal or greater value

Expires April 18 Monday Thursday 5:00 9:00 pm Friday & Saturday 5:00-10:00 pm Fresh fish, beef & veal are our specialties

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Appetizer Beef or Chicken

· Lamb stew

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Dinner for two \$14.95

Choose from any two dinner entrees on menu-each valued at \$10 or less. oners include: soup or salad, potato, pasla or rice, and fresh vegetable (Does not include tax, up or beweage) (Char-broilde steales, chicken, seafood, etarian dishes, homemade soups and salads

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Cast off your cares this Sunday abbard the Hillian Queen Board at II. am for two hours of good times. A bountful buffer branch of hreadfast and lunch thems is on board. hot, dieed meats, besorder omelettes, a lawish array of desserts, deligibiful champagine and the spectacular scenery of Missian Bay.

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Purchase a dinner and receive one FREE drink with this ad through 4/16/87.

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2 FOR



FREE DELIVERY







- Not & sour soup or * Broccoll beef
- egg flower soup * Sweet & sour pork Paper beef * Fried rice or steamed rice
- Egg roll
- * Fried won ton * Yea & cookies For 4 people add: Phoenix and Dragon shrimp

and chicken with snow peas For 6 people add: Lemon chicken



Mandarin, Szechwan cuisine









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CARTON BEAPOND RETTAINMET CigPlace Shopping Certier, 4134 University
menur East San Diego 281-6008 An amarmig assumement of hirsh fish and sealood
prepared irong Song style will provide you
with unique and macrocoin meal? Since the
menu runs to several pages and the Rights'
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\$1.00 OFF DINNER

Dinner A only, reg. \$7.95 per person Choice of one dinner:

Mixed vegetables, Yu Hsiang eggplants, sweet and seur chicken, curried chicken, beef with green pepper, sliced pork with bean sauce, chicken with soft noodles, etc.

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Buy one meal at the regular price and get the second meal with 50% off Coupon expires 4/30/87.





from the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and snapper, scallops, and

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stupper, scallops, and one whole, live Maine Por Person lobster.
Plus garden fresh saled her Sugar.

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686. CORDINAL Plaza Revolución al Second.

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LA CALA GALLEGA Bind Fundadores 688 1-706-685-5857 Not frequented by man-

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