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Z READER April 1987

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SEADER SAN DIEDOS WEEKS



SO, WHAT ARE YOU LOOKING AT?

'Fatty, Fatty, two-by-four
Couldn's get through the bathroom door
So he did it on the floor
Licked it up and does some more
Fatty, Fatty, two-by-four....'

Although I was an easy kid to make fun of, a natural target of that expert sariety of energy legs, and the time of the sariety of energy legs. I did not understand it at the time. When, many years later, I came to realize the ridicule for what it was — a normal consequence of failse but popular social values that have taken but popular social values that have taken a far greater toll than my mere selfseteem—it was too late to make much

of a difference. On the day that I stood on a snow-covered Alaska roadway, awatting the school but shat would pluck me from the frigid morning air and carry me to my third-grade class at Mount Hayes Elementary School. I certainly had not come to any understanding of the wolf-pack mentality of our culture, which teaches us to belittle anything different and encourages us to adopt a parchant view of the world, emphasizing the necessity of group membership for social survival. What I had come to understanding the membership for social survival. What I had come to understanding the processing stage in the survival.

BY BOB MCPHAIL

The Case For Comprehensive

. Laser treatment

■ Low Vision Clinic

Free Eve Care Information

Hospital-based outpatient eye surgery

Radial keratotomy to correct nearsightedness and astigmatism

If glasses or contacts solved everyone's eve care needs, it wouldn't matter much where you went. But eye care isn't that simple.

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- Sunglasses and sports glasses, prescription and non-prescription Our eve care services also include:
- Comprehensive exams to detect such problems as cataracts, glaucoma and diabetic retinopathy

Student

Straight-A

I must take issue with some of Having recently finished a rigorous course in anatomy, I feel impelled to set the record First, let's consider the remarks

of Ms. Tysor, who considers herself somewhat of an expert in the field, because in the rown words, "My morn is a marse. ... that's why I know so much about this stuff." The drug named liver "that they give people in the hospital" is in fact compressed into a small capsule and shold in a package named Multivitamise. It is also riven in Multivitamise. It is also riven in Multivitamins. It is also given in pediatric form under the na od liver oil." That "we all have little liver in our bodies its an rescapable result of the fact that enstant, the organ that normally which escapes me now) cannot get rid of it, and we are stuck

with the liver for life.

Mr. Ford mentions that we "have crazy bones, and bones that aren't crazy." but he neglects entirely the field of fumy bones, namely, tha some bones are humerus, and some aren't. And I am afraid, Mr. Ford, that none of the sponges in my kitchen have ever grown back an arm or a leg.

LETTERS

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

Mr. Korn, the future movie Mix. Kans. the future soovies start, states unequivocally that "you have a lot of muscles." Well, I wish it were so, And the future statement that most of these muscles are one each side of the wast should probably be qualified by a study of how than distribution changes with age. We some of other views were better than the state of the properties of the probable of probable o

to side." Our measurements in the anatomy lab have confirmed that anatomy tab nave contrined that the mean length of the fernur, the longest bone in the human body, is 2.74 lunch-box lengths (international lunch-box units). (international lunch-box units).
Mr. Ford's opinion that the
stomach is always wet is in
agreement with my own
experience, both in the operating
room and at the autopsy table. The prediction that if you saw a brain. "You'd say 'Yuck' " was in fact the pracise response of the majority of my colleagues when they uncovered that organ for the first time. Mr. Korn's lucid xplanation of the brain-muscle explanation of the brain-muscle interaction amazes me. And finally, Mr. Richards, who aims himself to be a future awal fighter pilot, has discovered an incredible truth: that the magical "right stuff" that fighter pilots and astronauts are supposedly made of is in fact the same "stuffing" that we all have "on top of our blood but under our Ron Melles UCSD School of Medicin

If You Were A Plani

San Diego County's few remaining wild areas need to be publicized in order to be nected. So goes Sorensen's and shad's rationale for writing

about them ("Life on the Crest," April 2), which in my opinion, rings as hollow as the burned-out trunk of a fan palm in a hidden desert canyon oasis - vandalized by persons who learned about the palm's location in a guidebook.

palm's location in a gu.debook.
The many "secret places"
Schad reveals in Afron and Afield
are on public lands with protected
status, belying Sorenser's
argument that the areas must
become well known to prevent
developers from pouncing on
them. them.

Equally dubious is Sorensen's

contention that the remnants of wildness need more human visitation, not less. These spots are pristine precisely because human presence over the years has been sparse. While most people who learn about such places through articles and guidebooks go to appreciate increases the small percentage of dolts who litter, shoot wildlife, disturb vegetation, and deface archaeological sites (Schad's explicit reference in his book to little-known petroglyphs invites their desceration).

Seifishness undoubtedly plays a role in the wishes of those who role in the wishes of those who would keep certain areas secret. But some are also motivated by a genuine concern for the coological integrity of the secret places they know. Leaving a few such spots unpublicized and unpeopled gives the life forms who live there more breathing to the coological property.

oom.

If you were a rare and endangered plant, would you be happy that Schad publicized your whereabouts on Otay Mountain? (The information may increase trampling and uprooting of rarities by collectors.)

rarties by collectors.)
If you were a bighorn sheep in
the Santa Rosa Mountains, would
you be pleased to have more
macho mountainers trooping
through your home? Soremen's
article may encourage hiking in
the area, and human intrusion
covarributes to the bighorne'
declining numbers.

Activity plants
and wildlife had the power to do
to, they might well put the kibosh

so, they might well put the kibosh on writers who give their fragile habitats mass exposure. Gary D. Suttle San Diego

Resort Sociology

RESOIT SOCIOIOSY

I read B Mero's letter to the
editor C'Letters." April 2) about
powery in Tousun, the people in
are discountened and who are
awasting a revolution, and the
corruption in government.
For a work last August. I

many American cities.

I also didn't see people r and dan't see people, the homeless wandering about, derelicts, and beggars. Instead, I saw native Indians selling trinkers and clothes to tourists and people and clothes to tourists and people busily involved in their daily lives. They seemed content: I doubt if they were assetting or contemplating a revolution. I rarely visit Tijuana, but once a month. I buy ny cookies twenty miles away at the border town of Tecane Walking along Judez Boultward there. I have not

witnessed poverty or the homeless (But I'm sure the current inflation and the peso value are causing suffering.) I n downtown San Diego. And requently someone asks me for

So, What Are You Looking At? How you're perceived is not who you are. By Bob McPhail.... Latters City Lights The apartheid question, a site of Sea World, Brian Bilbray's latest battle, the return of Robert Miles Parker, signs of protest, and a boy on Straight from the Hip A sound, a chain, a puzzle. The inside Story How texpayers will bail out mail-mogui Ernest Hahn, and SDC&E backs off. By Paul Krueger..... Walk with a Purpose Goals move people. By Sue Garson ... 16 Theater There's not much to Celegration, By Jonathan Saville 22 Comedy Sacks and the Unknown Comic. By John D'Agostino ... 24 Restaurants Eleano, Widner welcomes Piret M. Bistro and Gollery in Encipitas Movies The 1987 Oscars are now history; it's already an old, old story. By Duncan Shepherd . Quarter Notes Cataciysm at Sherwood Auditorium River Rats Combat duty in the Mekong Delta, part two.



Highlights of Upcoming Events A photographers' conference, "Let's Talk Priorities," dancer Bebe Miller and Company at Sushi, and William F. Buckley at UCSD...... Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, gallerie Guide to the Theater... Music Scene Upcoming concerts, clubs, and performers... 20 Current Movies Capsule reviews and a complete directory ...



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T H R -E E

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has long dominated political diviogue in Imperial Beach. For more than a decade, private property owners along the city's economically depressed beachfront have resisted ally depressed government attempts to take over their land — on which are situated mostly private homes - in order to "redevelop" the beach erea. preferring instead to let fre enterprise take its natural

In fact, it was during one of those periodic paroxysms of public outrage that Bilbray, a twenty-five-year-old surfer an beach habitué, mounted an agressive, door-to-door aggressive, door-do-door campaign and won election to the Imperial Beach City Council. Long-time political observers in Imperial Beach recall that Bilbray, elected because of the popularity of his renegade image, favored beachfront revitalization but opposed eminent domain as a metho 1977, just a year after first being elected to the city council.

RTIST NEEDS

Last month Robert Miles Parker learned that his pen-and-ink drawing of Belmont Park's rickety roller coaster

publicity sheet promoting the controversial Belmont Park in Mission Beach. Parker, artist writer, daddy of San Diego's

historic preservation movement, was hissing mad. He loves the old Mission

Beach Plunge Building that

Park developer Graham

vill be sorn down by Belmont

Park developer Graham MacHutchin and thinks "the last thing we need is a shopping center" at the beach. "He says he got my permission," Parker fumed this week. "Well, he never asked me if he could use it in a fluer to remove completion.

a fiver to promote something

like a shopping center!"
But a wave of mellowness

washed over the forty-seven-year-old artist as he reminded

himself that MacHutchin had purchased some of his artwork, while opponents of the Belmon

Park development never had. The economic ying calmed the emotional yang. And Parker just

DRAWING ROOM

BY PAUL KRUEGER



by detractors with removal from office for what they said were mayor. As a city council member and later as mayor Bilbray consistently opposed the use of eminent domain to

loves MacHutchin's wife Nancy,

draiser. "I like her strength

a socialite and political

he gushed. "She's tough, effective, and gets what she

wants. She's very un-San Diego And she's just glorious to look at." MacHutchin had also helpod elect Roger Hedgecock, whose mayoral candidacy

Parker supported, whose legacy he praises ("Roger did more in a positive way for San Diego than any politicism, ever") and who rewarded the lanky.

flamboyant artist with a seat on

the city's Historic Site Board

"It was great being one of the sparkling people," Parker recalled. And sparkle he did,

once showing up for a site board meeting wearing "short, short, short cut-offs and a T-shirt advertising a collection of male nude drawings" then on display in the gallery of his

once showing up for a site

municipal politics.

But somewhere around 1984 or 1985, Bilbray changed his mind. In June of 1984, Bilbray won a stunning upset election i the county board of supervisors. taking office the following January. Observers say he held on to his office as mayor until the last moment, when a man he had personally appointed to the city council, Bill Russell, was named to replace him as mayor. Some observers say the pro-redevelopment Rossell was hand-nicked for the mayor's job by Eilbray, but Bilbray says that is not true. Bilbray also lent his name to a beliet argument in August of 1985 that favored the creation of a redevelopment agency; instead of rejecting altogether the condemnation process, the measure pledged tha; "the redevelopment agency

will not use eminent domain outside the beachfront area." During the campaign, Bilbray spoke in favor of the redevelopment agency, on at least one occasion receiving a chorus of boos and hisses for his efforts. On November 5, 1985, nearly 4000 Imperial Beach voters went to the polls and repudiated the efforts of Bilbray and other Imperial Beach leaders to create the redevelopment agency. A vote of nearly fifty-five percent against the measure dealt the second such setback for Imperial Beach redevelopment in less than ten

ears.
Bilbray insists that his decision to support the ill-fated redevelopment ballot initiative was based not on a change in was based not on a change in his position on redevelopment — which he claims always to have supported — but on political reality. Opponents of

private plan to bring a new private plan to bring a new hotel, a public park, and similar tourist-oriented development to the beach, Bilbray shrewdly steered clear of antagonizing advocates of private property

FRUBLEM

The seminar about apartheid in South Africa began with a slide show about war in Namibia. Before turning on the projector, Jim Stone explained to the thirty people gathered at Southeast San Diego's Christ the King Catholic Church on April 4 that South Africa's government is "fascist" and that "black South Africans are kept in slave conditions." A white woman wearing yellow, lace-

rimmed socks nodded

vigorousiy.

Stone, a member of TransAfrica, a Washington-based political tobby, turned on the projector, and a cassette tane carried the narration. The narrator explained that South African forces stationed in Namibia are fighting the South West African People's
Organization, which is based in
Angola. SWAPO is not allied
with UNITA, the liberation movement in Angola, but with movement in Angola, but with Angola's Marxist government and the Cuban troops that do most of its fighting. SWAPO's leader, Sam Nujorna, was quoted as saying that, despite appearances, the Cuban presence in Angola "has nothing to do with Namibia." South African troops in Namibia recentions and Namibia constitute an occupying force; the Cubans in

Angola do not.
When the slide show turned to the American attitude toward Namibia, a photograph of Ronald Reagan was displayed. The woman with yellow socks hissed, and there were catcally from other viewers.

The narrator explained the big problem in the region is Shell Oil Company's involvement with the South involvement with the South African economy, Shell supports the development of coal-to-gas plants, which may make South Africa energy-independent, and in this way the company buttresses apartheid. Shell also supports the increased mining of coal, some of which is to be exported. Such coal would compete with American coal on the open market. Shell must be pressured to pull out of South Africa, said the narrager. (Stone did not point out that the slide show was produced and distributed by this country's United Mine Workers)

Asked later whether on like principles, Mobil Oil should be pressured to withdraw from Angola since its operations there keep the Marxist government of that country afloat financially, Stone said he wasn't concerned about Angola because his interests are limited to South Africa

An intense young man asked, What is TransAfrica's

continual attempts to stop all improvements to the beach area. Although unsuccessful, recall petitions were circulated against him by the mayor and vice

restore the beachfront

rights, a surprisingly power faction in Imperial Beach's THE MAD!

That home, city historic site number 100, served as the center of Parker's universe for wenty years. He stumbled upon it in 1967 after returning to it in 1967 after returning to San Diego from "a year being a hippie in Southern Europe and the Middle East. It was a slum building, but with my hippie attitude, I could handle it."



ARRY A SMALL STICK

BY NEAL MATTHEWS

The ongoing dispute between anti-abortionists and family planning clinics has some new disputants: San Diego police and the city attorney's office.

Last month the usual group of anti-abortion picketers was handing out leaflets to women entering Family Planning Associates on Alvarado Road Resting against a car bumper was a picket sign featuring a large picture of a dead fetus. ording to nicketer Cheryl Sullenger, three police officers approached the protesters and said such pictures could no onger be displayed. Sullenger says the officers told the picketers that police were under orders fro to city attorney's office fit... warn, then cite, and finally arrest anyone who continued to display such photographs. "I showed one officer a memo I had that is used by state police as a guide to what kinds of speech are protected by the Constitution.

attorney's office, alleging that the picketers' free speech rights had been violated and demanding an investigation.

Deputy city attorney Grant felfer, who is a legal adviser to the police department, says he isn't sure what happened on the day in question, but he declares that the city attorney's office did not counsel the police to deny the picketers' use of the

the picketers use of the photographs of aborted fetuses. "The police may have made a suggestion that maybe they shouldn't display those signs because they bother people says Telfer. "Those signs are unnerving. If a picture is wo a thousand words, these are worth a million words. T make you stop and think: they re a very, very effective

Telfer says the police called him after the incident and asked about the legality of disp' ying the pictures, and he rold them that the signs were legal. The city can only regulate the type of stick used to mount a nicket sign — it has to be a lightweight p.cce of wood, not something



67

HE LOST RESTAURANT OF ATLANTIS

The 166 acres of public property in Mission Bay Park that Sea World leases from the City of San Diego include a small finger of land rimming Perez Cove to a point beneath the Ingraham Street bridge. Resting on this point was the Atlantis Resaurant, which Sea

World operated until last fall when, eiting continuing operating losses, the theme par closed the restaurant. Now the

Atlantis building is being used by Sea World administrative

employees, which may be a violation of Sea World's lear

building contains Sea World's

with the city.
The cavernous Atlantis

ICONSPICUOUS CHASINALISE

RRAF CANLEN

It's touch and go again with Boy S, the fifteen-year-old immate who's been on a hunger strike at juvenile hall. Youth authorities thought it was over last Thursday, April 2, when a minister, a psychiatrist, and hints of force-feeding persuaded the boy to end his eight-day fast. "I don't want to dir," Boy S said before consuming a bow of narmeal a breakfast roll, a hard-boiled egg, and som

catering offices, and just recently the park's institutional sales department offices were moved there. Sea World president Jan Schultz says another set of offices may soon be shifted from the park's overgreened administration

overcrowded administration

building to the old restaurant, and he's considering moving all administrative personnel there in order so make room for more customer parking, that according to departy city attorney Hal Valderhaug, the use of the Atlantis building for the parking when the a restaurant building to the old restaurant

anything other than a res

is a violation of Sea World's lease with the city. "I think the lease is fairly clear that that site

But Boy S has changed his mind. A nurse at juvenile hall - which is withholising the

violation of an agreement he wonder to eat peanut butter sandwiches. Boy S has wowed to continue his hunger strike until he is released from juvenile hall, where he awaits sentencing on assault and battery charges. This is the boy's third stay in the county's Kearny Mesa jail for young offenders. 'He's not a bad kid," said assistant superintendent Terrance Starr, who called the

has to be a restaurant, unless

See World lease. See World ha not formally asked the city council to alter the park's official development plan, which is a part of the lease. Questions about Sea World using a piece of prime public property outside the theme park's gates for administrative urroases have been raised by

purposes have been raised by Vernon Embery, a member of

the Mission Bay subcommittee

the Mission Bay subcommittee of the city's park and recreation board of directors. He asked that the issue be discussed in this week's committee meeting. "If they aren't osing it as a restaurant, what are they going to do with their skyride?" Embery asks, referring to the gondolas hanging from cables that ferry Sea World patrons out

bcy's real name because of his age — stated this Monday that the youth began turning down his meals last weekend in

the city approves another use for it," says Valder' ug, who oversees the legal aspects of the Sea World lease. Sea World has

a juice fast, and there are doubts about his determination according to Starr. Last Saturday night the teen-ager reportedly ate a candy bar and piece of cake brought to him by his family. A banana and a glass of milk was put in Boy S's cell one night during the eight-day fast, and the next morning, both the glass and the peel wen empty Another incrimination came from a juvenile who claimed that his orange was stolen by the fasting Boy S. No one has actually witnessed Boy S eating, however. The nurse at juvenile hall is

icontinued on page 34

Sullenger relates. "He said that speech is not protected if it incites someone to commit an unlawful act. I said that this [picture] doesn't incite anything, and he said sure it does -- it could make people want to punch you in the mouth."

The picketers put the sign away, but later Sullenger wrote a letter of protest to police chief Bill Kolender and the city that could be used as a club and can only dictate that the sign's content avoid obscenity or defamatory remarks. Telfer explains. He says this issue was discussed by Municipal Court Judge Robert Cooney in 1985 when a family planning clinic employee made a citizen's arres of a picketer who had a picture of an aborted fetus on his T shirt. The employee alleged that the picture violated a restraining (continued on page 34

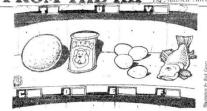
STRAIGHT FROM THE HIP By Matthew Alice

alphabet table in the back of the textbook How did such a scholarly set of symbol rtow au such a scholarly set of synt wind up as grocery-store-naming mate (as in Alpha Beta)? Cara Mia UCSD

imagine that it's 1915 and we're in Pomona, a pleasant little agricultural town near San Bernardino. Every week we make a trip from our affalfa farm to shop at the Girard brothers' Triangle Market. It's one of those shops with the groceries stacked on shelves from floor to ceiling; and we usually give our order to the clerk, who uses a ladder or one of those "grabbers"

on a long pole to retrieve our purchases. But this week, there's something new. The Girard brothers have made a trip back East and have seen the wave of the future the self-service greery store. Not letting any hay grow under their feet, they've turned the Triangle into what they claim is the first West Coast self-service market. So we stroll around the Triangle to serve ourselves, but we encounter one big prob-lem. The canned goods and boxes are stacked on shelves so high that we can't tell what's up there. Very frustrating, indeed.

Well, it took only a few complaints to those go-getters, the Girard brothers, about the poor visibility to put their crafty merchandising minds to work devising a solution. And the next time we walk ...to solution. And the next time we walk ...to the Triangle Market, the problem has been solved. We find the bests lined up next to the applessace. Next to the bettes we find the coffee, then the dates, then the eggplants, flour, green beams, and way off at the other end of the store is the zucchnit. Get the picture? Those certy Girard brothers have alphabetized their food so could serve ourselves more easily! They could serve ourselves more easily! called it the "alpha-beta system," and the name stuck (even if the system didn't) when the Girard brothers' stores became the



Thanks for the question

Dear Matthew Alice.

What is the strange sound I hear periodically on cable TV stations? Sometimes when I watch ESPN, WTBS, or CNN, I hear a noise that sounds almost like a very quickly operated push-button telephone and lasts for about a second Who is broadcasting this signal, and what Mark Brocklehurst

San Diego
I'd love to be able to say it's E.T. phoning in, but that's not the case. What we're ing in, but that's not the case. What we're hearing is a core switcher. And it's not talk-ing to us, actually. We're just eaves-dropping. For understand what's going on, it will help to know something about the world of network programming and commercial sales.

When a network produces a show and transmits it to the affiliated stations around.

the country, it schedules a certain number of time slots for station breaks and com-mercials. The network headquarters sells the majority of the commercial time and transmits these ads, along with the show, to all of its local affiliates. Each local sta-tion sells the remaining commercial time. But, of course, the local affiliate has to

cials. And that's where the tone switcher comes in. That rapid, telephone-like tone burst is the cable network equipment talking to the local station's equipment. And what it's saying is, "Okay, it's your turn."

The tone is a signal that automatically switches control of the broadcast to the local affiliate and starts the tape cassette containing the local commercial (or station break or whatever). A second tone burst returns control to the network equipment to resume the full network transmission.

Dear Matthew Alice.

I don't drink, smoke, or use drugs. I'm addicted to crossword puzzles. I've always wondered where the, came from. A friend wondered where the, came from A friend of mine said they started during World War II and had something to do with send-ing coded messages, but I don't think that's right. What's the real origin of the crossword puzzle? One Across

University City
You're right, that's wrong. But I do know
where that misinformation came from.
Word puzzles and other verbal braintwisters go back as far as the history of written language. Archaeologists have found various types of word-puzzle graf-

Pompeii. By the middle of the 1800s, most for the amusement of their readers. But it was a man named Arthur Wynne, as was a man named Arthur Wynne, as Englishman working as puzzle editor for the New York World newspaper, who invented the first true crossword puzzle. His new game, the "Word-Cross," appeared on December 21, 1913, and much to his typesetters' dismay, it was an instant hit. Within a few years, crosswords became a true national mania.

There has been a story circulating for years that shortly before the Normandy In-vasion during World War II, the London Daily Mail crossword puzzle was used to transmit secret coded messages to military commanders in Europe. This story seems to be apocryphal, although the Daily Mail's puzzles in May of 1944 even had the British military believing something was afoot un-

til they finally investigated the situation. It seems that five puzzles published in the month before D-Day contained solutions that were secret code words connected "Utah" and "Omaha," the code names of the beaches on which the invasion was to take place; "overford," the code name for the entire D-Day operation (this really had military intelligence sweating); next came "mulberry," secret name forone of the har-bors involved in the D-Day invasion; and finally there was "Neptune," the name given to the D-Day naval operations. By the time "Neptune" appeared, seven days before the planned invasion, British codecrackers were beside themselves. An ofcrackers were beside themselves. An of-ficer was dispatched to the home of the puzzle editor of the Daily Mai! to find out what was going on. The unfortunate gentleman spent several tense days being grilled by military intelligence before he convinced them it was all just a bizarre coincidence. I couldn't find any evidence to support the office adid story that the Daily to support the often-told story that the Daily Mail's puzzles were, in fact, used to



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Pacific Eyes & T's

THE HISDE STORY

DOWNTOWN REDEVELOPMENT CHIEF Jerry Trimble's plan to build city-subsidized apartments along the barren Fourth Avenue perimeter of the Horton Plaza shopping center fuels perception that he is more interested in helping wealthy developers than protecting taxpayer interests. But the downtown merchants and civic leaders who complained loudest about the inaction of shopping-center owner Ernest Hahn to make good his pledge of covering at least a portion of the ugly Fourth Avenue parking garage with retail shops are now endorsing a proposal that would cost the city millions of dellars and absolve Hahn of

president of the Gaslams Quarter Council, called the idea "super." And Art Skolnik, the council's fire-Trimble's plan calls for the publicly funded Centre City Development Corporation (CCDC) to buy back from Hahn the fifty-foot-wide by 350-foot-long strip of land that fronts Horton Plaza's recessed resigned in 1985, says the apartment proposal is "terrific, because in the parking structure. CCDC never get done otherwise." Even Gaslamp hotelier Dan would then choose a developer to build about fifty units, reaching seven stories to the Pearson, whose pointed criticism of Hahn's failure to roof of the parking structure But taxpayers would pay up to build on Fourth Avenue got \$1.25 million, or \$25,000 per apartment, in construction subsidies. him in trouble with less vocal downtown businessmen, finds the proposal acceptable,

The city would also purchase from Hahn seventy Horton Plaza parking spaces to be used by the residents: and because the apartments would block the fresh-air flow that now ventilates the parking garage, the city would cover the cost of installing mechanical ventilators. In addition, the plan would absolve Hahn of his agreement to build retail shops along the ground-floor level and save him up to \$100,000 in temporary beautification he agreed last year to install in an effort to placate Fourth Avenue merchants who complaine

constantly who companied constantly about the unsightly parking structure. Trimble was well prepared for a volley of criticism on the proposal, which appeared last week in Neil Morgan's Tribune column. Dismissing the Hahn-versus-Fourth Avenue merchants dispute a "overplayed," he argued that the single level of retail shope called for in Hahn's contract would "look dumb and wouldn't work" and endorsed his own apartment proposal as "a damned good idea." But the critician never came, perhaps because those most knowledgeable about downtown politics have a big stake in the financial success of Horton Plaza.

expense can be justified use the Horton Plaza "many millions in tax breathing former director, who and brought thousands of politics of San Diego, it would shop," he says. Though Trimble's proposal

though for different reasons. Pearson says "the city created a monster" when it allowed Hahn to leave the Fourth Acque frontage barren, and it "allowed that monster to continue by giving Hahn ten years to improve So the city should fix it. If they were dumb enough to get that deal, they deserve it, and I commend them for biting the bullet." Pearson, who moved and restored the Horton Grand Hotel on its current Fourth and Island Avenue location acknowledges that Trimble's plan could cost taxpayers



millions, but he says the shopping center has generated revenues" for the city treasury tourists downtown. "There isn't a hotel within blocks of Horton Plaza - mine, the Westgate, U.S. Grant, Inter-Continental — that doesn't do business with people who come to Horton Plaza to

sounds new, Pearson claims that CCDC agreed several years ago to help Halin we the Fourth Avenue strip. He says that Peter Q. Davis, then-president of CCDC, had "convinced [former mayor] Roger Hedgecock that it was the city's responsibility" to improve Fourth Avenue and agreed to spend big dollars on the project. "But then the mayor lost his rudder, and it all fell apart," Pearson recalls (Davis this week says he and Trimble agreed that CCDC could justify spending nearly one million dollars in "matching funds" on the

facade: Trimble says he to no more than \$250,000 on beautification.)

Though Trimble's current proposal is being generally well received, there's an undercurrent of skepticism about any plan that would lift the burden of Fourth Avenue improvements from Hahn's back. "We support the idea, but not at the expense of taxpayers or letting Mr. Hahn off scot-free," says Lawrence Monscratte, executive director of the Gaslamp Quarter Council. CCDC board member Janay Kruger isn't sure that apartments are a proper use for land rrounded by stores and office buildings and is upset that Trimble hired an architect to produce a drawing before telling the board about his proposal. "It's another example of how we're being briefed by the press," she complains. (Trimble says he informed several CCDC directors and notes that he has autonomy to spend up to \$5000 on consultants with sultants without previous board approval.) As for buying back the Fourth Avenue land from Hahn,

development downtown, but i don't want to give away the . . .

SDG&E EXECUTIVES SAY THEIR DECISION to delay a requested increase in fees charged to some large energy users was prompted by the unexpected and admittedly ferocious response from the hospitals, schools, manufacturers, and landlords who oppose the increase. But the state Public Utilities Commission, a local utility Commission, a local utility consumers' group, and the Union-Tribune newspapers also had a role is slowing down and altering the SDG&E proposal. In February utility

executives had informed some of their biggest customers of a plan to increase the cost of "stand-by" electricity it provides to companies that currently satisfy much of their wn energy needs with efficient cogeneration units. But an SDG&E spokesman acknowledges that not all large users were told of the plan, and some who were claim



led them about the timing of the proposal Several to generation users say they provided

their energy use to SDG&E in the understanding that the utility wouldn't seek a billing d the impression that they oulen't file for an increase bul! "ing engineer for Home Sederal Savings, Roy E. Hobbs, director of engineering at Mercy Hospital, says his SDG&E service representative promised him this January there would be no change in billing for at least eighteen man as. When he learned that

SDG&E planned to bump up rates in July, he was furious.
"Their own service representatives don't even know what the comp

loing," complains Hobbs. SDG&E insists it never withheld information or misled users on the timine of its proposal. But Hobbs, convinced that SDG&E's new rate structure would ruin Mercy's conservation efforts and render its \$1.1 million cogeneration facility useless, appealed to fellow members of the San Diego Energy Alliance, a loosely knit coalition of cogeneration users and manufacturers. Turned off by proposals to hire lawyers to fight SDG&E, Hobbs instead

appealed to Public Utilities ommission staffers and wrote letters to six state senators. nine assemblymen, and Governor Deukmejian. Other Energy Alliance members did

Meanwhile Michael UCAN, the local utility watchdog group, refused to buy SDG&E's contention that charging cogeneration users more to draw electricity from the utility company would benefit residential users, "I decided to go full-hog after this thing," says Shames, who persuaded UCAN directors to oppose any such proposal by SDG&E, to call for a hearing fat the PUC, and tol counte

SDG&E's misleading public declaration on this issue.

Shames says he also helped local reporters interpret the SDG&E proposal. On March 19, the *Trioune* published a story predicting arge energy cost increases for and both Copiey papers published editorials critical of the proposal. (The Union editorial was far more severe than the Tribune's, noting how SDG&E is "apparently determined to destroy one of San Diego's most successful energy developments." The editorial didn't note that the newspapers' Mission Valley plant is powered by cogeneration.)

SDG&E vice president Dick Manning says the utilities decision to pull back on the rate increase was prompted mainly by the outpouring fror large users. But Manning icknowledges that "the pre has an effect on public policy staffers did tell SDG&E of eccived from angry user The utility plans to submit new proposal to the PUC tomorrow, Friday, which Manning says will contain a schedule for "phasing in" the rate increase, a concession to the users. But the new proposed rates won't be lowered, despite the



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isolamed from page 11
stand at the tender age of eight was that
I did not fit in to the social scheme of
things because I was fat.
As the other children taunted me that

morning about my weight and its loathsome consequences, their faces wrought up in expressions of obdurate glee as they chanted that filthy little rhyme, all I could muster by way of response was the cowering, guilty, and embarrassed withdrawal that would become the hallmark of my childhood.
I kept to myself. I sat away from others on the bus. I sought the sanctuary of solitude every time I was thrust against my will into social situations. There was no question about it. I was indeed a fat little boy, a condition that, it seemed, people went out of their way to remind me of, constantly. How could I defend myself against the obvious ac-curacy of their assessment, painful as it was? Although not so fat as to have difficulty getting through the bathroom door. I did have problems getting into my blue jeans and flannel shirt. I moved more slowly and with less natural grace than my siender counterparts. I was un-questionably different, and I knew what they meant by that chant.

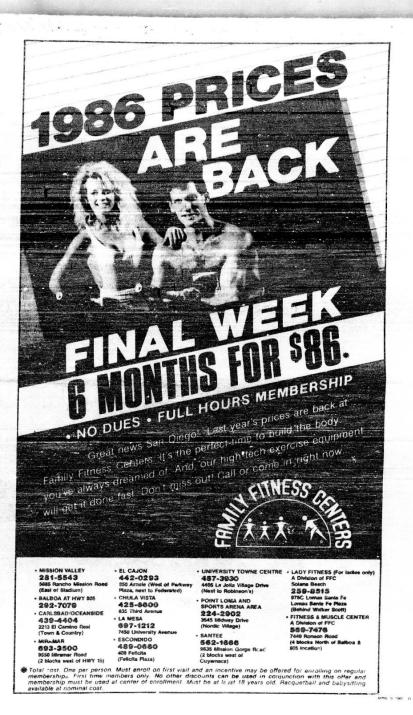
I internalized those values, adopting the prevailing view of fat people as pariahs, and accepted my status as a member of a lower caste, as an undestrable. By the time I was ten, I had learned to hate myself, and I would, it unred out, hate myself for years to come, I spent a large part of my life occur, it is my own denigration, fulfilling the low expectations I had been taught to lawe of myself.



you do not hate yourself without consequences. For me, the fundamental dynamic spowered by my self-hatred was an ironic and sometimes overpowering sense of guilt. The irrory, which escaped me for many years, was that my behavior was motivated not by my own judgment of right and wrone, but by my earling need

to be accepted by others, to belong to a society that, no matter how I behaved, shunned me. I erred by I viting up to the peculiar expectations others had of me. I stuffed things into my mouth in the school lunchroom in order to bask, however briefly, in the laugher of my peers. I settled bets for others by eating more pancakes than anyone else at church breakfasts, by perpetuating the myth of fat person as pig. But those memens of exceptance, based solely on their entertainment value, were, of course, fleeting. Worse, they were paid for with the already devalued currency off my self-respect. I was an obsequious, fat little jester playing to a court of the control of the property of the course, the control of the course of the property of





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change in a moment to derisive jeers. Such excesses eventually took their toll, for even a child is capable of solfsessment in those circ I knew there was something wrong with me. I became a little boy who could not forgive himself for being so unaccept-able. I turned to the church of my childhood for solace. If the priest could forgive sins, maybe he could forgive me for being myself, and I became a devout young Catholic, believing in everything from the Virgin Birth to the infallibility of the pope. I dutifully recited creeds in a language I did not even faintly understand; the liturgical calendar became a more important factor in my life than TV Guide. I would get up at 5:00 a.m. on school days to pedal the three miles to St. Patrick's and serve the 6:30 a.m. mass. I went to confession every week and took communion every day. I abstained from meat on Fridays and, despite my tove of food, fasted during Lent. I was a much better Catholic than other kids my age, a much better Catholic than it was reasonable to expect of anyone growing up. There was talk of the priesthood. But my captivation for religion had nothing at all to do with a calling from on high. It was based in stead on a desperate need to

demonstrate to myself my own goodness as a human being. I was on an emotional search, not a spiritual one, but I didn't realize it. I was not given to expressions of joy over the mysteries of personal redemption; instead I was mired in a review of wha seemed an endless list of sins I did not quite understand, preoccupied with my own sense of infinite culpability. I was in a state of spiritual hypochondria. I fought with what I believed were Gluttony and Sloth, but they always won. I was operating from a bottomless pit of guilt. I could have spent the entire day in the confessional, and it would have made no difference. My acts of self-abnegation did not take off pounds My piety did not burn up calories. If anything, my religiosity contributed to my girth. While other kids were out on the ball field, I withdrew to contemplate my sins in a dimly lit chapel that smelled of incense and candles. Unlike those whose religious beliefs add spiritual peace to their lives, I found that mine did nothing to assist me in accepting myself or winning the accep-tance of others. And as fat as my peers were concerned, my condition had worsened. Not only was I fat, I was fat and religious. Not a winning combina-

don't remember exactly the day and year, but I do remember the setting. I was sitting on the sofa in: the living room of my parents' Fayetteville, North Carolina, home, listening to the radio. It was midaftermoon on a weekend, and a newscast was on. Martin Luther King Jr. was speaking to a

huge throng in Washington, D.C., about his dream that people would one day be judged not by the color of their skin. but by their character. I was thirteen or fourteen at the time. The consensus in the South was that King was nothing but a troublemaker, maybe even a Communist. His was not a sympathetic auschools remained segregated, where the train depot and the bus station still had separate waiting rooms for blacks and whites, where blacks and whites had different water fountains at department stores, where some restaurants and motels still excluded blacks. My parents, by no means hateful people adopted the view that integration though a good idea, we soccurring too quickly. But I knew then from my own experience in life what it meant to be shunned, and I observed that the most slender, well-dressed, self-satisfied, middie-class white boys whose faith in

the status quo was complete.
For me, Dr. King's speech was the opiphany that changed my life. It would be a ragged, protracted affair, but by the time it was over, I had developed a clear sense of my own identity and self-worth. I was never a Freedom

Rider, nor did I toin in any sit-tins at segregated funch counters. I was still too young. But I cheered from the saledlines, and I applied the lessons of the civili-rights movement to my own life. It was a tremendous relief for no learn that society could be so wrong about bings, that the herd instinct could lead an entire nation into the most morally indefensible of positions. More important, Dr. King resched my rage and engaged it to a positive and politically desirable end. Although his battle was on a scale far more significant than mine, his message of human dignity touched and enlivened me. I did not have to submit to indignity any more than a black man did.

Any social policy that devalued a

Any social point of this position in life, was wrong. That idea remains in life, was wrong. That idea remains indiamental to my thinking today. The early and repeated rejection I suffered as a an child, flough paintly, assistized me, n=de me better able to respond compassionately and sympathetically so the understog, the outcast, the missing the compassion of the status quo and those who defand it when it clearly continues to exclude others from full and

forced all my life to think about what it means to be a pig, to take more than one's fair share of things. I find it ronic that this culture of ours, which vainly celebrates its own moral superiority, at the same time encourages each of as to acquire as much as we can and bases its economic system on mass consumption. What temerity these Volvedriving, wine-sipping consumers have, these followers of fushion, these slaves to conspicuous consumption, when they call me a pig because I pr-der can-bowdrast in parties in the care.

behydrate to protein, the to lean.

Once I graped the concept that obesity was not a moral failing, my life began to change dramatically. I learned how to adapt, how to etch out little uniches for myself. For years, I had dreaded physical-education classes, dreaded putting my tubby, round body on display, dreaded the inevitability of elature in physical competition with others. It was a simple matter of physics. If I law so noigh to be assessed by how fast I could dodge a ball, I was going to the dup somewhere at the end of the line. But I grew tirted of the humilation of being picked last when the class was divided into teams or worse. of Causina aroundsts between





team captains, who insisted they had been forced to have me on their side the last time.

been anced to have its water and the last time. I wanted to participate, so I began learning rules. Rules for football. Rules for bootball. Rules for bootball became the expert and — I'm not sure how — was able to translate that into being the sports expert of the playground. Soon other kids appealed to me to resolve disagreements about pass interference or the infield fly rule. I never had to huff and paff my way through another basketball or football game. I officiated.

game. I officiated.

The business of eiching out niches for myself became the predominant pattern of my adolescence, a time in my life in which membership in the group became easier for me because I was able to fashion membership largely on my own terms. I had to create roles for myself that others could not fill. I became for a while an expert parliamentarian, learning how to work one's political will not by force of numbers, but by outsmarting the opposition with its own rules. I certainly would never have agreed to arriving so arbitrary as Roberts' Rules of Order, if it were up to me. But if that's what they wanted to use, it would learn Roberts locate than suppose. Such a contentions approach to social intercourse was all that ever worked for me, but it made social life exclusiting. The single greatest failing of my life continues to be ny inability to trust other people. People put me on my guard. People are changeable. They can hurt you. The only time I truly relax is when I am alone.

have no conscious memory of not being fat. As far as I know, the aphysician who delivered me at the army hospital in South Carolina may have remarked on my weight at birth, "What a fat little bally boy!" I was the middle shiling of a seven-child family, and, with the exception of the two youngers, all of us had weight problems. I am sure it had a lot to do with the role of food in our home. Both of my parents had recollections — and told us stories about — the hardships they endured during the Great Depression, including the occasional absence.

pride to them to be able to feed such a large family and to feed it well. We were encouraged to eat. Eating was good. And, because of my mother's excellent skills as a cook, eating was also pleasurable.

Each meal had a different family

tradition attached to it. In the mornings, Morn would ask each child of enough to be capable of making a decision what he wanted to eat that morning. She cooked breakfast to order for the entertainty. Lunch depended a great deal on age and place in life. As youngsters, we often packed lunches and took them to school. The food at school was so bad—and so minimal—that my perents considered it better for us to too bags, full of sandwiches and snacks along with scuprified. Therms bottles to school with a school was to be supported to the state of the school with the state of the school with the school w

Exceptions were rare and required a very good reason. Morn always made it work our while to be there: she always coaded a main dish with at least four vegetables and a variety of homende bread, usually biscuits prepared from scratch. Well-sweetened icod tea was de rigueur at every evening meal. She made a lot of everything, and it was typical for each of us to eat several helpings, especially of a food we particularly incored. I liked mashed potatoes and gravy, mucaroni and cheese, and faryly more and the server in the server in the server in the food, our parents immediately assured we were ill. After dinner, which concludy, mover included a dessert, it woods to be a supplied to the server in the server in the server in the continuous of the server in the server in the continuous of the server in the s

Dinner was the daily meal that More

went to bed with a full storach. It ment time I meanther my surprise the first time I was ever invited over to someone else's house to eat. We sai down at the label and each person received just one portion of everything, and no bread was served because a starch was being served as a vegetable. I couldn't believe it. The meal secred so sparse, even the interchange at the table seemed lifeless. Eating was no even it this house. I had become accustomed to eating very well and very often. It was a habit I would and very often. It was a habit I would and very often. It was a habit I would and very often. It was a habit I would and very often. It was a habit I would not seem to be a second to

Food was important in the McPhail family in at least two other significant ways: as a reward and as a comforter. If I did particularly well in school, I was rewarded with food. If it was my hirthday, I was rewarded with food. If I did a good job mowing the have, I was rewarded with food. If I was upset I did a good job mowing the have, I was upset because my turtle died. I was comforted with food. If I was depressed by another childhood indignity in a long string of indignities suffered at the hands of my peers, my spirits were raised by food. My emotional attachments to food—and more particularly, to eating—go way back. My idea of a great social event is a pottuck dinner. If I do well in a professional undertaking. I take myself out to cat. And to this very day, I still find myself opening the refrigerator door in search of solace.

(continued on page

Am I an aesthetic intrusion into your beautiful world?

I lost fifty-six pounds, but life had become unenjoyable.

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I have not always, technically, been fat. Whor I was discharged from the air force in 1971, although at 175 pounds by no means a lightweight, I weighed less than at any other point in my adult life. I noticed that I was being accepted more by others, being invited to more places, going on more dates, having more fur socially than ever before. I hought at the inter dut if must have had something to do with being a vectoral not be about the social proposed in the proposed of the proposed of

fifty pounds — had simply made me more palatable. People were being nicer to me because I wasn't fat anymore.

to me because I wasn't fit anymore. I was never able to enjoy fully that brief period in my life because I did not make the weight-loss connection until years later. I had always thought of myself as fat. I was a part of my world view, part of my identity. I lived in and related to the world as a fat man. Not being fat was not being. Regardless of the actual size of my body. I have always viewed the world through the eyes of

f you have been slim all of your life — or have never been serious a overweight — you may not understand that there is a real difference in our experience of the world. First of all, the weight itself removes all lightness from your step. I don't dislike running because I am lazy. I dislike running because I am lazy. I dislike running

because it is a very difficult thing for net to do. While you werry about how many ounces your tennis shoes weigh. I have to contend with a hundred or so extra pounds attached to my body. The only vigorous physical activity I really enjoy is swimming, and I'm sure that mush have something to do with weight displacement by water. Swimming is easier than running, easier in many cases than walking. Extra weight also affects one's sense

Extra weight also affects one's sense of balance. Fat people generally are not very graceful. We are maneuvering a lot of equipment around and other because of the builge in our middle, can't see everything in the path of our feet. Try walking down a flight of stairs without being able to see your feet, and you'll get the idea. Think about how much more careful you must be when moving a large object through a small space. The world is full of small spaces for a, feet man.

There is also a lot of daily discomrot associated with being overweight
that someone who is not overweight
will probably never experience. The
parts of my body most often affected
are my fact and my lower back. I have
been told by women I know who went
through a pregnancy that they finally
understood the daily experience of
obesity in the eighth and minth months
of their pregnancies, when they foll
awkward, found it difficult to negotime
streetside curbs, and suffered backaches
after a few hours in bod. One of the
tricks I have learned as a fat man to
alleviate back pain is to take several
pillows to bed — one or two for your
head and at least one for each side. As
you toss and turn through the night, the
extra pillows help support your weight
and take the strain off your back

muscles.

Life is filled with practically innumerable little indignities for a fat man,

especially when public accommodations are built with the average Joe in mind. One of my favorites is the trend toward fixed furniture, especially in resturrants. I make it a point to seek out resturrants that have tables with novable chairs around them. Otherwise, I find myself wedged into my seat, my abdomen pressed hard egainst the edge of the table. Aside from being a very uncomfortable position in which to eat, it also makes the part of my belly above the line of the table and easy target for anything that dryps from fork or spoon. I am not a slob. Those stains you see on my shirt are not the consequence of sloppy eating habits, but of poor frimiture design.

Public transportation is always a challenge, too, especially if the bus, train, or airplane is crowded. I am not by disposition a touchy-feely type day, but I have been forced into some of the most intimate physical encounter of my life with strangers while traveling. I am a strong advocate of driving, but only if you own a big carough car. I have broken the driver's seess of a Datasan and a Voler just by sitting in them.

Another inconvenience of obesity is the purchase of ciotining, a relatively unchallenging and easy undertaking for a person of average build. When I get advertising inserts offering remarkable bargains on clothes, they are of no use to me. When I stroll through the clothing sections of most department stores, it is only to buy clothes for a friend or as a gift. They never have sizes big enough to fit me. Even when I do find clothes big enough to fit me. Even when Like a far man pretending to the fin. And that is something I will not do. I want clothes that (the toe votours of my body — big clothes designed not hide, but to cover my body. Usually I

offered by some clothiers or head to van of the bigeran, still-man stores scattered here and there. There is problem finding clothes to fit in the problem tall-man stores, but the clothier tall-man stores, but the clothier much more expensive than elsewhere, especially when you examine closely heir quality. There are exceptions to this rule. K-Mart sometimes has trousers big enough to fit me, but who wants to go around dressed in denim work parts all the time?

Ithough I have more or less come to terms with the fact of the people still seem to have a lot of trouble with it. One day I ordered a particularly substantial lunch at a Chinese resaurant in Occanside. I don't remember exactly what it was it had ordered, but I do remember the waltress's reaction. "You eat too much", she said.

Why in the world should she care?
Or why do so many others care — the ones who shout out at me as I walk down the street, "Hey, istoo!" or "Get a move on, it and sel!"? It happens move often than you might imagine, sometimes two or three times a week.
Or do you make such catcalls yoursel!? Perhaps, intend, you ist think to yourself, "What a fit slob!" when you see a fat man. Why does it matter to you? Am I an aesthetic intrusion into your beautiful world?

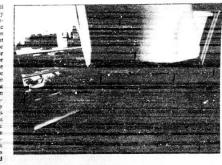
People continuelly point out to me that I am fat, as if I didn't know, and they act as if it were something of which I should be ashamed. I am not ashamed.

ashamed.

I had a prospective employer in Los Angeles County tell me I looked like a walking heart attack. I didn't get the job. I had a college friend once tell me that his chums advised him it wasn't "cool" to hang out with fat people. What is it about fat people that

engenders so much animosity? I'll tell you what it is: It is the herd mentality work, the same mentality that produces racism, sexism, and intolerance of those virulent forms of prejudice, far people are subjected to ridicule for something that is as immaterial to their value as human beings as is the colo of their eyes. We are stereotyped lik other minorities. We are told we are We are told we are slobs. We are told we lack will power. We are told that if we don't surrender our identities in the sauna or at a fat farm, we are unworthy as human beings. Many, ma overweight people succumb to this social pressure. They spend thousands of dollars on special diets and cosmetic surgery, attempting to remake themselves in society's mold. They can-not see their intrinsic value as human beings because they have been driven to surrender by a mob of bigots. And often, despite the heavy investment they regain the weight.

'did, About ten years ago, I went on a strict iow-carbohydrate die in an attempt to sarrink to fit society. I ate some of the most unhaeithy food imaginable to lose weight — ait ments and hard cheeses. No bread, No wegatibles, No starches, I lost fifty-six pounds in three months, and I was miserable. I was miserable because life had become unenjoyable. Bach day was struggle, another day of denial. I drank water and black coffee, My life was still centered on food, but in an unpleasant way. What social life I did have was sehandoned for fear of drinking a beer or eating a prezel and undoing all my hard work. I didn't feel improved. I felt put upon, and I was becoming an insufferable curmudgeon. At the beginning of the fourth month, one morning on the way to work, I stopped at a doughnut shop and became myself again. I have not



been on a serious diet since

oeen on a serious circ since:

I know there are compelling health reasons to keep one's weight within certain firnits, and ? shis strictly for those reasons, I could bring my weight down some. But we all take risks in lite. Some of us if you have all take risks in lite. Some of us if you have a lite of the stift of the stift of those of the comparison. Some of the comparison of risks, and the choices we make with respect to those risks are ours. I have chosen to retain my attachment to food because of the important role it has played in my life and because of its role in ranking me a happy person. I accept the risks that entails I don't need any paternal guidance to assist me now, though it may have been helpful thirty years ago. Like you, I, too, seek pleasure and awoid pain. I find a great deal of pleasure in food, a pleasure tied up in a complex emotional, psycho-

logical, and political package whose unraveling would be my undoing. I like my life the way it is.





iane Shea insists that the inclination to march is genetic. 'In the 1880s, my great-grandmother walked west from Illinois to Escondido. She began farming there, and my grandfather became the first California commercial grower of Babcock peaches," Shea says. Her grandfather's son. Shea's father. also became a California farmer "And I've got those farmer genes, she grins broadly. "Even though grew up in L.A., I feel an affinit to the soil." Shea has cheerfully walked many miles over that soil. sometimes to save bus fare sometimes to demonstrate against social injustices. She prefers the word march to walk because "marching is more purposeful," she

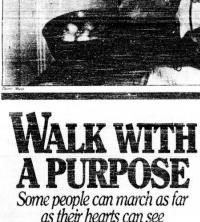
explains.

Marching became symbolic for her twenty years ago, when Shea separated from her husband of nine years. Not long after this separation, she took her three young children to the Century City protest march, to join other protesters demonstrating against the Vietnam War. Although she remained in the background then she didn't get arrested at sit-ins, didn't make speeches at rallies -she sensed that marching would be the major theme in her life. A vision of the future led her to become a neighborhood reconstruction organizer following the Watts riots, and her experience there taught her about two kinds of power. "There's money power and there's people power," Watts residents told her, "and if you don't have one, you better get the other." She set out on a path looking for

people. In 1970 she persuaded her estranged husband to get a janitor's job at Pan Am airlines. As his legal immediate family. Shea and her offspring would be eligible for free air fare to Europe. "As long as he cleaned Pan Am's latrines, all we had to pay was tax," she says. "I sold my car and all our furniture and appliances to buy a twentyfour-ounce Himalayan nylon tent and four backpacks. Whatever we needed was on our backs. We got rid of everything else, and in March, I took the children out of school and we camped out all over Europe. Sometimes we hitched

eight years old, describes that era less idyllically. "We didn't like drifting around," he recalls, "and whenever we asked when we were going home, she'd say, 'We may ever go home."
"The word was that Ibiza was

where it was happening," Diane Shea remembers. "People were living in caves, smoking dope. But the Guardia Civil quickly put an



BY SUE GARSON

end to that," and her funds ran out almost immediately. Even though they had a tent and there were plane tickets to various European capitals, the children, then nine, ten, and eleven, wanted regular meals. "At the campsites. I rubbed peoples' backs, embroidered their shirts, taught them yoga, cut their hair. and cooked their meals, and that's how I earned our food," Shea recollects. "In real emergencies. I borrowed money from people I met along the way." The cash paid for an occasional overnight at a youth hostel, where hot showers were

available. But even when they were

being bathed occasionally and fed regularly, the Shea kids continually lobbied to leave. When they returned to the States

five months later. Diane Shea took her children on a hitchhiking expedition through California and Oregon. 'The journeys were purposeful.' Shea explains, "because we were commune shopping." They visited approximately twenty-five communes and spent a few nights at each, where Shea chanted and meditated and held hands with lots of kindred spirits until they settled north of Santa Cruz at a place

called the School of the Earth. Seven families lived on seventy rural acres on Last Chance Road," Shea reminisces. Author Carlos Castañeda's manifesto about following a path with heart becam her anthem; on Last Chance Road, that path meant hard manual labor. "I chopped and hauled wood. dragged water from the creek for drinking and bathing, nailed tarraper, and cooked over an open fire. i sewed on a pedal-operated machine, I embroidered by hand, and I baked pies (from stolen pumpkins). Our largest cash crop was marijuana," she says matter-offactly, "and our only shower was a solar-heated hose. I used a 1946 Studebaker hood for the roof of the outhouse I built. Things were so primitive that the Santa Cruz County Health Department hreatened to close us down," she

In less than a year, Shea grevdisenchanted with the way the new social order was operating. "Even though I was contributing my entire welfare check to the collective. I didn't have a say in how things were being run. When I complained, the others suggested I go to the city and join the women libbers."

When Shea's daughter and older son left the School of the Earth to toin their father in a tiny onebedroom Southern California cottage in Venice. Diane, her eleven-year-old son, and her "new oid man moved into a two-room shack in Sonoma County. "He sulphured and pruned. I suckered

grapes for \$1.20 per hour. We were migrant laborers working for vineyard owners. I was in the vineyard at six in the morning, and I bent and stooped and suckered the vines until noon. By then it was 120 degrees, so I'd take a nap in the shade for a few hours. Then I'd get up and sucker the vines until dark. I was so exhausted from bending all day that I'd go right to sleep because I had to be up early to be back at the vineyard at six in the morning. I was an ox. All I did was work — and I was getting

fter a few years of nomadic living, the Shea children insisted on staying in one place long enough to attend the same school every year. "I always felt temporary when we were wandering around," Joseph Shea remembers. "Junior high was particularly rough because I went to four different schools in three years." In the fall of 1972, the family's move to San Diego was financed by Shea's mother, who lived or Texas Street. The Sheas arrived in San Diego with nothing — no furniture, no car, and with little more than the clothes they were wearing. "I'd lived in the woods so long. I didn't even own a bra," Shea admits.

But serendipity soon appeared in the form of a big wooden house, circa 1930, on Fortieth Street, a few houses south of University It had a bugg attic and lots of bedrooms and a big kitchen and a farmhouse-style wash basin on the side porch. And

there were two wooden shacks at the far end of the big back yard. Besides its size, the best thing about the house was the absurdly low rent on their month-to-month lease; the house was owned by the California Department of Transportation. The worst thing was that it was scheduled for demolition in order to extend Highway 15.

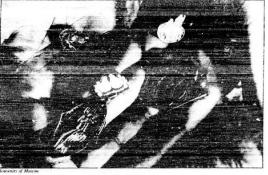
During their first two years in San Diego, the four Sheas had no private transportation. Each month Diane marched, purposefully, up to the welfare office in La Mesa to collect her check, and each day she marched down to City College to take classes and sell ads for the college newspaper. She also marched down to the Jesse Shephard house on Nineteenth and K streets, where she worked as a docent. By the time she had acquired her own transportation Shea had worked as a barmaid at the Pink Pearl on Sixth Avenue, sold tall women's clothes, managed a Mission Valley hot dog stand, and sold copy machines via telephone. Despite a spotty education, she was assistant editor for a magazine for the disabled. She was co-founder of the now defunct Cal-Pacific Theater in Balboa Park, was subscription coordinator for the San Diego Repertory Theatre, and was fundraising coordinator for the Bowery Theatre. She acted in several community theater productions, she independently produced a few videotapes at Southwestern Cable, and she directed readings at the Old Globe's Discovery Project Although they won hardly any cash when they appeared (wice as contestants on Family Feud, the Sheas did acquire several waffle irons and a lifetime supply of popcorn.

n the Sixties, when dissent was trendy, Shea was dabbling in dissent. During the Seventies, when people were becoming ministers of the Universal Life Church through the mail for five dollar bills. Shea became part of San Diego's escalating number of unordained clergy. Soon she formed her own branch of the Universal Life Church: she called it the Church of the Living Arts. "We had forty local members, and for four years, we gathered on Sundays at my house, salon style. Musicians came, poets read their work, and someone unveiled an Erté sculpture in the living room. In 1976 I bought a houseboat for \$500 and registered it as church property. I rented it out to individuals and groups, but six months after I bought it, it sank off

Shelter Island," she laments. As a minister, she conducted weddings at the Hotel del Coronado and in Balboa Park. At Tubaman's saloon on El Cajon Boulevard, she presided over the ceremony in which one of the barmaids married one of the bartenders. In an oak united her younger son and his bride. She filled herself with a steady flow of ideas from various change-your-life-in-a-weekend seminars. She became a Silva Mind Control graduate and an NLP master practitioner. She trekked to a meadow in Ojai to hear Krishnamurti speak, and she accepted an invitation (and plane ticket) to travel to Japan to act as "spiritual midwife" to a friend who was about to give birth to her first child. "In Kyoto, I slept on a tatami. I felt close to the soil," she smiles. Shea ended a two-year study with a Sufi master soon after he

Apparaued on page 18





16 APR: 9 195

seminar, one of the participants suggested she sell coffee to retailers by representing Cory Coffee, a division of the Hershey Corporation. Selling is acting, she overed. When Shea utilized her theater skills and became one of Cory's top representatives, she

began to shed some of her Sixties flower child trappings in favor of Eighties toys, such as a second-hand VCR. "I was even beginning to come out of debt," she says.

But early last year, as soon as she got wind of the Pro-Peace Great Peace March, Shea turned down the opportunity to become a division manager for Cory Coffee. Instead. she chucked the few vestiges of materialism she'd begun to acquire — principally some credit cards and a late-model champagne pink Toyota - and she borrowed chough cash from her mother to hire an attorney to have her

declared legally bankrupt. "The opportunity to march across America was irresistible," she says. No one who knew her was surprised that Shea found poverty and hard physical work more appealing than driving around in yuppie clothes writing up coffee orders. Especially her son, Joseph.
"I knew my mother was back in her

stream of life," he smiles.

Stream of life," he smiles.

Shea left with hundreds of others last March from Griffith Park in
Los Angeles. On her back she carried a few T-shirts, a down vest a few pairs of cotton pants, a rain

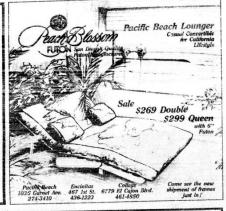
jacket purchased at a swap meet, a pair of Birkenstocks — and \$120 to last until November. Although she'd walked all over San Diego and had marched in various demonstrations, she didn't consider herself particularly athletic. All I did was put one foot in front of the other, put one toot in from of the other, and before the day was over, I'd have walked fifteen to twenty-five miles, 'she says. By November. Drane Shea was with 1300 others in front of the White House. (Actually, Shea magerded only not of the war.) Shea marched only part of the way. When the Pro-Peace funds dried up in Barstow, she spent six weeks fundraising in the Santa Monica

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office and then drove a donated VW bus to Aspen, Colorado, where she rejoined the marchers. She subsequently left the march several more times for various support When the march broke down

soon after it began, Shea told national newscasters that she'd been marching long enough to realize the difference between the Great Peace March and the marches of the Sixties and the Seventies. "These people with me are not the disenfranchised and the malcontents," she told them They're a real cross-section of

American life - business, professionals, mothers with infants, idealists, pragmatists, mechanics, and musicians. We marched in mud and rain five days a week, and two days a week, we worked. We either touched people's souls or we didn't, and when we did, they contributed

funds so we could keep marching.'
Last summer, when Shea's blistered feet had taken her as far as Lincoln, Nebraska, what awaited her was a plane ticket along with an invitation to housesit for a friend in Washington, D.C. After she flew to the capital, she raised funds from the administrative office of the

Great Peace March. She was then sent to the Women for a Meaningful Summit conference in the capital, where she told an audience of 240 influential women (some of whon were elected government officials) about the peace march. "It occurred to me then that my talk was better than my walk," Shea

That same thought occurred to a professional organizer and fundraiser, who chose Diane Shea and three others from the Great Peace March to fly to Germany, all expenses paid, to address an international peace group that was

There she marched all night in silence, holding a candle on the eve of the anniversary of the bombing of Hiroshima, and fasted for six days as a symbol of solidarity. She old the international audience, are step by step moving toward a future we are creating day by day individually, together.

oon after she rejoined the marchers in Indiana, the Washington, D.C., office of the Great Peace March petitioned to have Shea sent back to the capital to build a constituency and help





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organize one of the final rallies in November in Malcolm X Park. "I stayed with volunteers in their homes. I received a stipend of ten dollars a day for food and local transportation," Shea says. And when the march ended, she remained in Washington to help close the office.

That's when Shea was invited to fly to Vienna at the expense of the International Liaison Forum for Peace to tell that group about the American peace movement. "The Great Peace March is composed of a group of ordinary Americans like myself, each of us unique because we are willing to sacrifice a year of earnings, comfort, and the illusion of safety to encourage everyone to take action toward peace," she told them in Vienna.

On her way to Austria, Shea had received an impromptu invitation from the Soviet Peace Committee to be one of five Great Peace March delegates who would spend ten days in the USSR as a guest of the government. She accepted, and after the Vienna conference, she found herself standing in Moscow's Red Square. "A heavy wool coat someone in Washington had given me covered the grubby peace march clothes I'd been wearing for eight months," she recalls. "I wondered how I got there." But when the image of Watts began to echo in her brain, she realized that this was the people power they were talking bout in 1967. And when the former welfare mother from San Diego went to the podium, the

power of the individual is all there s," she told the Soviets. The question Shea was most often asked by journalists and Soviet Peace Committee members was who was backing the Great Peace March. She told them she was backed by the American people, the peace movement, human rights groups, and the churches

Shea and the four other Great Peace March delegates inspired a Soviet Peace March from Leningrad to Moscow, "It's called the 'Soviet= American Walk to End the Arms

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Race that Nobody Wants," she grins. "They'll begin marching in June."

After Moscow. Shea spent two days in Volgagrad, where she was treated as a celebrity. "I was shown around the city by a Soviet ournalist. I met generals and Russian Orthodox patriarchs, and I met with the Volgagrad Peace Committee," she says. In a television interview that took place at a school where students were preparing to be English teachers, Shea spoke to them of the sameness of life everywhere. "Soon new generations will become the

creation of all our best hones. What I've learned on the march was that only individuals working together can make a difference."

y Christmas, Diane Shea was home. She learned that her fourteen-year-old dog had died, the house had been burglarized three times in three months, and her son, Joseph, had amassed 1300 votes last November when he ran as the Libertarian candidate for state assembly from the 78th district. But after fourteen years on a month-to-month lease, the Caltrans house still stands, and the rent is still less than that of a

typical studio apartment. The interior is still redolent of the sandalwood incense Shea regularly

"It's been hard to come down from the high," says Shea of her adventure in international diplomacy. She's been receiving invitations to speak at international peace conferences, and last month a elegram arrived from Vienna requesting permission to excerpt part of her address there for publication in the World Peace Council journal. Last week her photograph appeared in an Austrian magazine. At present Shea is busy

directing a play for San Diego City School children, and for a small hourly wage, she earns eating money by telephone-soliciting for a firm that sells beepers. On weekends she also earns barely above minimum wage selling gold and silver jewelry at a friend's stall at Kobey's Swap Meet. And on a recent rainy introspective evening. after she shares her story and a can of refried beans with an old acquaintance, Diane Shea peers out the window onto the heavy traffic on Fortieth Street, and she anticipates the next path with



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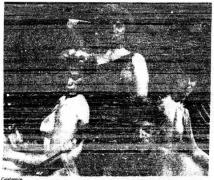
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Counterculture Schlock



IONATHAN SAVILLE

Harvey Schmidt (music) and Tom Jones (lyrics) wrote the immensely successful, whimsical, sentimental, countercultural musical comedy, *The Fantasticks*. They also wrote the immensely unsuccessful, whimsical, sentimental, countercultural musical comedy, Celebration, which is enjoying a very brief revival in San Diego State's black-box Experimental Theater. It is a lovely production. But the script is

The word dated in talking about a work of an purports to mean that the work spoke to its original audience but no longer speaks to us, because our interests have changed. In the case of Celebration, the work was dated from its very first moment, for it was directed at an audience whose self-image was always nonsense. This is one of those flower-child exploitational vehicles of the Sixties, like Hair ("An American Tribal Sixtues, like Hair ("An American Tribal Love-Rock Musical"), and its phony cater-ing to the delusions of that generation con-stitutes a small but punishable offense against the human spirit, as well as against the much buffeted art of theater.

In a universal, nythical, modern-American, archetypal nowhere, an Orphan has been dispossessed of his orphanage's garden by the rapacious, materialistic Mr. Rich. From the destroyed orphanage chapel, the young man has rescued a stained-glass fragment depicing the eye of God, indicating his intuitive and emotional identification with Nature and Spirit. Try-ing to regain his garden, he is pitted against Mr. Rich, the archetypal capitalist pig, manufacturer of artificial breasts and artificial flowers, who (the inevitable consequence of materialism) is bored, impotent, and incapable of feeling. The two op-ponents compete not only for control of the garden (that is, the world) but also for the affections of a girl named Angel, who cannot decide whether she wants riches or true love. The plot then receives a mainline dosage of Golden Bough, with Orphan and Mr. Rich transformed into the spirit of the new year killing and replacing the spirit of the old year in a battle of winter and spring. The battle is presided over by a cynical master of coremonies, inexplicably named Polemkin, who has no values other than the desire to survive, no matter whether under the regime of money or under that of love. How will the battle be decided? Whom will

In a universal mythical modern

the girl choose? Orphan confronts her with the only argument his otherwise totally empty head can summon up: "I'm young, young, and he's old, old." For the genera-tion that thought anyone over thirty in-evitably corrupt and that considered an aging body an outer sign of an inner worth lessness, that argument was irresistible.
Mr. Rich is squashed, Orphan takes over
Eden and marries his Eve, and the two of them go on together to conquer the nuclear arms race and DDT. Talk about dated! Do you know how old the Chicago Seven are now? And what they look like? And how

much money they rake in?
This mishmash of dogma-less, muddle-brained spirituality, political romanticliberalism, and dramatic cliché has an unmemorable score, dialogue of a sophistication appropriate to ten-year-olds high on marijuana, and a general artistic worth of zero. Why revive it? Who knows why director Patrick Lathrop should have chosen to do so. But given his initial fatal error, he scerns to have proceeded to put error, he scens to have proceeded to put things together in a skillful and con-scientious way, for the result is far from contemptible. Scenic designer Takafumi Shimojima has provided him with an ex-ceptionally efficient minimalist set, slightly suggestive of a circus ring so as to redefities the always retransport. nderline the play's pretensions to has blocked the action deftly, given it a brisk pace, and attempted by the im-aginative variety of his stage pictures to distract the spectators from the vapidness of what is going on. He has been par-ticularly successful with the chorus of singing dancers who are present throughout, not only handling the rather knotty technical problems of their movements and placements on the small areas stage, but actually imparting to them a distinct, engaging, artfully non-naturalistic style (embodied most impressively in the wellknown professional musical-comedy performer Gail Arnhym and in an adroit young dancer named Barron Aleshire).

The principals, more than the chorus, remind one that this is a college production, where the players are learning their craft rather than exhibiting the results of long experience. The exception is Robert Eaton, whose Potemkin, although the character's function in the drama never gets quite fully defined (the script offers the actor little help in this regard), exudes theatrical authority whenever he is on stage. Eaton's rich, strong baritone, which has the ring of professionalism, evokes from all the songs he sings an otherwise undeserved impression of musical excellence, and he even manages to make some of the lyrics sound less insipid than they in fact are, almost witty, almost poetic (almost!). Denis Brunelle, who plays Mr. Rich, is rather more amateurish in his singing, but his comicgrotesque role does not really demand an

operatic accuracy of pitch, and after a rather dul! performance in the first act, Brunelle finds his tone in the farcical Latin American number that begins act two. The performance there is authentically funny, and by the time Brunelle's character is tossing spontaneous-sounding ad-libs to the audience, to deflate the pretentiousness of the winter-spring pageant, the actor has taken on the manner of a really gifted comedian. Ed Como, with his look of sweet ingenuousness, is well cast as Orphan, and his mobile face effectively reflects the sim-ple and naive emotions of this inanc character. His acting is sincere and concentrated, and one finds oneself actually liking Orphan, in spite of the character's pre-programed A.I. (artificial idiocy). Unfortunately Como is an untrained singe and he has considerable trouble in project-ing his voice above the sounds of the band as well as in negotiating the modest lov range of his songs. The fourth principal, Barbara Legler, who plays Angel, is a more than adequate actress, and although her voice, too, could de with greater projec-tion and volume, it is pleasing in color and nicely produced. Above all, she has a talent for putting over a song, and when the music allows her to, she engages in some rounded, expressive phrasing that sometimes makes the mediocre triteness of the Schmidt-Jones score sound really touching. This score, such as it is, is ex-cellently executed by the lively five-man band, conducted with flair and discipline by Justin Gray.

The dramatic material in Celebration is

not inherently worthless; it is just handled without intelligence, conviction, or any awareness of its moral possibilities and im-plications. The simple-minded Orphan is a descendant of Wolfram von Eschenbach's Parzival, but whereas Parzival grows through his suffering and gradually ac-quires wisdom about human frailty and compassion for it, Orphan remains singlemindedly convinced that the best thing in life is to be young and that love is an easy solution to everything. Mr. Rich is a descendant of Dickens's Scrooge, but while Scrooge suffers, repents, is redeemed, and begins a new life, the only thing Schmidt and Jones can think to do with their and Jones can think to do with their misguided capitalist is to get rid of him. Celebration, in short, shows us a world without the universality of sin and without the possibility of redemption. By the weakness of its soupy religious world view, it shows what happens when the insights of Christianity are replaced by teen-age wish-fulfillment fantasies. As a show, it never had any truth or any moral use, and two decades after it was manufactured, it remains - like Mr Rich's artificial fermans — me mi. Rich's a titrean flowers — as lifeless as it ever was. Some works of art never go out of date, but this one was never in date. Let's hope we've

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could stoop to the lowest comedic denominator without fear of repreach, because few people knew his real identity. Even when he was only borderline runny — as when he did his impression of Linda Blair in The Exorcist by rotating the bag on his head—one laughed at humor that was purposefully stupid.

Since then the Unknown Comic's

same then the Unknown Comine's numerous appearances on the tube have included starring stints on HBO's Night Putrol and on that grand guignol of primetime bad taste, The Gong Show. Thanks to such frequent exposure, it's safe to say that even those who don't pay particular attention either workers. tion either to television or to comedy probably would recognize Langston's alter ego on sight and would laugh at some

have to conclude from their response tha the people who packed the Improv for a re-cent two-night stand by the Unknown Comic were, on the other hand, con noisseurs (rhymes with "common-sewers"

of Unknown Comicology.
Privately, I had questioned if Langstor could sustain the frenetic lunacy of his stage persona through an hour-long set, and I wondered if the novelty of that gimmick would wear well. Apparently, the comedian had long ago come to conclusions of his own, as he spent only a few minutes in the guise of the Unknown Comic. "What a day." he gasped through his bag, gesturing animatedly, "On the plane ride here, I got airsick — and nobody knew. When I got to my hotel room, I called the desk cierk and told him I gotta leak in my sink. He said, 'Go ahead.' It was a weird day. I was in the park feeding nots to the squirrels, nd that really hart."

and that really hart."

The bag-wan was getting loud if self-conscious laughs when he began surveying his repertory of sight gags. "Wanna see my baby pictures?" he asked, holding up several tiny paper bags with holes cut in them. "I got a face-lift recently," he con-tinued, turning his head-bag to reveal three holes cut much higher on the bag. He then drank from a glass of beer and spat thin streams of the liquid through his eye-holes in the direction of the front tables. Pulling toilet tissue from a slot on the top of the bag, the comic tore it into individual sheets and passed them out to the nearest patrons. "Anyone want tickets to a crap game?" he

I got worse almost immediately. "Why did the pervert cross the road?" he asked rhetorically. "He couldn't get his dick out of the chicken." People were shaking their heads and laughing the way you do at sick humor. "My girlfriend got mad when I had 'I love you' tattooed on my penis. She said, 'You're trying to put words in my mouth.'
Oops, maybe I went too far with that one. No? Okay, I'll tell you one that'll make your boobies fall off." The comic looked at a woman at a front table. "Oh, I see you've already heard it." While the audience

howled and the woman collapsed with em-barrassment, the Unknown Comic again got visual. "Okay, le's take a look at this crowd," he said and began rapidly flicking his tongue in and out of each eve-hole as

tactilely checking out the assemblage. With the audience now drunk on a bad case of the sillies, the Unknown Comic proposed to demonstrate his skills at ventriloquism. Propping a smaller version of his bag on one hand, he drank beer through his mouth-hole. As the "dummy" bag began gargling an unintelligible speech, beer cascaded from the comic's mouth, down his shirt, and onto his pants. "Anyone for beer nuts?" he asked, looking at his soaker! crotch.

"Now I'm gonna show you that I can read minds with this bag on," he continued unabashed. He singled out a large man at a front table. "What's your name, sir?" he

"D.J.," the man replied.
"And do I know you?" asked the comic "No."
"Shit, wrong D.J. [calling into audience]

When he finally doffed the bag, Langston got a sustained ovation. "I can't believe you people still buy that shit," he said to more laughter. Once out of disguise, his dought features, mischievous expression, huskier, slightly lascivious-sounding voice, and slightly slurred speech recalled a dissolute Jerry Van Dyke. He seemed at ease without his paper prop, a natural standup, having shed a meal ticket that might now he a bit of a burden. Unfortunately or be a bit of a burden. Unfortunately or fortunately — depending on one's point of view — his humor didn't change with his shift in character and would remain at or below the playground level for most of his routine. This didn't seem to bother an audience that obviously was in the mood for some B-grade boffs.

some B-grade boffs.
"I used to be a diesel fitter," he remarked during a bit about odd jobs. "I sold panty-hose, and whenever a customer would come in I'd say, "Desel' lift fer. Before that I used to breed horses — then I got a girlfriend," Like a locomotive picking up speed, he began clicking off the two-liners.

"I know I'm dumb," he said, "but there's a good reason: my dad was always saying.
'Don't get smart!' I won't put my dad down, He used to walk me to school ever day. 'Course he had to, he was in my class. My dad was an inventor, but not a very good one. He once invented a smoke detec for with a spooze alarm that let you sleer another ten minutes. My mother was always screaming at me cause every night I wet the bed — from the hallway. My parents were so cheap. One time I fell on my head from a two-story window. They had the doctor put a paper plate in my head. And they were mean. They knew I didn't have any friends and they'd rub it in. One Christmas they bought me a single

If there's a vague familiarity to this stuff. it's because it smacks of the "no respect" its occasion is mancks of the in respect material popularized by Rodney Danger-field. That similarity in itself would be okay, since it's a common and acceptable practice in comedy to siphon style from the greats. But Langston took it a step further when at one point he paraphrased one of when at one point he paraphrased one of Dangerfield's "tough neighborhood" jokes by saying, "If you really want to freak peo-ple out, bowl overland." Less specific bor-rowing characterized most of the routine. largely relied on the humor of

walkie-talkie."

naughty boys who haven't grown up. Many of his gags were variations on jokes that rave been on the water-cooler/office memo

But if a lack of originality and a monotonous, rabbit-punching thythm precluded any dynamics in Langston's routine, his disarming, bad-boy delivery wrung juicy laughs out of the dry material. "Are we still on for tonight?" he asked a passing waitress whom he'd been harass ng intermittently throughout the evening. "I've got the cream cheese and the bowl-ing ball. [To the audience] Actually, I hate dating waitresses. After you make love to them, they always say, 'Will that be all?' And nurses can be annoving, too. I was in the hospital once, and the nurse kept poking her head in the room and going, 'And how's our back today? And how's our tomach today?" But, boy, did she get mad

when I grabbed our ass."

Indeed, Langston scored well when he cirected the action away from ocaler stege.

"What's your name, sir?" he asked one what's your name, sir' he asked one person nidway through his act. "Roger? Whet a coincidence — I got sick on a bowl of alphabet soup today and your name came up." After seventl jokes about urination, he returned to the same man. "Oh, Roger liked that one, a-hyuk, a-hyuk Roger, what

has four legs and wags its tail." He didn't know. "A dog. Roger," said Langston, patronizingly. As the crowd cracked up, he

"D.J., can I have a just a little sip of your drink?" he implored. Langston took the man's screwdriver and, to the audience's delight, slowly chugged it all down. But once he'd drained the glass, he tilted his head forward and let the mixture pour from his mouth back into the glass. This elicited loud groans from the crowd, but he wasn't finished. He drank and spit up the drink several more times before exclaiming, "It won't go down! I guess I must be full." Be-tween Langston's antics and D.J.'s grimacing discomfort, the audience was in hysterics. The comic then began noisily lapping at the top of the drink with his tongue. "My doctor told me to do twenty laps a day," he explained.

laps a day," he explained.

Eventually, Langs'on returned to his favorite topic: perverse sex. "Actually, I've only been to one orgy in my life, and it was disgusting," he said. "There were bodies everywhere. I woke up in the morning with a blister on my thing, so I went to a doc-tor. Luckily, it was just a contact lens. I live in Hollywood, and, boy, are there some kinky people up there. I went out with a

teen times in one night, which was no prob lem for me — I have lots of friends. Hey, listen, if I had a dime for every woman I'v slept with - I could buy some gum.

"But I enjoy being a bachelor," he continued. "I figure if it was good enough for my dad, it's good enough for me. But it's rot easy You gotta wash your own dishes and make your own bed. Then a month later, you have to do it all over again. The greatest thing about being a bachelor, though, is you get to mess around a lot. Just last night I had sex with a model — until the glue melted and one of the wings fell off." Talk of sex leads to his views on the

off. Talk of sex feads to his views on the deceptiveness of women. "When a woman breaks up with a guy, she'll always leave the door open for she'll always leave the door open for possibly getting back together. Like when my girlfriend left me, she said, 'I wouldn't go out with you again if you were the last nan on earth.' "The comic harumphed. "Notice how she cleverly left out the other planets? She may hang up on me when I call," he continued smugly, "but she still answers the phone. She was bad news. I answers the phone. She was bad news. I remember after we broke up. I went to her place one day and found her in bed with my best friend. My best friend. And I'd raised that German shepherd from a

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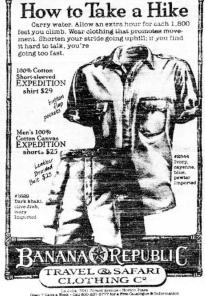
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If less is more, at what point should a

successful restaurant stop reproducing itself? At two? Three? Is six the magical or fatal number? Piret and George Munger still don't have the answer to this because

after dizzying expansion, which began in 1979, they are back to owning two of their old restaurants. Their story is not unsimilar

to those where the buyouts of small com-panies by large ones often bring the original closer to disaster.

When they started, the Mungers were not

thinking restaurants but rather gourmet equipment stores. In 1976 they opened the Perfect Pan in Mission Hills, which, as its

ELEANOR WIDMER

The Restaurant: Piret M. Bistro and The Location: 897 First Street, Lumberyard Shopping Center, Encinitas

(942-5152)

Type of Food: French, Continental and

California cuisine
Price Range: À la carte menu. Entrées, \$6.50 to \$12.25

Hours: Open daily, breakfast, lunch, and dinner. Monday through Friday, 8:00 a.m. to 10:00 p.m.; Saturday, 9:00 a.m. to 10:00 p.m.; Sunday,

a style of life. George enjoyed cooking, and a system in converted a tiny room in the store into a kitchen, where he reproduced, for the pleasure of friends, family recipes and those he had encountered on his travels. Soon he started offering these gourmet lunches to a limited public. In one part of the store, a space was cleared that held we tables and could seat about twelve people. Without the least bit of advertising, those lunches came to be identified with all that was new and sophisticated in San Diego dining.
It became very chic to "have lunch at the

name implied, sold pots, pans, dishes, and

kitchen equipment, all intended for those who had made gournet food preparation

Pan," and most of the women patrons -men didn't often have the time for these ong, leisurely lunches - put their names on waiting lists sometimes three weeks in This was 1976.

My first junch there occurred when a friend called me at about 7:30 a.m. to an-nounce, "They've just had a cancellation for two seats." When I hesitated, she cried, "Eleanor, have you any idea what you're turning down?" I espitulated to the pressure and wasn't sorry.

I still remember the pureed avocado soup because of its novelty, the chicken breasts topped with fresh tomato sauce, and the marvelously fresh vegetables. Everyone clamored for desserts, but George remarked that he hadn't felt like making desserts that day. When he came out of the kitchen, he had an air of easy familiarity kitchen, he had an air of easy familiarity with his patrons; they asked him for recipes and exchanged food gorsip. It was evident that for most of the patrons, the Perfect Pan was an island of cultuary sophistication in the sea of San Diego's indifference.

That same year, another Perfect Pan opened up in the Flower Hill Mall in Pal Met seed both it not the Mirror Hill.

Del Mar, and both it and the Mission Hills location offered cooking classes. World-renowned chefs came to give classes in cramped quarters behind the cookbooks,

steamers, garlic presses, and cleavers.

The major breakthrough for what we now know as Piret's Rustaurants came in

August 1970, when the Mungers stopped serving lunch at the Pan and opened a full-scale restaurant, Piret's Restaurant and Charcuterie, also in Mission Hills, that also

pioneered gourmet take-out food.

The restaurant was centered around a display case that offered pâtés, salads, cheeses, pastries. Racks held exotic wines, and tables were ranged along the windows. The floors were black and white and the walls displayed contamporary art. The menu, as well as the take-outs, was primed for people who knew and understood good food: light sauces, peasant dishes elevated to high art, fresh salads, and unusual vegetables, soft butter, and good bread and pastries. At its commissary on Morena Boulevard, Piret's baked its own pastries, croissants, and rolls, as well as prepared the pâtés, quiches, sausage, soups, and all the charcuteric salads. It was heady stuff anywhere, but especially in 1979 i Diego. Soon the concept was copied by

many other restaurateurs.
in 1979 another Piret's appeared in
La Jolla Village Square, and between 1982
and 1984, the Mungers opened a Piret's in Escinitas after they closed the Plower Hill branch and relocated the second cooking school in Encinities, a restaurant and a third cooking school in South Coast Plaza; a restaurant in Grossmont Center; and the last at the Imperial Bank Building, in downtown San Diego. The Mungers now operated six restaurants, the commissary and three cooking schools. But they didn't own a single computer, and three people ran the office without an office system.

into an official from Vicorp. (The parent company in Denver is called Vicorp Restaurants, Inc.; the one in California was named Vicorp Specialty Restaurants, or VSR.) In the spring of 1984, VSR bought the Continental Restaurant System from Ralston Purina, acquiring about ninety restaurants, included the branches of the Hungry Hunter. Carlos Murphy's, the Boathouse, and Monterey Seafood. But

VSR was still looking for restaurants for

n upscale market.

Piret's seemed like the perfect buy for Vicorp, which hoped to expand it to eight or ten restaurants. The deal also seemed attractive to the then-beleagured Mungers, and they sold all the restaurants outright to VSR in 1984. Piret Munger was placed on a salary as concept developer, and George as project developer. He did manage to put out several products with Piret's label mustards, selad dressings, and conserves. But Vicorp didn't pursue the line. In the late fall of 1986, VSR decided to

buy itself out from the Denver parent com-pany. The deal involved a figure approx-imated at a hundred million dollars. Most of this came from complex financing, but VSR was advised to divest itself of Piret's. It closed the commissary, closed Gross-mont, turned the Imperial Bank restaurant

mont, turned the Imperial Bank restaurant into a Boadwouse, and sold South Coast Plaza to the shopping center complex in which it was housed.

Because the Mungers still had employment contracts with Vicorp, they began negotiations for the Encinitar restaurant and braight it as well as the La Zolle. and bought it, as well as the La Jolia Village Square location, even though La Village Square location, even though La Jolla was not one of their big moneymakers. That restaurant is now undergoing remodeling. The Mungers would have liked

went to Jeanne Driscoll, who worked for VSR. At present that restaurant is still called Piret's. The two the Mungers own are now copyrighted as "Piret M," with the M printed slightly below the name. The branch in Encinitas is called Piret M Bistro

and Gallery.

During the three years that the Mungers were not operating the restaurant, they co-authored a cookbook and toured the country promoting it. They say they are glad to be back in the restaurant business. "We missed the hands-on, day-to-day work," Piret admits.

As soon as they came into possession of the Encinitas plant, they closed out all the stock from the Perfect Pan and converted that into an additional dining room known as the Gallery. There's also a small private dining room that holds about fourteen, and cooking classes will resume soon.

I visited the Gallery Room in

Position to delicity from the same as it always was — and except for the acoustics, which still need some work, the room is soothing, aesthetic, and lovely. The walls are, of course, white, the art contemporary, and shelves are filled with in-teresting art objects. Our party of six requested the new Gallery room days in

advance, and on the night we visited, both dining rooms were filled to capacity. The à la carte menu consists of the bestloved items that Piret and George developed through the years: interesting ap-petizers, especially oysters, salads that include one called Chino's Greens, with the vegetables and greens fresh from Chino's Market that day. Ours cost \$4.50 and consisted of baby carrots, baby beets, turnips, and greens tossed lightly with an orange dressing. It was wonderful. But of course, you could try Hugh Carpenter's Pon-pon noodle salad with chicken (\$6.25) or three featured charcuteric salads for \$3.75.

The sourmet pizzas that Piret in roduced to San Diego are still on the menu (\$6.75 to \$7.50). But we concentrated on the entrées, which ranged from \$6.50 to the specials of the day, whose top price was \$12.25. Our water was the soul of patience because so many in our party suffered from mind changes. Finally we had the following: cassoulet Languedoc, a specialty of Languedoc in France that consisted of mercentual duck park, suranges and white preserved duck, pork, sausages, and white beans (\$9.75), tourse aux choux, a double-crusted cabbage and pork pie (\$7.50); boudin blanc, a white sausage prepared on the premises from chicken and pork. served with sautéed apples (\$6.50 for one sausage); lamb ragout, or lamb stew (\$10.50); and two specials: white fish wrapped in spinach (\$12.25), and calamari and octopus served with puffed pastry

Of these, the cassoulet, the tourte aux coux, the white fish, and sausage were

outstanding. The ismb stew was very good — hearty and satisfying, and I quite admired my white fish-spinach preparation for its delicacy. We shared all the dishes. pie. I wasn't overly fond of the squid octop-s dish because the puff pastry was served on the side, like ladyfingers. Somehow we all thought the seafood would be wrapped in puff pastry crust and presented à la Wellington. And the salmon tartare (marinated fresh salmon, \$5.50) proved somewhat tasteless as an appetizer.

We shared two servings of Piret's incom-parable chocolate mousse (\$3.00), but the turie tatin (\$3.50) disappointed because the top of this upside-down apple dish was not saturated with enough brown sugar, and the pastry could have stood some

improvement.
Still, we had a wonderful evening in the Gallery. One of our party was having a birthday, and someone had brought cham-pagne from home. We never used it. The corkage fee was ten dollars because Piret's twenty dollars with wine, tip, some coffees one appetizer, one salad, and six entrées. Not bad for well-prepared food and a cosmopolitan atmosphere. We welcome cosmopolitan atmosphere. We welcome they think small for a long time to come. [



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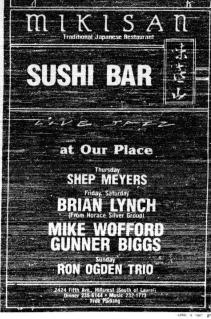
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It's Not Who Wins or Loses



DUNCAN SHEPHERD

The time is already a little overripe, if not advanced all the way into rotten, for me to rouse myself from apathy and say something on a subject about which I have so far been so meaningfully mum—this year's Oscar race, now run. I can't do so, even at this last date, because without the even at this late date, however, without tak-ing a share in the collective guilt. I can only try to keep it short and my portion of guilt

try in Leep it short and my portion or guilt minimal, and plead in extensation that it only filtered just this once, and that it either had to be this or Police Academy 4.

What I want to be sure to stop a good deal short of is the cumple set amoustly.

— Instartly, to be osset — by the fraterally of sportwriters who spend two oxid weeks carping about the lype surrounding

to it. And at least in the case of these ortswriters there is eventually a sportswivers there is eventually a legitimate game to be covered somewhere near the climax of the hype, although even then the staff of them that has groused the then the staff of them that has groused the loudest will still be apt to come out on the day after the event with a Special Sports Supplement fearning guest columns from the perspectives of a Pulitare Prize-winning needlist and/or a British secore pundi and/or the newspaper's Religion Editor. Who or what compais them to do life. Who or what compais them to do life.

This example is far surpassed, I would asbent, by that of a great number of supposedy lindependent film critics in their durful devotion to, and consequent validation of, what amounts in reality to nothing more than a prehensile promotional tool for the mostic industry. To never any attention at

all to the Oscars is in some sense to knuckle and to the Oscar's is in some sense to kindede under to publicity, or at least to concede that what's being publicized somehow deserves to be. I have no quibble here with mere gullibles who sit on the edges of their seats to find out what's the Best Picture of the Year so as to know what movie to go ec the next day. I don't imagine I would have much else to say to such types on any other cinematic topic either. My quarrel is with vawningly sophisticated critics who acknowledge openly the laughable voting record of the Academy, who are fully cognizant of the back-patting parochialism nd isolationism that continue unabated despite token gestures toward catholicity and internationalism, who can figure out on the face of it that any "consensus" of thousands must turn inevitably toward politics and away from sesthetics, who can easily see over the tall talk about the Judgment of One's Peers (make-up men help ing to select Best Screenplay, grips and boom operators having a say on Best Musical Score, etc.) — who, in short, know better, and let you know they know be go ahead and play the promotional

game anyway.

Any such critic will already have evercised his individual voice as to the peak achievements of the previous year, and quite sensibly will have sone so immediately upon the close of that year. And yet here he will go once more, using (i.e., accepting, embracing, endorsing) the Oscars as a legitimate forum to discuss the

Oscars as a legitimate forum to discuss the same things again (and again and again) through February, March, and into April. This discussion typically is prone to pass through several phases: initially, a) wondering whom the Audoemp will, based on past tendencies, choose of nominate in the major categories and sug-gesting at the same time, based on the critic's personal opinions as a frarably excritic's personal opinions as already ex-pressed at the end of the year, whom the Academy ought to nominate if the Academy cared as much as the critic about Academy cared as much as the critic about things like artistic merit and global justice; (b) speculating why the Academy then ended up nominating whomever they did and at the same time complaining about the omission from the nominees of any of the critic's helpful suggestions; (c) mulling over various mutually exclusionary lines of thought as to how the Academy, based again on past tendencies, probably will vote in the major categories now that we know whom they are voting on, and also pro-claiming, now that the critic has consented to play the hand dealt to him and stop complaining about its omissions, how he per-sonally would vote if he were to pretend sonally would vote it ne were to pretend that he himself were a member of the Academy; and finally (d) hashing over which of the theories as to how the Academy might vote actually came to pass, and what this all means.

What it means in any artistic sense, of

course, is very little indeed; and what it means in any other sense doesn't vary enough from year to year to repay too close an attention. And all of this obedient orbiting around some other body's selfdeclared center of the cinematic universe strikes me as no less strange than if the or biters were similarly to bend themselves to other promotional models in other fields, Kentucky Fried Chicken (in imitation of the people in the TV ads) as though it were a pot of gold, or behaving immediately after slipping into a pair of Levi 50t's as though their pelvis had suddenly become the nucleus of their personality, the locus of their soul. Who or what compels them to

It is of course something else entirely to be interested in the Oscars as no more than a TV show, for one night only and for reasons similar to those spelled out and lavishly documented by my neighbor in these pages, John D'Agostino, on the re-cent occasion of the Grammy Awards: specifically, for its displays of vulgarity and to me here that I neglected to mention, as part of the final phase of a typical critic's flirtation with the Oscars, the optional pose ways of "improving" the show by eliminating or minimizing the very things that make it fun to watch: sometimes the route to aesthetic excellence is simply too long and too tortuous to be worth the bother of giving directions.) And I ought to admit straightaway that when push came to shove, as it very violently did this year, I myself sided with the television musority who were more interested in seeing the last hour of the NCAA championship basket-ball game than the first hour of the Oscar show: suspense and human drama of truly awesome magnitudes must take precedence over the snickering delights of vulgarity and social embarrassment

in the latter capacity, to be sure, the Oscar show, or the last couple of hours of it, came through this year as usual. It afforded us, in the spectacle of Steven Spielberg calling for a return to the written word and simultaneously sprinkling on his own head some of the ashes of its nis own nead some or me assets of its neglect, the delicate spiritual question of to what degree hypocrisy can be mitigated by false humility. And it afforded us a delicious double-take on hearing Oliver Store, stepping into the areas of post-mortem analysis before any critic could get there and perhaps reiterating his worn-out e, speculating that what the Academy "saying" with the Best Director aware was that they hadn't understood the Viet-nam War until Oliver Stone came along to explain it to them. (Try a bag of ice on your head, Oliver; maybe it might bring down the swelling.) But of course the topmost

thing on everyone's mind the next day and the tipmost thing on everyone's tongue— or at least everyone 1 ran into, granting the possibility that I run in a more ghoulish crowd than some — was the faux pars, or rather whole faux fox-trot, of Bette Davis failing to match the names of the nominated Best Actors with the appropriate film clips, interrupting the speech of deputy acceptor Robert Wise with some biographical bits about Wise's own Oscar credits, and finally being cut off by the nearest thing to the old vaudeville hook, an obliterating swell of the orchestra and a premature cut to commer-cials: this woman, once put in a spotlight,

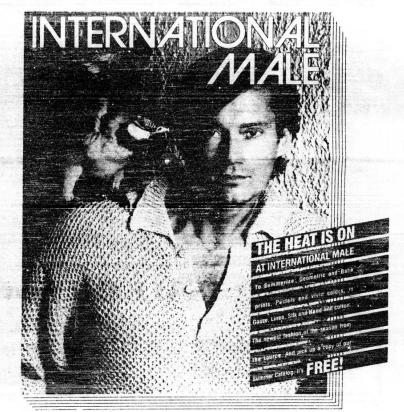
will not meekly yield it.
You would never know, however, that this was the topmost topic by reading the papers the next day. The ones I read chose discreetly to hurry over this incident with stuff about trouble with one cards and understandable confusion in the absence of the actual award recipient. Paul Newman and chose instead to dwell on stuff about the mild surprisingness of the selection of Michael Caine over the two Plazon mates.

about the heart-warmingness of Marlee Matlin receiving her award from her own co-star and real-life husband, and so on. (I personally thought it would have been even more heart-warming if some representative of Price-Waterhouse had had to step forward the following day and an nounce that the actual name on the card William Hurt pulled out of the envelope had been that of Kathieen Turner.) It's true, certainly, that it's hard to know

what the proper response is for a social gaffe of Davis's challenging dimensions, though I am quite sure the proper one wasn't the cutely cocked evelrows and colde eyes of co-hosts Chevy Chase and Goldie Hawn. This was more embarrass-ment than even the bloodthirstiest Oscar watcher would bargain for; and no one ex-cept perhaps some of her justifiably en-vious rivals in Hollywood could look at Bette Davis today (if they could manage to recognize her today) without a stab of pain. Wise himself, it should be said, appeared to be a perfect gertleman about the whole thing, as the way to continuing to stand

beside (prop up?) Davis during the final convocation on stage. But nagging questions abound. What was Robert Wise em red to say in Newman's behalt? And why did the director of the show elect to cue the orchestra only after Davis was through interrupting him and before he could get back to saying it? Or did the orchestra, not listening to what was being said and only counting beats, strike up on its own? And was Davis's belated "introduction" of Wise written out for her beforehand and just spoken at the wrong moment, or did she summon up he: (as far as I know) entirely accurate facts on the spot? And most of all, what in hell were they thinking of when they contemplated putting this woman in the very spot in which she has behaved so badly in the justunable to help herself? And who were

"they," anyway? Inquiring minds, as somewhere it is written, want to know. ?ne Oscar show could be, but is conspicuously not, covered by television as a live news event (that is, with shots of the losers' faces, as at the basketball game, and on-the-spot interviews, and expert analysis as we go along, and the like), and of course there is much justice in that. The annual Academy Awards shindig says as much about artistic excellence in the contemporary cinema as the Miss America Pageant says about the current feminine ideal. (A faint distant belt telts me I may have used this analogy before, but that sort of thing is apt to happen when dealing with eternal verities.) Both of them are to be seen, indeed both of them are not to be missed, as straightforward TV enter tainments of similarly vulgar and embar rassing types. The paradox is that the Oscar show has always tended to be most entertaining, which generally but not necessarily means most vulgar and em-berrassing, whenever the production of the show itself (never mind who wins or loses) becomes most nearly, literally, blushingly apologetically news-warthy: l'affaire Sacheen Littlefeather, l'affaire Vanessa Redgrave, and now, and not soon to be forgot. L'affaire Bette Davis.



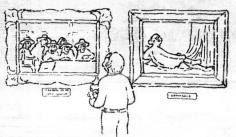
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PIANO ODDITIES AT SHERWOOD

The La Jolla Chamber Musi Society continued what is apparently a new series of Chamber Pops (the first was the Cambridge Buskers, followed by the tutu-clad Canadian Brass) with a concert by duo pianists Katia and Marielle Labéque and percussionists Jean-Pierre Drouet and Sylvio Gualda. Half the program at Sherwood Auditorium was devoted to a wretched transcription by Irwin Kostal of music from Leonard Bernstein's West Side Story played as though by demolition experts. Audiences seem to be excited by this kind of thing: presumably the next step will e Bruce Springst

There is, of course, nothing wrong with West Side Story, a masterpiece both in its musical-comedy original and in the orchestral suite known as Symphonic Dances. Nor is there anything intrinsically wrong with transcriptions dictated by the available forces: the Buskers, if they were to condescend to such a project, would no doubt make would no doubt make something charming, witty, lovely, and spiritually (if not literally) authentic out of a West Side Story potpourri. But with the Labéques and their cohorts smashing away at Bernstein's wonderful score, what one got was the rotted pot tout pur, its contents converted by nussical insensitivity and hnical ineptitude to inedible junk. I cannot remember a performance I have detested

The combination of two pianos is problematic in all situations. With no timbral contrasts possible between the two instruments, and with each capable of multipitched chords and numerous contrapuntal lines, the result can easily be a morass of clangy, clotted chords and a texture as transparent as east concrete

Mozart or Schubert knew how to manage dout!e-piano (or four-hand) scoring with delicacy, but Irwin Kostal seems to have expressly sought out every overburdened, murky effect possible with such an ensemble. To it, as though its heaviness (like the gravity of Jupiter) were not sufficiently unendurable, he added the huge battery of percussion from the orchestral version, brilliantly colorful in its proper environment but, when pitted against two pianos, taking on a prominence that totally upsets the balance of sonorities. What one heard was not melodies and harmonies with percussion accompaniment and embellishment, but warfare to

The first part of this mess consisted of the two pianos alone, the percussionists joining them for a second round in which other sections of Bernstein's score were trached The second section was marginally less awful, because the battery provided a lively variety of sounds, because the percussion ideas had the sjirit of Bernstein rather than Konta in them, and because the percussionists were such escellate preformers: A transcription for percussion alone might have been a good deal more acceptable (there was some beaufully manned playing on the xylophone and the marimbas). The Labetgue to the contact show. After mary minutes of show. After mary minutes of show. After mary minutes of the contact and the show. After mary minutes of the show. The show lively variety of sounds, more broken chord, one more

show. After many minutes of this slapdesh battering, I thought that if I heard one inaccurate entrance, one more unintentional arpeggiation, one more cluster of acciaccature because the two planists could never quite hit their notes at the same instant. I would rise the same instant, I would rise in the middle of the distinguished, well-dressed audience and start imitating a fire-engine siren, like the meddened hero of Nathamed



West's Miss Lonelyhearts at the end of the novel when Los Angeles seems to be burning to the ground. My, wouldn't that have been news! For a piano version of West Side Story it might also be useful to remember that the score contains songs, which means melodies, which implies an mercoles, which implies an attempt to reproduce the effect of singing; but if either of the Labéques had ever learned the technique of producing a floating tone and a singing line on the piano, she was assistuously concealing any evidence of such training. The first half of the

program, which legitimately belonged in the Chamber Music Society's series Music Society's series, consisted of works by Bartók: consisted of works by Bartok: seven pieces from composer's own arrangement for two pianos, and the Sonates for Two Pianos and Percussion (anore popularly incover as Sonafa ket zougenfra de Bübhangsereckro). The Sonate is one of Bartok's hunjor compositioner, and simon of the Compositioner, and simon in principle a valuable one. For the composet, the strangs combination of two pianos, timpned, beat offern, cymbals.

timpani, bass drum, cymbals, tam-tam, side drum with

snares, side drum withou snares, and xylophone was a in this performance was the challenge and an opportunity not an expedient (as in the Kostal arrangements of Bernstein, which exist only same raggedness, the same contentedness with approximations, the same dwelling on momentary effects because the Labeques and their percussionists have to have something to play). Bartók rather than on overall structure. the same lack of shapeliness and expressiveness in phrasing, that were later to rise to their solved these self-imposed problems with consummate inventiveness, creating exquisite, unheard-of sonorities, and making those tawdry apotheosis in the Bernstein-Kostal segment of the program. The extraordinarily powerful and sounds and their astonishingly intelligent recorded sounds and their astonishingly buckle textures a natural and indeed inevitable medium for expressing his musical ideas. The ideas, in typically a Barokiam fashion, derive at once from Hungariam folk music and Beethoven, with the work asonisting its unione fand. performance of the Sonata by Dezsö Ránki and Zoltán Kocs (pinnists) and Ferenc Petz and József Marton (percussionists), contrasted with the empty flimflam tossed off by the Labéques, provides a signa example of the difference work acquiring its unique (and, as the subsequent history of music has shown, unrepeatable) fascination from the organic fusion of classical en music-making and A sartorial note, for those who care about such things.
The Labéque sisters were

form with the ingenious and often magical timbres of a very nonclassical orchestration. dressed in leather pants: the percussionists wore white shirts, open at the collar, and no jackets. I suppose they were nonclassical orchestration.

But so convey the sense of what this music really is, one needs not only fine making a statement: Priday night at the Pops. The atmosphere of degraded informality was enhanced by needs not only fine percussionists (which the Sherwood Hall concert did have) but also pinnists whose technique and deepest sensibilities ally them to Haydn, Beethoven, Mozart, and Schubert, rather than to the tendency of one or both of the Labéques to hum, groan, and otherwise loudly vocalize

LIGHTS TIDES CHANGE

THE CONTRACT OF THE PARTY OF

edevelopment, he says, the referendum in such a way hat the choice was between bandoning redevelopment and the new taxes it would bring to the county's poorest city, or creating a redevelopment agency with the power of eminent domain. It was the specter of eminent domain that was used so effectively by redevelopment opponents to kill the agency, he says, a technique he called "the big iie" because the city and county already have that power. There isn't any Santa Claus, a Rilliamy "Government has he power to take homes away

what he calls "a leadership vacuum" in the demise of Imperial Beach redevelopment. "If I was mayor when Proposition H Ithe redevelopment initiative] came up. I would have walked every precinct and it would have won," he says.

Bilbray would be a lonely man in Imperial Beach city hall today. Most of his fermer political protegés on the city council were swept from office in 1986 when voters delivered redevelopment, replacing Bilbray's former colleagues with a new council that wasted little time in dismantling the redevelopment plan that was to have served as the guide for the rejected redevelopment agency. Just last month, Mayor Russeil

became the latest victim of the anti-redevelopment fervor. Also gone is city attorney Clifton Reed, who originally was hired because of his expertise in redevelopment matters. Bilbray says that was just an excuse used by the new council to get rid of the longtime city attorney City planning director Jim Sandoval left Imperial Beach government in February under less than amicable

circumstances. Redevelopment records, packed helter-skelter into four makeshift cardboard file boxes, have been consigned to a dusty shelf in a locked city hall storage closet.

The new order in Insperial
Beach, however, has plans that
sound strangely familiar. The

adamantly anti-redevelopment council still wants to see the beachfront restored, with plans hattered nier and efforts in the works to lure a major hotel to the beach under the auspices of

It is unlikely browner that Bilbray's metamorphosis on the eminent domain issue will cause him much in the way of a political headache. Such stands seem not to affect adversely the powerfully charismatic Bilbray. Even his opponents temper their criticism with expressions of admiration for his populist style and credit him with negotiation skills absent among his now deposed ailies. Nonetheless, says a political insider, the latest redevelopment warfare has left Bilbray politically weaker in his home town: "He has lost support. He doesn't carry the weight he once did."

Bilbray, however, sees it differently, almost as if he is

glad not to be associated with what he views as the excesses of the current council. evolution has stopped," says Bilbray. "They are starting to think twice about how many heads they are going to cut off The guillotine has become duli all of a sudden." #

REGIONAL PROBLEM

(continued from page 4) approach to problems of transnational capitalism?" said TransAfrica has no alternative to the present economic system. He just knows he doesn't like apartheid The young man seemed unsatisfied

Stone encouraged the audience to attend the April 6 meeting of the San Diego City

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Retirement Board. His group has been trying to persuade the board to relinquish any investment it might have in South Africa. Although TransAfrica has been lobbying the board for two years, when pressed for the names of any such investments. Stone couldn't

give any.

He concluded by saying the decline of American steel mills has been caused by American investment in South African mills. Asked whether other countries, such as Korea and Japan, might have had more to do with unemployment in Youngstown, Ohio, than has South Africa, Stone said he thought not, though he could give no statistics. How much steel do we import from South Africa each year? "Not sure,"

he said. 'At least fifty tons. After the slide show came a panel discussion. The panelis were Scott Daugherty, a young San Diegen who was deported from South Africa after participating in an illegal demonstration; Tony Ngubo, a professor at MiraCosta College and himself a native of South Africa; and Tom Gayton, an

ACLU attorney Daugherty spoke first. escribing his experiences in outh Africa, then came Neubo who said "South Africa has gone beyond the point where nonviolence can work." Referring to the retirement board, city hall, and the Fluor Corporation, Ngubo said, "South African troops are right here in your midst." It is the Fluor Corporation that is

constructing the coal-to-gas plants, he noted.

A woman in a pink jogging suit interrupted, saying,
"Money is power," and the
powerful always will go after
money. There was laughter, and
she apologized for the outburst, explaining, "I'm sorry. I'm a

Tom Gayton, wearing a black coat over a black turtleneck, began by saying, "South Africa is one of the cogs in the capitalist regime" and that there is apartheid in America. Beaming, he claimed, "San Diego is America's

whitest city." The mainly black dience applauded.
"The only way South Africa will be free is through armed

An embargo won't be effective an embargo won't be effective unless armed struggle is first effective." Describing himself as an "African American." Gayton gave an impassioned talk in favor of violence. He said the "American system is using drugs to destroy us. The state cen't defend us from drugs because it's supplying us with drugs," so we can't rely on the American government to do anything about apartheid. There

struggle," he continued. He

encouraged those present to

'support the armed struggle of

was scattered appliance. But Fern, who described herself as a fan of murder mysteries, noted that the prophet Micah was told by the ord to "do justice," and "that's what we're called to do." Gayton stared at her and replied, "You're dealing with fascists. Only violence will work." Fern, chastised, sat

quietly.

Gayton went on. "The Communist Party was one of the main forces for civil rights in this country, and Communist are not our enemies. Not all Communists are bad, but I can say this about fascists...." He was unable to finish the line because of laughter, ignoring the interruption, he said, "I tell you as a lawyer, fascism is sitting on the bench." His eyes were wide and his arms 'vere waving. He complained about the influence of the Hoover Institution and 'other neo-Nazi think tanks" that support moderate South African blacks moderate South African blacks allied with the Inkatha movement, the head of which is Zulu Chief Gatsha Buthelezi. in which radical blacks set fire to gasoline-filled tires hung around the necks of blacks they suspect of having cooperated in the government.)

What we need to do, said Gayton, fists elenched, is to put a naval blockade around South Africa. The whites there have servants to do all their work They'll give up in twenty-four hours" if economic sanctions include a blockade. "We have t make them bleed. Don't forget that Christ shed his blood to redeem humanity."

DRAWING ROOM Parker took a job teaching

drawing in the city's adult school to pay the seventy-five-dollar rent, and he began shaping the house to fit his attitude. "There was a certain was okay to paint the breakfast room furniture orange, the wall yellow, and the trim magenta, because it worked." The parlor was covered with wallpaper from the tearoom at Marston's, once the premier downtown department store, and one department store, and one bedroom was painted a steely gray-blue. Parker transformed the dining room into an art gallery that showed everything from watercolors of comical drag queens to miniature boudoir scenes painted by General George S. Patton's granddaughter, Melinda. There grandaughter, whething, There were parties, parties, and more parties. "This house was a real mix of people, Gays, straights, black, white, political, nonpolitical. There were hippies and faggots, three of everything.

A classic American group."

He recuperated there in 1978 following a masty tumble off the Black's Beach cliffs that architect Homer Detawie. (Fie later learned that the fainting spell that preceded his fall was caused by an abnormally slow heartbeat. which doctors corrected by mplanting a heart pacemaker. "I'm on my second pacemaker," he says. "The wiring in the first one broke, which is very Miles Parker.") Inspired by a visit to Gertrude Stein's Paris bome. Parker opened the living room to a series of Sunday literary Villa Montegums and "salons" in 1980. "It lasted a year, but then it just faded into people drinking and gossiping, he recells. The front rooms for people to save it," he hosted book signings, parties, and receptions for political Parker has also recorded hundreds of San Diego scenes candidates from Tom Hayden to Lucy Killes and Tom Bradley,

signing for L.A., Parker's collection of sketches hono that city's architecture, published by Harcourt Hrace More significantly, Parker founded the Save Our Heritage Organisation (SOHO) and helped salvage some of San Diego's architectural landmarks. That crusade began in 1968 when he walked past the Sherman-Gilbert House, then at Second Avenue and Fir street, "The hippies who lived there were crying and weeping, and I knew them because they were models in my life drawing class," Farker remembers. They told him of their landlord's plan to demolish the mansion, so Parker hung a sign pleading "Save This House" and urging people to telephone him.
"Much to my surprise. I got
fifty phone calle." With fellow

who attended a 1984 book

preservationists Carol Lindemulder, Bea Evenson, and Parker rescued the Sherman-Gilbert Mansion, which was eventually moved to Heritage Park in Old Town. (Though Parker wanted the house and the other significant landmarks that make up Horitage Park to stay on their original sites, he's happy that "all those houses are nappy that air those notices are alive and still chuckling in the afternion sun.") He's been at the forefront of other significant saves, including Golden Hill's downtown's Amtrak Depot. "I point my finger at semething that needs to be saved and yell explains. "I was never much for doing the actual work, but I loved to claim the credit."

for posterity in his distinctive drawing style, some of which he sold for as little as two dollars. He drove around the county from 1974 to 1977, drawing 'buildings that I liked." book Images of American Architecture, and for several years he contributed weekly sketches to the Sunday San Diego Union, bough h was booted by editor Gerald Warren after the peper published Parker's drawing of Manhattan's Herkimer House Manhattan, where he's finishing a book on Upper West Side architecture, it looks like goodbye for good to San Diego

without realizing that he had scribbled the words "New York State Historical Officials are Fools" in the drawing's background. (Parker was angry that caretakers of the house had attempted to stop him from What Parker calls his

San Diego" cioses its doors Saturday with the "end of an era eviction party/garage sale," to which Parker has invited 450 of his closest friends. His andlord plans to convert the property into a bed-and-breakfast hotel. To Parker, who lives most of the year in a tiny apartment on Eighty-third Street and West End Ave

Not that he'll miss most of what he sees here. "It is an extremely second-rate visual city." he snaps. Heading his list of local design disasters is the new bayfront convention center which he calls "a nothing of a building with sails on top." Parker says he "warned city

council members to make a gress statement, to look at the Swiney [Australia] opera cente Instead, they'll probably put an artificial fisherman's village on the roof and everyone will b happy." That reference is to the Scaport Village shopping center, which Parker "despises." He

doesn't think much more of downtown's new high-rises which "deny pedestriens in favor of parking ramps," and he recalls how he mistook Escondido's North County Fair shopping mail for an aircraft hangar. What Parker admires is surprising: The convention

center's neighboring twin Inter-Continental hotels ("I like their Horton Piaza Center, whose "outdoor/indoor feeling doesn't

and sun, like most her sealed shopping malis." But he criticizes the center for "denying the rest of downt and contributing to the continued downward motion the Gaslamp Quarter, which is deader and ugher than ever

before."

Parker is equally pessimistic about San Diego's commitment to saving the old. It was news of a proposed change that prompted him to attend SOHO's February board meeting, and he soon as he entered the room.
"There was no jug of wine on the table, no boisterous the table, no boisterous laughter, no chairman saying 'Can we please get down to business.' "Parker instead faced a group of "middle-aged, gray-haired women" who were

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(continued from page 33) discussing the possible redesign of SOHO's logo, which shows Parker's original drawing of the Sherman-Gilbert House encircled with the words "Save Our Heritage On, anisation" in Victorian script lettering. "They want to update it," says an outraged Parker. So he launched into a spirited defense of SOHO's twenty-year-old letterhead. "I told them, 'You must always keep that logo. You were formed to save things, not to change things. Your job is documented in the constitution. and there is no way you can do this.' But you know," says Parker with a resigned smile, "I

ATLANTIS

think they're going to change

(continued from page 5) of the park, across. Perez Cove to the restaurant building. "When the new ingraham Street bridge is completed, what happens to that point of land? It's pretty expensive land for an office building, isn't it?"

Jim Spotts, property director for the city, says that he's asked Sea World president Schultz what his plans are for the site.

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"but we're not pushing them on this. Sea World has its hands full with its \$25 million erpansion project - they've go to put their energies there."

Spotts says that "we are in partnership with Sea World. meaning that the city gets a percentage of the theme park's and he's not going to pressure Schultz about the closes restaurant. "Anything they do with that site will be oriented toward profitability," Spotts Schultz says one of the food

carts at Sea World makes more money than the Atlantis restaurant did in the last few years. "I wonder if the folks who are complaining had visited the Atlantis, because if enough of them had, we wouldn't have closed the place." He says he's considering using the building for two or three theme restaurants but that moving an or the administra offices there makes the most "I could argue that we haven't had a good record in the restaurant business," he remarks. Schultz says that after the park's expansion project is

completed (on Memorial Day, he hopes), the newly constructed killer whale pool will be adjacent to the existing administration building. The building is already overcrowded, and his choices are either to build a new administration building somewhere else on the park grounds or move the offices to the Atlantis. "I'd hate to see the Atlantis end up an administrative building," he says, "but it may be the ultimate best answer for vs."

SMALL STICK

order that put certain limits on the nicketing activities. The the picketing activities. The judge ruled that the picture was not a violation of the restraining order because it was not obscene, nor did it defame anyone. Cooney opined that such a picture would be illegal if it were accompanied by words such as, "Dr. Jones murdered Telfer says the city attorney's

office has responded to Sullenger's letter by making it clear to the police that the photographs, however grotesque, are protected forms of free speech. "The police aren't on either side," he says This is a civil argument between two irreconcilable parties. The clinics are trying legally to get rid of the protesters, and the protesters are trying legally to picket the clinics. The police are just trying to make sure nobody gets

CONSUMPTION?

Continued from page 5) monitoring the boy's vital signs but superintendent Bill Billburg does not think that force-feeding will be necessary. "As long as a person is taking liquids, they can last a while," he says. "But the bottom line is that there are medical procedures for [dealing with] it." Billburg met with Boy S on Wednesday, April I, and recalled that he was still lucid. "I asked him, 'What if your IQ goes down every day you don't eat? What kind of high school will you go to?" "Retarded was Boy S's woeful answer.

Nicole S, the mother of Boy S, called the offices of Susan Golding, Abbe Wolfsheimer, and Jim Bates last week and tearfully pleaded for their intervention so that her son did not starve to death. Nicole, who wants the court to release Boy into her custody, has charged that the family is being discriminated against because they are Egyptian, according to spokeswomen in the offices of

Golding Wolfsheimer.
The brother of Nicole S is trying a different tack; he has threatened to use physical means to spring his nephew, says Biliburg. But the man has made these threats before, according to the superintender who said he is not taking the

(continued from page 3)

Hugh C. Hyde

When '4s. Nicris, the executive director of the commission, states that, "We know an injustifiable cost when we see it," there would appear to be something wrong with their vision. I believe that there must be more intelligent methods of hardling with acquisitious Or. I agree with Mr. Macius that exico is a different country. I ct, it's a different civilization fact, it's a different civilization. Last August the government airline wouldn't admit they made an overbooking error, and it took considerable pressure to get them be more interrigent methods of handling such acquisitions. Or does anyone care how the public's money is being spent? Hans Jovishoff to provide return passage back to Tijuana the following day. Of course, they declined to provide totel accommodations in Mexico

maintenance charges to be paid by

when 'Is, Morris, the

More Than Wealth

Disregarding Brae Canlen's warning to male resders. I read the March 12 cover story, "There's a Face for Us." What I Man Of The Mansions The saved Jeannette DeWyze's story on Golden Hill (March 26) for reference. Each year thought might be an interesting piece turned out to be, in my opinion, a very dissorted picture of the Mary Kay company and its independent consultants. Canien would have us believe that Mary Kay consultants are a Walkabout International sponsors a tour of the mansions in that

rea. I heip. I'm not very knowledgeable DeWyze's descriptions are better to me than reading a textbook. I'll sure use the information!

Downtown Sam
San Diego

Go Condo?

GO CORGO?

Paul Kruegers report "The Inside Story," March 20, regarding the cost of land in various areas of the city for public housing war Steinarting. Without going into the pros and costs of the balanced community concept, it operars that by far nor much money is their goal for land in all areas.

According to an article in the

San Diego Business Journal (March 30, 1987), land in the Golden Triangle presently sells for about \$25,000 per unit, while land in North Park and Hillcrest sells for about \$14,000 per unit How then is it that the bousing

Grand Avenue for \$408,000 on which only six units will be built? This is just one example of the commission's largess. Krueger cried many more: is the reason, perhaps, that once an owner finds out that the purchaser is a public entity, such as the city or the housing commission, the price escalates beyond rhyme or reason? At the rate this is going, perhaps it would be less costly to income tenants. Once these would be paid for, this would only leave

gained much more than material wealth. And I must point out that they were speaking to an audience constraint lengthy of their peers, not potential recruits. I have no cremission acquires land on Grand Avenue for \$408,000 on

reason to doubt the statements.

That, in my opinion, is a more accurate portrait of Mary Kay than what was presented in Canlen's article. The many Mary Kay consultants and directors I have met have bee dynamic, gervine people who exhibit a high standard of professionalism any business person would do well to emule Maybe that doesn't make good copy, but nice people seldo Tim Simons Pacific Beach

that Mary Kay consultants are a pack of money-grubbing broads, lusting after cash, furn, jewelry, and cars. The overall sude, cynical tone of the piece and accompanying illustrations serve for returious this misguided them During the past year, I have been a success at several Local.

been a guest at several local Mary Kay functions and have

The Proofreader's Blink

All the other media do it. Why shouldn't you? Replace the W in YWCA with an Af — that is, an instant sex-change operation seemingly as automatic as it is unconscious. You all don't do it to NOM, nor the AAUM, nor the League of Men Voters. Why us?
The Young Women's Christian
Association, the oldest and large.

Association, the oldest and large autonomous vomen's movement in the world, has always been entirely separate from the YMCA. Our focus on the elimination of racism and on working all over the world for peace and justice, freedom and dignity for all people has made our programs very different from theirs. In San Diego, the YWCA has seen the YMCA credited, in various publications, with our services for homeless women, children, the physicalty

children, the physically children, the physically women. Enough already — we deserve our proper name! When I speak for peace at home and in the world (the Match 12 amount-content under "Lecturer" in your "Renader" Center to your "Renader" for the YMCA (even though neither young nor Christian) and for women. The prooferseder's blink robs me of my identity and

my voice and cuts me off from a

Made Other Plans

riters could be persuaded to submit articles for the section even a week earlier. Their work always have me raring to go -until 1 find something else has already been planned on my calendar. Marjorie Chase Solana Beach

Vegetarian Supremacy

letter writers more than the letter from Kacca Borgogoc

the letter from Karca Borgogno (April 2) has pushed me over the edge. Oh, she wouldn't dream of dirtying her little hands with the silcood of an animal simply for the mere entertainment of it, heavens, no! Her animal slaughter is justified because of course one

justified because of course one must have meat at any cost. God forbid her electric deep freezer should be without a well-stocked

supply of salmat flesh for even a moment! Why, her family would probably all have succumbed

probably all have succurabed instantly to a gruesome death by starvation, since they couldn't possibly find any other source of food in a berren wilderness like week the country. Newala! Give us a break, Naren. What is this, The Clim of the Core Bear! Here's a shocking isless just down. The Clim of the Core Bear! I here's a shocking isless just down. The country of the country o

the world, even in small towns in Nevada. I do read the paper and watch the news on TV, and I don't

suppose you had no automobile and lived thousands of miles from

a grocery store, right? Come on, Karen. There is no reason anyone has to kill animals for food in this

recall hearing anything about

vegetarianism in Nevada! I

my voice and cuts me off from a cause to which I am passionately devoted. This time get it right? Elis Neuman YWA Battered Biomen's Services San Diego

Many of us plan our weekends a week or more shead. It would be nice if your events, theater, music, and film articholas could repear more than a couple of day shead of the scheduled event. I realize that the "Guide to Local Events" information larges the sevent information larges these two properties of the sevents from sponsoring organizations. But perhaps your writters could be persuaded to

I resisted the urged to jump i the foray over the "Deer in the Crosshairs" cover story (February 26), since the other

PARK & FLY

found in meet are available in other foods and in better quality e that. Animals are iner as surely tenrived of their lives when killed woold adopt a vegetarian diet. Anything less is hypocrisy and rationalization. Meat is also

Let's Talk Life

I can't believe the reactions to "A Deer in the Crosshairs." On letter writer wonders why the hunters don't shoot each other; there are those who wished the deer had gored Mr. Kurzejesk and still another writer states, "The Oceanside slaying 'is at least more understandable." Come on! We are taiking about the taking of a human life!

These people in the same letter speak of the sanctity of life, where killing of animals, and the outrage of the sensitivity of the readers. These people are hypocrites, and they make me

Ronetta Freeman San Diego

Mary Kay functions and have ulmar marriers consultants and sales directors speak. These women had ashled directors speak. These women had ashled directors speak. These women had ashled to the speak to



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Part Two

awakened late and sat on the edge of the litter, feeling like crap. I had no idea what time it was. My watch was gone. It was probably lying in the road outside the army club someplace. I had had more to drink that night than since I left Salt Lake City. I have no tries just how I made it back to the boat. I think I walked, but the boat 1 think I walked, but more than likely, I staggered and sumbled all the way. I had a treemedous hendache, and I sat there for a white, smoking and there for a white, smoking and sating off lind nowhere. Alooked around, and the whole crew was lying about on Piters and amound some property was on his back, sooring way, nothing unusual for him. The day seemed like a rope-yam Sunday in boot carm. yarn Sunday in boot camp. I slipped on my oxots and didn't bother to lace them up, left my bother to lace them up, left my shirt lying on the litter, and slowly stood up to get my bearings. I scrounged through a case of C-rations for some chow As I was roaching through the case, the silence was broken by voice from the rear of the well deck. "Don't take the ham and mothers!"

"What"
"You heard me, I get all the ham and limas."
That was Leroy, a stringbean of a country bey with fiery red heir and a grin that went all around his face. Leroy was sitting up, looking at me with that big grin, wearing his John Deer hat. I didn't want to est ham and limas for breakfast anyhow, and if he wanted them, he was welcome to them. I told him he could have all them. I told him he could have all the harn and limss I came across for the rest of my tour. Lercy sat there all squinted up at the eyes and grinning like he was in country boy heaven.

I found a box labeled meatballs

and spaghetti, and I thought I'd give it a try. I shaved off some C-4 to heat it up and shaved off another chunk for some coffee. The spaghetti was filling but not very tasty. The coffee was what I really wanted, it tasted pretty good, so I made several cups more. I was out of cigarettes and had to smoke C-rats rigarentes. All you ever got in hose meals was notifiltered an hol, and they tasted like mentiol, and they tasted like crap. With breakfast ont of the way, I was ready to find Bill and hold sick call for the troops and get my ass chewed for yesterday. The division was not large enough to have its own sick bay. We only had two officers and

about thirty enlisted. When we were out on the ships, we used the ship's sick bay for sick call and when in Dong Tain, we us the army dispensary next to the airstrip. Our sick call for the navy

birnself with some type of

ailment.

The army doctor had made up a solution for the treatment of the immersion foot that was meant to help dry it up. The solution was

marked on his chart: sore throa

The doctor wis in a burry, and we had a lot of soldiers outside the door waiting for treatment. The doctor told me not to argue and to

A story of unruly sailors in a makeshift navy: The war on the Mekona

started at 1300 hours. It was getting pretty late in the morning; I had my coffee and was just about over my hangover. I met with Bill at the dispensary, and he didn't say anything about the operation, but I was sure he'd get around to it.

around to it.

The army was having one of those day-after sick calls. You could always count on two big sick calls with the army. The day-before an operation and the day after. There was a line of soldier all wearing thougs on their feet with a such on their feet and the lower half of their legs. You always use a low of immercion 6. always see a lot of immersion is the day after an operation. The moisture would stay in their book, and the combination of moisture, heat, humidity, and polluted water would cause the nunersion foot. The line of soldiers with immersion foot stretched around the building stretched around the building. I deckeded to pitch in and help the array medics. Bill and I never had much of a sick call. Once in a while, we would see one or two of the guys from the boats, but most of the time, we would work on health records or give show. We would pretty much handle sick call when one of the guys came up to not of its see, accepted.

skin a bright red color. It worked quite well and usually dried up the immersion foot in about two the immersion foot in about two days. So I pitched in, and one of the army medics showed me the method of application. The solution was contained in a stainless-steel bucket. The soldier stainless-steel bucket. The soldier would stand on a step, and at the order of the doctor, we would proceed to dip a paintbush in the solution and paint the feet and lower legs of the patient. We were getting along quite alcely. As each soldier would walk through the door, the doctor would glence at the patient, hand us his health record, and say, "Paint it." Each soldier would take his place on

dark brown and would stain the

the step, and we would apply the niracle cure with a paintbrush.

Of the hundred or so soldiers outside the door, one had a slightly different condition, a sore throat. Those of us in the navy. throat. Those of us in the navy, army, or any other service understand that sometimes you get in the wrong line. If you want to get what's coming to you, you got to get in the right line. You don't try to get paid in the chow line. The doctor didn't pick up on it, and I tried to call it to his stationion when the ending strength "Nain it, and let's get them out of here!" So I foll.weed the orders and painted the soldier's throat with breath and bucket in hend. The soldier took his retainers and clight 'blink anything was amise. Bill saked me what the hell I was doing, and I took him I was doing, and I took him I was. After that includent, Bill load me that he didn't want any of our guys to see the army doctor, and guys to see the army doctor, and if they needed to see a doctor, we would send them out to the

Bill got around to yesterday's peration and the fact that I hadn't kept records of the guys whose wounds I treated. He reminded me about the morphine syrettes and the fact that I was to pin the and the fact that I was to pin the expended systet to the collar of the patient or at least make a notation on the field medical-service card, which I didn't bother to make out on the casualties. Bill gave me a tablet and told me to at least take some ones so we could transcribe the notes so we could transcribe the information later in the health record. He was trying to help me to be a better corpsman and do a better job for the division. I listened to him and followed his instructions in future operations.

pever argued with Rill: he was a

Benevah to see the navy doctor.

real squared-away sailor and corpornan. I learned a great deal from him. I wanted to pick up as much as I could from him and someday be as good a corpornan

he crew of fango-3 did just about everything just about everything together. When there was a job abourd the boat to do everybody pitched in, regardless of their rate. When the job was done, it was beer-drinking time, and we all pitched right in and took care of that, too. I guess I was sort of a novelty abourd the boat, being the only corpsman in a crew of deck rates and snipes. I knew that in order to be totally accepted by the crew. To have to work. Besides my medical duties work. Besides my medical duties in sick bay. I worked aboard the boat loading ammo, painting, and general upkeep of the boat. We were usually on operations for thirty days and then on studdown for thirty days. Stand-down

was time for rest off of operations and to get your boat in shape.

A' night on stand-down, the boats would go out on the main river and patrol around the bigger ships for swimmers and mines in the water. We would spend the much themselves are considered. night throwing concussion grenades in the river and shooting rats that were swimming in the water. The Mekong had the bigger rati I have ever seen, about the size of a small dog. C-rats and all the things in them that rats like, like penaru butter, canned meat, canned turn, and canned fruit. On the Mekong I learned a lot about rats. For instance, a rat will not eat spolled food: they like fresh food, and they prefer fruit, fish, and penaru butter. You don't bait a rat trap with cheese. biggest rats I have ever see

ith cheese. One night I was sleeping in the well deck on a litter. I was lying on my back and was awakened by on my back and was awakened by the feeling of something on my chest. I opened my eyes, and arring right back at me was a rat the size of a small dog. The darating right back at me was a rat the size of a small dog. The darating top has note and smiffing. I seramed and knocked him off with my forearm at the same time. My hell, I was more afraid of that rat than I ever was on an opention.

on an operation.

It was no wonder that the guys were called river rats: and why they began to act like rats themselves. They lived with rats and dressed attay looking. We all wore uniforms of sorts, but wore uniforms of sorts, but everybody dressed a little differently. Some guys cut off their green utilities to make shorts. There was a wide assortment of T-shirts, hats, and footwear, all of varying colors and

styles to fit the individual. Each man was an individual and, in all probability, would have been a mistit at any naval command. Admiral Zumwall, who was the commander of Pacific Fleet U.S. Navai Forces in Vietnam, was once quoted as referring to the river division as McHale's Navy There was no comparison. We were a lot worse than McHale's PT crew ever was. The river rats also were not big on bathing. also were not big on bathing, unless you want to count the occasional dip in the muddy Mekong or standing out in the rain with a bar of soap, which you did with your shirt and pants on; that way they got wastled too. I used to kid with the guys when they came into sick bay with a they came into sick bay with a rash. I examined it and reeping crud and sent them away with a bar of soap. The river rais also liked to fight a lot, and they were not particular as to who they fought with, either among themselves, with the army, or with the fleet squids out on the ships. I think the river rats did more fighting with our own forces than with Charlie.

then with Charlie.

It is a proper to be given a chance, we would chance, we would of a truck in correy to Saigon. It was a bumpy ride at fifty miles per hour fluengh jungle and dir roads. You did not stop for coating the property of the coating to the coating nothing; if you did, Chartie would hit you for sure. Our first stop was usually the air force enlisted was usually the air force enlisted men's club. The air force know how to go to war. They take everything they have satisside and put it in the back of a C-124 and take it with them. Their clubs were as good as my nightcub! I have seen stateside. There were gold-wein mirrors on the wall, carpeting on the floors, and chandellers on the ceilings. It rs on the ceilings commences on the certaings, it wouldn't take long, and a few rats would start talking down the fly boys and doing their boatswain's mate routines, which included mate routines, which included eating beer glasses, pulling down their pants and trying to light farts, and urinating in a shipmate's glass to see if he would mistake it for here and drink it. Not never wanted to leave your beer glass at the trible when you got up to take a pist. Except for R.D.— he would leave his glass and hope that sevenees evently plass in it when he returned. We were unacceptable guests, and the snobby bestards would eak us to leave their chi, and we would leave, but not before dropping our peans and mooning them on the way out the door. Not since you was one of the for beer and drink it. You neve

har complete with American These were not the village type they all dressed in those long silky dresses with the slit up the leg. They spoke broken English, and most of their vocabulary was what few words they picked up from their customers, the from their custos from their customers, the American G.1s. But they were beautiful girls, and for about twenty dollars, one could be all yours for the night. The girls were there to make a night's wages, and the moment you sat down, one would come over and stinest to you to but her Sainon. sit next to you to buy her Ssigon tea 'til tise bar closed and then would discuss the business arrangement for the rest of the

I set down, and a very pretty Vietnamese giri came and sat next to me. She put her arm around my neck and put her face right sex to mise I could simil her perfumed his and feel her soft skin next to my face. I couldn't sail 'til cloring time are' wasn't about to buy. Saigon toa all night, My medical minint bept menting me about saxually transmitted cleanaes, that it was my draft so lecture my shipmates on in monthly classes. My flesh was weak, and I was in Jove, at least for this night. I blurted out.

"How much?"
"Two thousand pi" she replied.
I didn't hagele with her about
it. She would not take the money it. She would not take the money hemefi! I had to give it to Mann-San who ran the bar. Maran-San explained to me that 2000 pi was for all night and discered me to the room had two bods in it, and we used one. The gift wast very professional about the whole thing, and after I had got what I had possible for, she had be whell thing, and after I had got what I had possible for, she had be when the she was the she hell and didn't have enough near and uton't nave enough money for a girl for the right. Being a good shipmate, I offered him mine; after all, I had paid for her all night. She jumped out of bed when John tried to get into bed when John trief in gel fore bed with her. I guess the got the idea right off. She was running around the room throwing things at us and yelling at us in half-English and half-Victamone, better English and half-Victamone, best G.Lia. We both thought it such G.Lia. We both thought it such than year of the property of the floor with my gut bring from Laughing. She had no sense of humor, she ran out into the halfway naked and yelling the Marte-Sam. Memo-Sun was a far

excellent English and could put a sailor to shame with an endless chain of profanity, and she used it all on John and me that night in the hallway. I told Mama-San that I wanted my money back, and if I didn't get it, all the river rats would leave and want their money would leve and wan their money back, too. Most had stready used their girls for the night and would rapport me in getting field money back. Manus San had a big heart for the zight and kern mind for business; and she made a decision that made good deutsomer relations as well. She critered the girl back into the room with the two of us. It is one thing to share your chow or your beer, but when you share your girl, now what is shipman. your girl, now that's a shipmate

big event that everybody looked forward to was R&R, or rest and relaxation. On R&R you got five days out of Nam in some really days out of Nam in some entity cooking there has paint Havail, the Philippines, or even Sydney, Australia The government paid the ricket for your flight; all you had no de was get to Saigon to William of the the set of Saigon to William of the the set of the set o round eve.

When you put in your request for RAR, there was a statement at the bottom of the form informing you thus you would be required to give a urine specimen to determine if you had a sexually transmitted disease. It seemed a bit strange to me at the time because I know from my training that a urine test is not used to you want to net out ophulis, you do that with a blood test.

Conorrhea is ruled out with a lest you want to net out of uptility, you don't not used to work the property of the pro Gonorrhea is ruled out with a test in which the discharge is stained for viewing under a microscope. I had done both of these tests many

times in the lab.

Pinally it came to me that they Finally it came to me that they were testing for something else, like drugs. Drugs were available in Vietnam, mostly in Saigon on the streets. If a person was inclined to, he could buy just inclined to, he could buy just about any ulticit drug. There were a few stories about GJ. It trying to sample drugs back to the United States when they were ordered bonns. J got to know every man in the division and lived with them drugs drugs to sundown. I laughed, played, fought, are, and sepe with them is those boats. During my entire time with the

took illegal drugs or bought any, and I never seen any illegal drugs on the boats. I seen all of these men at their best and at their worst. At their best, they were self-sacrificing, courageous men who endured tremendous hardship and fear to do their duty. At their and fear to do their duly. At their worst, they were the misfils of the nays, most of them HBM's, instant boatswain's maters, by virtue of the fact that they had flunited out of a nay school for scholastic reasons or because they had screwed up somethow. Most of them were drunkant's and would meer miss a beer call or a night at the club in Door Hem.

Dong Tam.

For the young men like teyself there was the fear of dying or becoming permanently disabled for the rest of your life in a misunderstood war that was thousands of miles away from everything you had come to know and love. We were al! well aware and love. We were all well aware that our fellow Americans were calling us drug-crazed baby killers. Students were rioting on campus. The morality of our involvement being questioned by both public and private caizens. For the older men, there was that fear, along with the fonellness and senaration from wives and

separation from wives and children. It was a shock enough for a single man to leave a country he is familiar with. Leave behind all that he learned to love behind all that he learned to love about America, like Sunday football. Christmas parades. And the sunday of the sunday of the family behind them to go and do their day as ordered. There used to be a standard line in the newy. It went, you didn's get issued a grown to so for the duration, and both endure the loneliness and hardship that was brings. For the ras, alcohol was the drug of me, and the sunday of the sunday of the other hardship that was brings. For the ras, alcohol was the drug of was hardship that was brings. For the ras, alcohol was the drug of was hardship that was brings. For the ras, alcohol was the drug of was hardship that was brings. For the ras, alcohol was public, but for the American public, but for the American public, but for of the American public, but for the moment, it would help you think of other things.

I knew them all. I seen them fight over drinks, show, women, and sometimes for no reason at all. I seen them fight in battle with courage and devotion to dut that would be equivalent to any that would be equivalent to any past annual hern. I was there to see the tears of a shipmate who got a Dear John letter. I sutured their drunken lacerated heads and bandaged their wounds. Many times I kneft at the side of a shipmate, holding his head in my shipmate, holding his head in my surprise that the side of a shipmate as the closed his eyes for worths as he closed his eyes for the last time and life left his body. I knew them all, and they were not drug-crazed killers, but

average guys doing an extraordinary job under extreme condition. They were rats, they time. It is a point of pride in my life to have served with those callant men

iver divisions III, 92, and 91 were all part of River Assault Flotilla One. Combined with the element of the 9th Infantry Division, we were the Mobile Riverine Force. We also made several operations with the Victnamese marines.

When we loaded the Victnamese, when we made her was recognition. we had to watch our gear closely If you left any gear adrift, you would never see it again. On the boat, I kept my cruise box locked It contained the medical supplies hat I used on the operations. The Vietnamese marines were called the Rok Dou Marines. Rok Dou means crizzy water buffalo. They had their own doctor who made operations with them. He would stay aboard the boat when they hit the beach. The doctor's name was Dr. Dat. He had several medies who worked for him and carried medical gear.

soldier who was constipated from eating too many C-rats. Dr. Dat tried to give him an injection in the stomach to take care of the condition. I was responsible for all the American soldiers or sallo, s who got sick or injured on the boat. He could treat all the the bear. He could treat all the Victorianes he wanted, but I wasn't about to let 'him touch any Americans. What the guy need or was a good dump. I was prepared for shis problem, it was a common complaint from the guy on the operations when all the year of the country of the year of the country of the my cruise box I mixed up a black-and-white for him. That is a mixture of milk of magnesia and mixture of milk of magnesia and mixture of milk of magnesis and cascara sagrata fluid extract. The mixture works real good, and if you are impacted, you won't be for long. I made the soldler hang his ass over the fantail of the boat and stay there 'til he took a good and say there 'lil he took a good dump. After about an hour, he was able to go back to full duty. Bill agreed with me. He didn't want Dr. Da treating any Americans either. That is what we were there for. The Rok Dous had just about as

The Rok Dous had just about as much success in locating Charlie as we did. Charlie had the advantage — he lived in the jungle and under the ground. Charlie subsisted on a handful of rice and traveled throughout the countryside on foxs as light as possible. On one operation, we spen, five days up one canal and





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(continued from page 37) down another and never did each up with Charlie. After the operation was over, we came out the canal and into the mair river. I was in the well dock with flight deck and yelled out to me flight deck and yelled out to me, "Hey, Doe, offer the gooks some Salems." All the Vietnamese liked Salem cigaretes. If you broke out a pack when they were around, you would have your hands full keeping them off you. There were Saleman and the saleman sal alem cigarettes in the C-ration reals so I broke out a pack.

Lerry pulled a little joke on them. When they all gathered around, he poured a bucket of vaier down on them. The Rok water down on them. The Rok
Dous took this as a gosture of
disrespect and not as a joke. They
locked and loaded their weapons
and came out of the well deck to
the flight deck. There was five of
them who took it serious enough to kill over. As they were grabbing their weapo.is, I cleured he well deck, and so did the snipes. They were mad as hell at Leroy, but I was sore they had no problem considering me as a party to the action. In a matter moments, we were all looking down the barrels of their M-16down the harrish of their M-ris-This is one of those times they you wonder if you would be to see tomorrow. In combat if you get hit, you most likely would not see where it came from. This was like studing in front of a fring sound and waiting for it. Lerny and I seek of the control of the combat of the the control of the combat of the the combat of the combat of the the combat of the combat of the combat of the the combat of the combat of the combat of the the combat of the combat of the combat of the the combat of the combat of the combat of the the combat of the combat of the combat of the the combat of the combat of the combat of the the combat of the combat of the combat of the the combat of the combat of the combat of the combat of the the combat of the combat of the combat of the combat of the the combat of the combat of the combat of the combat of the the combat of the combat of the combat of the combat of the the combat of the combat of the combat of the combat of the the combat of the the combat of the the combat of the c them back into the well deck. On of them came forward and put rifle butt alongside Al's head. Al was unarmed but still stood his

ground. A boat came alongside and the Rok Dou commander

came aboard with a U.S. and advisor. The Rok Dou her ordered them back

complied with the order.

Al got us all together and ordered us all to stay out of the well deck until we off-louded the Rok Dous. Everybody completely forgot about Foxey. This was on of the rare times he had allowed omeone else to drive the boat he'd allowed Joe to drive the boa hack to Dong Tam, and he had been in the back of the well deck been in the back of the wall deck the whole time. Force had slept through the incident and all the way back to Dong Tam, as well. Once we had off-loaded the Rok Dous, Force well in yawning and scratching like an old bear coming out of hibernation in the princtime. I sweet that the Polspringtime. I guess that the Rok Dous did not mess with him because he had no part in the

I expected Al to get all over t I expected AI to get all over us for the prank when we pulled in, but he didn't. As a matter of fact, he naver said anything to us at all. I had seen AI in combat many times. Even picked sharpinel out of him while he stood there without anesthesia. AI had a lot of guts, and it took a lot of guts and stitled and stand when the said there facing d.wn those titles and stand when a surface and stand when questioningly, "You're an ass?" At that moment he yelled out to everyone in the bar, "This Yank everyone in the bar, "this Yans called me an ass," and he started laughing and telling everyone he was an ass, and bought the whole ar a round of beer. Any place else you would have a fight on your hands, but not with the Aussies. The Australians were a rifles and stand your ground when you take a rifle butt in the head. At was a strong leadership type. He was one of those people you would follow to Hell, if he led you there. He was one of the Aussies. The Australians were a fun-loving people who liked to porty and have a good time. I found the Australians had a great sense of humor, they were very gegarious, and I think that they genuirely liked having the Yanks in their country. worst on liberty and one of the

worst on liberty and one of the beav when the going gor rough, and the state of the beav when the going gor rough. The state of the sta small bag, jumped a truck to Saigen, and spent three days there waiting for a flight to Sydney. It

was about a twelve-hour flight to Sydney with a stopover in Darby on the west side of the country.

their country. We flew to Sydney and buses

took us to the R&R center, where we arranged for our hotels and

changed into civvies at the center and then they turned us loose for

and then they turned us loose for five days. Some of the guys got offers at the R&R center to stay with Australian families, and some took them up on it. I went

rented civilian clothing We

to a hotel to check in, but I didn't sty there that night or any other night I was in Sydney.

After I put my bag in the toom. I walked out of the hotel to take a long walk and get my bearings Sydney reminded me of San Francisco. It was chilly, and long bridge spanied the buy. It reminded me of the Bay Bridge that me from San Francisco. San Engineers about 1:00 a.m., and we all currency to get a beer or two between flights. I remember standing at the ber in my whites and looking at the assortment of that ran from San Francisco to Oaklard. It was a city of many cultures and people. People from all over the world were coming to coins in my hand, trying to decide what to use to get a beer. A voice came from the side of me and said "It's two bob for a beer, Yank." Australia There were tall Australia. There were tall buildings and on the side streets what fooked like turn-of-the-centry houses. I thought that this is what America must have been like once, a melting pot of people and cultures.

I wandered into a disco called the Whiskey a Go-Go, where I was approached by a girl talling. Two bob was two dimes. I thanked the guy, and he told me that he was in the navy too, the Australian navy. He showed me his ! D. card. It didn't have a his 1.D. card. If didn't have a picture on it, and it was handwritten. It kind of looked like a draft card you got when you registered for the draft. The guy who wrote the entries had a real shaky hand. Under the entry of rank was recorded "RSS," Well, the R booked the him and stated in the real state of the real sta

was approached by a girl selling tickets to a boat ride. I had ridden enough boats over the last nine months, but I figured it would be months, out I figured it would be a good way to meet some girls. I bought a ticket and I'm glad I did, because it surted me on a beautiful friendship and a girl I'd

never forget.

The bost showed off in the late afternoon, and there we explenty of girls, booze, and food. I got myself a rum and Coke from the bar and found a place to sit down.

That is when I met Avis, or thould I say she med me. Aris was not Australian, he was from England. She was in Acstracia working as a secretary for a beer company. Aris was a tall, green-company. Aris was a tall, green-company to the consection of the property of the consection of the property of the consection should I say she met me. Avis was Mormon?" I told her no. "Well, are you a crwboy?" "No," I

replied. I told her that I am just a to a hotel to check in, but I didn't guy from Usch who is in the navy.

We talked for hours about the navy and Utah, as I went back to the bar several times to get drinks for the both of us. Avis asked me for the both of us. As a saked me where I was staying. I fold her about the hotel near King's Cross. She thought it was too expensive and asked me if I would like to stay with her at her flat. Mornina didn't raise her boy so be a foot, and in a neartbeat, I accepted her invitation. When the host ourse invitation. invitation. When the boat party was over, we took a cab back to my hotel, got my bag and a refund on the money I had paid

in ones, passed on the money I had peld related on the money I had peld related on the money I had peld address on the call driver, and unknowing! I was shoul to cuter the gases of a single man's hences. Aris was renting with three Australian girls who all worked different shifts at the been factory. Every me a beeuty and hoppy to have someone with passes attended to the control of the source of the worker of situations that you are not some of the source of the worker of situations that you are not seen to be a someone with the source of the When one or two of them were working, I spent time with whoever wasn't working. They served me breakfast in bed and cooked every meal for me. When we went out at night, I had to be the contain the c keep all four of them happy. They all wanted to be hugged and kissed. This was a wonderfully kissed. This was a wonderfully calusuring separence. But Aris was my favorite. Acts would wast patiently and age. "Now that you've had your fun, how about a spending some time with Aris." I spent a lot of time with Aris. She was real special, and the made not led more love that I faid ever felt with a sometim up to that time. I was a spending that the property of the state of the spent with Aris and the made of the state of the spent with Aris and Aris an to the boats, I never told the guy-about Avis and the girts, I don't think that they would have ever

believed me. But I'll never forget Sydney and the best liberty I ever

hen I arrived hack in Dong Ten, the division was readfor operations again. We picked up troops the next morning and headed downriver for a little inte headed downriver for a titule risket that led to some tiny village and spent three days chaoling Charlie through the risingle. On the first day of the operation, I began to let my guard down. I had become too relaxed riding these boats. We were into the operation all day long. We had loaded and offloaded the troops two or three times and kept moving to another area without any contact with Charlie. The whole crew was getting relaxed.
We had taken off our helmets

We had taken off our helmeds and flak jeekets and were kirched back, making coffee and eating C rats in the well deck. It was just before dark that we picked up the troops for the last time. We didn't load any troops because we were designated the medical aid beat. We seer cruising slow down the cond. I was I lying down on a litter that I had laid on top of a row of animo cains. I had just closed my amme cains. I had just closed my

can't rise than on site of or or or or cammor casa. I had joint closed up or amount casa. I had joint closed up cambor casa. I had joint closed up of this dealment my ears, restlict say syetebils, and knocked me off the litter and onto the deck. I had on the deck had knocked me off the litter and onto the deck. I had on the deck had had been to be come beek to me, the only paint occurs better to me, the only paint occurs better to me he ded had been to be come better to me he ded had been to be come the deck of the rest of the convenient that it can infinite the hals to not be convenient that it can infinite the hals to not be convenient that the deck on the rest of the case of the deck on the rest of the case of the rest of the was obay. At was on the radio to

Airdale A sailor assigned to the U.S. Navy's eviation division.

Aipha Boot A fest patrol boat.

Aspas Bost A ms patrol bost, apparaintely twelve feet long and carrying fines crewmen. APB Auxiliary Personnel Berthing craft. APL Nonpropelled Auxiliary Fursonnel Berthing bargs. Black Shock Solitors, both afficer and enlisted, associated with the and enlisted, associated with the traditional sea-going Now, who have nothing to do with sirelates Capitain's Minst Heuring where punishment is meted on by a salior's commanding officer. Conswala's Flat The compartment there the conswalands to dive the best compartment there the conswain stands to drive the boat. Deck Rates Job classifications associated with work on a ship's

Fastail The aft portion of a bost or ship. Fruit salad Rows of campaign

When we beached a few hundred yards down the canal, there was one soldier waiting. He told me that there were seven wounded in to Al, "Is anybody hit?" and he broke away from the radio long enough to yell, "Hell, no, get the jungle about a hundred yards in. He was pretty badly wounded, Joe took him aboard and started back down there," and kicked the hatch with his foot. Lucky I was hatch with his foot. Lucky I was wearing my helmet, because the hatch came down on top my head. If wasn't warring my helmet, I, would have been the only exausity of the battle. Our host was the only one hit, we ton't two B-40 models in our port side. The models didn't pierce the armor plate on the ousside of the bost. If was my lucky day, the tockets hit right where I feetp on the inside of the boat. If the rockets would have penetrason, they would have bandaging him. Leroy and I decided to go in and get the decided to go in and get the others.

It was to dark, we couldn't see our hands in frost of our faces.

Neither o' us said a word. Leroy had an M-io and I had in; 43 calibre astormatic. Our representation of the darkness, and our easts were straining to the a sounds. I was straining to these sounds. I was

have penetrated, they would have blown me to hell. blown me to hell.

That was a day for all of us to remember, and night too. When we beached for the night, we were called on the radio to go downriver said pick up some wounded troops on the shore line.

ons, worn over the left breast of a military uniform.

Gun-decking The practice of faking military records.

MN The lowest rank of a

BN The lowest rank of a hospital corporation.

LST Landing ship, a craft used for transporting mitirary troops and equipment to thore.

MEDCAP Medical Civil Action Project, the practice of offering minor medical treatment to therapean control of the company of bottomed troop transport boat O-2 Level The second deck, above the main deck of a ship.
Pi Slang for plasters, South
Vietnamese currency. One plaste
cqualed one cent U.S. in 1968.
Punji Stake A sharpened stick,
usually bansboo, hidden as a booby trap to inflict injury and infection on combat troops.

darkness, and our ease were straining to hear sounds. I was straining the hear sounds. I was strain that we might trip a booby trap or step on a puny! stake left by Charlie. We stepped alowly and quietly, listening to the creak of every twig on the ground and the slosh of watery grass under our boots. We waited for what seemed like an eternity, not

work, usually taken on a Wednesday. Saigon Tea In Saigon brot

protocol required that GI's buy a cup of tea, priced the same as a liquor drink.
See Zag A large greet dufiel bag,
four feet high and eighteen inches
in diameter, used for carrying a
sailor's personal effects.
Short-Arm Inspection A penis

examination.

Sulps Sailors who work below decks in the engine room and boiler room. Spec Five Army designation for

an enlisted specialist, equivalent to a Navy E-5. Syrette A small syringe with a squeeze-tube of morphine. Weather Deck Any deck exposed

Weil Leck A deck below the water line of a transport boat,

didn't take time to evaluate the

boar. Finally a worried voice whispered, "Who goes there?" replied in a whisper, "Doc. and another fool." The voice come back, "Come on in." Lerry and I moved in slowly and quietly. We

centred can be desired as a second content of any bed'y we would, pair who could walk and who he' to be carried.

Two soldiers needed to be carried. Leny took one, and I sook the other, and we see the walk of the carried is not be carried. Leny took one, and I sook the other, and we see the walk of the could be compared to the carried to the carried is not to be carried. Leny took of the could bear the sound of the row of the boat one; In the distance, I could hear the sound of the row of the boat one; In the distance, I could hear the sound of the row of the boat one; In the distance, I could hear the sould of the row of the boat one; In the distance, I could hear the sould of the row of the boat one; In the distance, I could hear the sould of the row of the boat one; I so the could hear the sould of the row of the boat one; I so the could hear the sould of the row of the boat one; I so the could hear the sould of the row of the boat one; I so the sould be the row of the row of the boat one; I so the sould be the row of the row

sweet perfume of diesel smoke The ramp of the well deck was down and waiting for us to enter They all made it alive, and we

They all made it alive, and we dusted them off on a chopper when we moved late the casal. Leny and I gave Henry a big laug. The next day was Sunday. We were beached users a small village on the river. The chaptain cause abount all the boots to fall with book of the case of the case

Dong Tam.

Thet was the last operation I went on with the crew of Tango-3.
When we got back to Dong Tam,
Bill Shealy told me I was being
transferred back to the Benevul. I

transferred back to the Bertevals. It spent my last month and a half in Victnam on the Bertevals. We working in sick call, getting regular baths, eating good chow, and watching two-sheet movies on the mess deck. But I had got my chance to do what I felt I had to do, and I so tm wheelst to do, and I got my medal too.

Admiral Zumwalt awarded it to
me on the Beneviah.

I was aboard the Benevah about a month when the boats of River a month when the boass of River Division it I came alwaysists we plek up invops for an operation. It was on the weatherdeck of the ship, watching as the boass pulled in see by one. There were some new faces and some familiar ones too. Tango-3 had a new boast captain; Al had taken a round in the head on my operation. Lenvy told me that the had got a letter from him in a vers hospital. from him in a vets hospital stateside and that he was all right. R.D. had got drunk in Dong Tam, after being a veteran of three wars, had fell off the pontoon, wars, had fell off the postoon, and drowned. They were going out without me, and some of then would not be in Dong Tam to drink beer tonight. As each boat pulled up, one of the crew would see me on the deck and yell, "Hey, Doc!" I would wave and try to hold back a tear.

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There's More To Buckley

It came as some surprise that college students — who, as I recollect, are unusually cager to turn their attention to anything wild and woolly - jeered and picketed while Abbie Hoffman spoke recently at UCSD.

Hoffman's pronouncements and antics were the stuff of anarchic legend not so long ago when he did his best to disrupt and derail convention, before disappearing into the bowels of the country. If only to experience an anachronistic contretemps, the pickets surely ought to have sat down and

listened. Next Thursday. April 16, another controversi figure speaks at UCSD. William F. Buckley, Jr. will deliver a taik he titles "Reflections on Current Contentions," and it will be interesting to measure by contrast his reception on

campus.

There are plenty of well-larown gripes about Buckley.
He's an elitist; an arrogant, inteliectual elitist; an accomplished sophist; a verbose pedam. He's a closet olutocrat; a conservative and proud-of-it. frustrated politician. He flaunts his celebrity and his celebrity friends; ties to Ron and Nancy blura his criticism of the president and diminish, rherefore, his credibility. He's a footnimed on page 2, col. II

Priorities

Our popular image of zeen-agers largely comes from Hollywood screenwriters. Teens are the ones who go to the movies; ergo, the the movies; e.go, the screenwriters not only pander to adolescent tistes but also populate our movies and TV shows with their fictional youths. To be fair, many times popular image-makers represent adolescent life accurately. But just as often, accurately. But just as often, they inflict upon is ludicrous caricatures. And virtually all the time, information about teenagers is reported (or fabricated) by thirty- or fifty-year-olds with pretensions of conveying an experience quite far removed from their rem. Temporous from their own. Tomorrow night brings us an alternative a multimedia presentation written and performed by local young people seeking to communicate what's

communicate what's important in their lives. The multi-ethnic group of fourteen-through seventeen-year-olds who created Let's Talk Prioritees! Habbareness de Prioritedes! has participated for the past six months in an omening series of wordshops. the pass aix months in an ongoing series of workshops dealing with such things as acting techniques, visual art, and creative writing. But the group's aim was more ambitious than that of the average high-echool drama class. Instead of staging yet another version of Graue or West Side Story, they sought to create an original theatrical

west side story, they sought to reate an original theatrical experience forged from their own lives and concerns. The group was a articularly interested in issues that affect teen ages in a multi-atthic region such as San Diego. For example, one of the programs nine vignettes, entitled El Sueno/The Dream, was written by eighth-grade student Risa Chavez, who drew upon her Chaver, who drew upon her own experience as a Chicana in an Anglo society. "You don't fit in with the Mexican girls. You fit in with the white girls, but you always kind of stand out because you're Mexican." Chaver says. Her short drama overtray a wome short drama pertrays a young some of this identity crisis in a with her dead great

Mind & Motion

If you happen to find yoursel in the Big Apple this weekend, you can see performances by any of twelve different dancers or ensembles: Dance Theater or ensembles: Dance Theater Workshop, Laura Dean Dancers, Ishmael Houston Jones and Younne Meier. Maria Cheng Dance Company, Blondell Cummings, Dancy Grissman Dance Company, Kenneth King and Dancers, Meredity Monk and Ping Chong, Shirsmashi Dancer, This-Na Dancer Theater This-Bonce Theater Green Denings and His. Group, Dinizulu and His Africar, Dancers, and the

Merce Cunningham and John Cage, and the loose-limbed fun Miller grew up in this

a four-year hiatus in the heartland (Richmond, Indiana) herself dancing with Nina Wiener's company and with Dana Reitz, and in 1984, founded Bebe Miller and Company, Since then she has received three choreography fellowslups from the National Endowment for the Arts and commissions from the Dance Theater Workshop and the



Japanese butch troupe Dai Rakula Kan. New York is paradise for a dance lover, especially a lover of modern dance. It was home to much of Century: including the myth-making of Martha Graham, the cerebral collaborations of

Boston Dance Umbrella. In 1986 she won her first New York Dance and Performance (Bessie) Award for choreography. Along the way, she's gamered praise from around the country. Her performances have been called "a direct, visceral connection

Photo Sessions

Photography is an art, but the arts are inextricably tied up with education. Students must be educated to practice the art; educational purpose, along with the case of photography, the art has a great power of reflecting the state of humanity and thus helping people to define their world. For these reasons, the Society for Photographic Education was sounded in 1963. To further its ediscational aims, the society will hold its twenty-fourth annual national conference it San Diego next week.

The rheme of the confe



READER'S GUIDE TO LOCAL EVENTS

cheap-jack careerist": doesn't

dress well; can't manage his har. He's insulting. People love to trash Buckley, and a lot of them do so with glee. But I'll bet money the following assessment is shared by more grousers than will or up to it. Called a friend and said, "Tell me what comes immediately to mind when I say 'William F. Buckley.' "Ti cond-association began.
'Arriculate, wordy, snob. syrupy, snide, snippy, oil company, New York, sailor, [Pause.] Brilliant and enlightened.... [Longer pause.] That's what I really think, but

TRANCE CHANNELING

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That's what I mean about ve don't perceive him as Suckley qua Buckley and aven't for a long time. Ques that's the price of fame. How many people can say "Dickie" without thinking "Tricky." Buckley does have a knack for the knife himself, and his two published collections of "Notes and Asides" (in the books Execution Eve and Overdrice and taken from a letters-and-reply column in National Review, the magazine he founded and edits) are wickedly funny. To Arthur Schlesinger, Jr., during an exchange of correspondence:
"Nor have I intended to
suggest that I have driven you
to your knees, merely that you
should spena more time on

them before presuming to

chairenge. To a fourteen-year-old who had written John Kenneth Calbraith to compliment him for "chewing up" Buckley in Johate (Calbraith, Buckley's long-time friend, had forwarded the letter): "Dear Mark, You are at the perfect age to be a fan of Professor Galbraith. He has a new book coming out, and response to a letter that reasimply, "Dear Mr. Buckley, Your synrax is rerrible": "If you had my syntax, you'd be not." In answer to the question, "If a liberal calls me a fascist because I am a conservative, what should I do?": "You might try, "That's what all the

communists say about me."

One can't help feeling the

It is through anecdotes and scenes in his nonfiction that one gets a sense of Buckley that goes beyond the political and into the breadth of spirit that books his formidable intellect. Scattering the ashes of one friend; choosing to be nearby through the slow, debilitating illnesses of still

others; humoring his "a" ented-minded" mother through her senility; writing with unabashed warmth of the habst and affection in his manage and pride in his son. This is that mob! This man

who concluded an essay (granted, before we started the trek through Reagan's brain) on carroonist Gary Trudeau with, "Those in search of the meaning of numane letters need go no farther than

moved by an inexplicable loss but real grief at the murder of

Of the many tidbits Buckley has printed, a personal favorite is "the Jane Chord," a theory

is "the Jane Chord." a theory ther come to him via letter from critic Hugh Kenner. "It is a critical downingered divented by Jane Brickhage, and it can be applied to any lock by any mortal. To default the Jane 1, the state of the state of

fiendish delight with which Mrs. California

> U.S.A. Pageant

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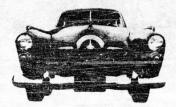
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READER'S GUIDE TO LOCAL EVENTS

ds "Stately/yes"; thus in The nd Era, to group small things with great, we perceive
"Toward/labyrinth." I am told
that it also works with the *lliad*and Odyssey, but while I can emember the first words of these cannot recall the last.... The Divine Comedy yields "nel/stelle, in the stars. I discovered that Mallarme seems to have arrived at this principle for himself and used t consciously to structure poems eading them from an opening to a closing word in such wise as to expand and adom that bracketing phrase.... At any rate, Inveighing We Will Go In collection of essays members of surely the most resonant, most majestic, most scintillant Jane Chord of 1972, if not - what doesn't sound to hyperbolicat:
Kissinger Epoch

- oh, say the

discuss none of these topics in his "Current Contentions lecture next Thursday, But find unpalatable, the "four distinctions" he cites as "crucial to a consideration of human rights and national policy." These are "the distinctions between ideas and institutions, between rights and goals, between intention and consequence, and between personal morality and political morality." Mr. Buckley will speak in LICSD's Main Gym speak in OCSD's Main Gym next Thursday, April 16, at 8:00 p.m. For information phone 534-4559. Tickets are available at the UCSD box office or through TicketMaster. — Dinah McNichols

Priorities

continued from page 1; grandmother. Another vignette in the evening's performance tackles the topic of bilingualism. In this presentation, a young black man meets a voune Mexican woman and moves from his initial stereotypical assumption that she speaks only Spanish to an admiration for her bilingualism and a desire to learn this language he docan't know. Interwover with the binational issues is an even more sustained attention to such universal concerns as the pressure for conformity from both peers and parents, and teenagen fears and uncertainties about the future, both individual and societal.

group (along with artist Guillermo Gomez-Peña) with

the support of an artist-in-residency grant from the California Arts Council. "But it's important for us to know what these kids are thinking. The performance, which includes drama, dance, and visual art, will be given at 8:00 p.m. Friday, April 10, at the Centro Cultural the Centro Cultural de la Raza on Park Boulevard in Balboa Park. For more information, call 235-6135. - Jeanette D. Wyze

woman working in the trucking business; Heart, Heart, a solo with text by John Cheever; A Haven for Restless Angels of Mercy, set to rock and roll music by the Saggara Dogs and George Sempepos; and what may be the highlight of the slow, Spending Time Doing Things, the solo for which Bebe Miller won the Bessie - Jward.

Motion

(continued from page I)
between mind and motion"

require at least a \$198 roundtrip plane ticket (\$1300 if you insist on flying first-class). But Robe Miller will be right here in San Diego. She and her four-member company are performing at Sushi in a program that includes the quartet Crypsy Pie; Working Order, danced to a text by Holly Anderson about a



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READER'S GUIDE TO LOCAL EVENTS

Ellington, Spending Time Doing Things lets Miller strut her stuff as a dancer, and even jaded New York dance critics have New York dance critics have formd her performance sublime. The Village Voice said, "She's an expert tense who plays us for our pleasure with incredible subtlety, satisfies cravings we never knew we had, and builds our responsiveness back into her dancing..., When she dances withing of herself is dances, nothing of herself is omitted. She is entire."

So cancel the plane tickets and hotel reservations. For the next four nights, Bebe Miller is next four nights, Bebe Miller is bringing some of the inotteer New York dance to Sushi's stage. Bebe Miller and Company will perform ronight, Thursday, April 12, at 8:00 p.m. each evening. Sush is located at 852 Eighth Avenue, information, call 235-8466.

— Janice Steinberg

Sessions

photography.
While the frontier will provide a common theme for many of the conference activities, there will be many other events as well. No art, apparently, can exist these days without the rending and discussion of scholarly papers, so there will be sessions to consider such issues as "Ron consider such issues as "Ron Kittle's Knee and Neil Weston's Navel: An Attack on the Political Pretense, Hidden Agendas, and Photo-Mediaphobia of the Post Structuralists' Critique of

Women's Caucus has organize discussions of women's issues in photography. Steiglitz, Diane Arbus, and curveys of recent French, Australian, and Esst European photography are the

> subjects of other sessions. Surrealist photographer Joel-Peter Wirkin will also address the conference. His powerful, inghtmarish photographs will simultaneously be on view at the La Jolla Museum of Contemporary Art. The Museum of Photographic Arts and the Centre Cultural and the Centro Cultural de la Raza in Balbos Fark are de la Rara in Pathoa Park are among the other galleries participating in the conference. The major photographic companies and publishing houses will display photographic equipment and books in the exhibitors' hell at

Siavin, Bruce Davidson, Linda Troeller, filmmaker Isaac Artenstein, and others will be on display. Photographers attending the conference will be available to review

The annual conference of the The annual conference of the Society for Photographic Education will take place Sunday, April 12, through Wednesday, April 15, at the Hotel del Coronach. Registration will be held in the hotel's International Room on Sunday, April 12, from moon to Sunday, April 12, from moon to 7:00 p.m., Monday, April 13, from 9:00 a.m. to 6:00 p.m., and Tuesday, April 14, from 9:00 a.m. to 11:00 a.m. The public can attend most of the events selectively, without registering for the entire

made on Tuesday, April 14, with busses leaving at 4:30 p.m. The discussion by Weisman and Dusard of their book, La and Danard of their book, far Fronten, will take place as the Centro Cultural Tijuana at: 800 pm. that evening. The address by Joel-Peter Wilkin is scheduled for Tuesday, April 14, at 11:00 a.m., in the Orand Ballroom of fire Hodel of Coromako. The ethibition of equipmens and books, in the orange and books, in the surface and books of the will be open fee of charge on Surday, April 12, from noon to 600 p.m., Monday from 900 a.m. to 600 p.m., and 9:00 a.m. to 6:00 p.m., and Tuesday from 9:00 a.m. to 1:00 p.m. For further information about the schedule of events, call the conference the doubters at 584-4764.





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ns to READER EVENTS must be seen EVENTS must be received by mu-to- later than the Friday preceding the Thiersday issue in order to be-considered for publication. Do not phone. The Events Editor reserves phone. The Events Editor reserves the right to edit all nuterial. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a The Bevaide Trail along the cliffs contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego GA



as food by local Indians on this hike, Saturday, April 11, 8 a.m., parking lot of Los Peñasquitos Canyon Freserve, Black Mountain Road (one-half mile north of hirs Mesa Boulevard), Mira Mesa, 271-6710, No hike if

The Baysida Trail slong the cliffs on Point Lone is an interesting toute for anyone who enjoys geology. This iold military raid passes through several coastal life tones and along the exposed cliff face. The Canyoneers will guide this faith billy well, Saturday, April 11, 10 a.m., beginning at the table near the troad to the old lighthrouse, Cabrillo National Measurement Point Lone.

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S31-063.

Same Same Fe cost of Solana Beach is the Jocation for a nature lake through the extensive real system on San Diegatio County Part. You'll past through dome meedows and spring wildfucers and soland parting wildfucers and spring wildfucers and spring wildfucers and spring wildfucers and soland parting wildful parti

Dance

Zowiel Bebe Miller and Company sing tim town for four nights of high-energy contemporary dames, consight. Thursday, April 3, 8, p.m., Susha, 852 Eighth Aventisons call doswittom. For reservations call doswittom, for reservations call consistency for the article on page one of this section for more information.)

"Fragmented Justice," this memorial to three women who were victims of violence is a comment on the American judicial system by choreographes Doreen Amelia. A second work by Amelia, Spiraling, is based or the energy centers of the body and the colors associated with

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TO LOCAL EVENTS

each. The pieco will be performed friday. April io, performed friday. April io, 8 p.m., Massleville Auditorium, UCSD. Among the sponsors of this event are the UCSD Student Women Services and the UCSD Rape Prevention Education. 5344559.

'334-459.
'I Galliari de Pisers," this American company of actors, singers, denore, and musicians rangers, denore, and musicians the singers, denore, and musicians considered the superiority of the singers, denored the superiority of the singers of the singers

Lady of the Rosary church hall, 1659 Columbia Street, downtown, For ticket information, call 420-1486. Seating is limited.

Searing is limited.

Ballet Consect, San Diege's
American Ballet Ensemble will
perform selections from The
Firebrid and dance to works by
Bach, Villa-Lobos, and Morton
Gould, Wechseday, April 15, and
next Thursday, April 16,
8:30 p.m. Centro Cultural
Tiyusan, Passo de los Heroce y
Mina, Zone Rio Tijuana.
1:700-648-1111.

"Z" and "State of Siege" are th Film Series of the Committee for World Democracy. The Costan-Gavras films are based on accusa-events of a poli. Jeal cover-up and the kidnapping of an American in Uruguay. They will screen Friday, April 10, 7 p.m., poom 107, Third Lecture Hall, UCSD. Free. 534-4873 or 534-2016.

"Orpheus," Jean Cocteau's 1949 Orneus, Jean Cocreau's 1949
allegorised film set in
contemporary times centers on a
poet and the Princess of Death, it
will be shown Monday, April 13,
1 m., third floor adultorium,
San Diego Public Library, 820
E Street, downtown. Free.
696-3927.

"Year of the Quiet Sun," this will be the first San Diego showing of this 1984 Venice Film

is set in postwar Germany in a village about to be annexed to Poland as part of war reparations This Polish film directed by Kyzystof Zanussi will be shown with subtitles. Tuesday, April 14, 8 p.m., Mandeville Auditorium, UCSD, 534-2380.

"Stalker," the Andrei Tarkovsky Stateer, the Andrel Larkovsky, retrospective continues with this 1980 science-fiction piece. The film will be shown in Russian with subtities, Wednesday, April 15, 7,30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Streer, La Jolle, 454-6267

Music

Chamber Concert, the Pacific Chamber Ensemble will offer Haydn's Symphony No. 83 (La Poule) and works by Ravel (La Poule) and works by Ravel and Wagner. Alan Subsers will be featured in the Telemann Trumper Concerno. This program, originally scheduled for March 21, will be presented today. Thursday, April 9, 8 p.m., East Country Performing Ara. Center, 210 East Main Street, El Cajon. For ticket information and reservations, call 440-2277.

Berbershop Harmonies, the Musicmasters of El Cajon will



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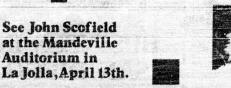
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Performing Arts Center, 210 East Nion Street, El Cojon. 440-2277. Classical Guitar, a varied program of mose, including Bach ranscriptions and Creek folk songs, will be performed by San Diegan George Svobseda, Friday, April 10, 8 p.m., Words and Missic, 3806 Fourth Avenue, Hillerest, Call 298-4011 for reservations and ticket information.

at 125-3124.

Voice and Piano, soptano Edeen
Mass, accompanied by Howard
Wells, will perform works by
Clersbuon, Eurel, Strauss, and
others, Satunday, April 11,
8 p.m. Words and Music, 1806
Fourth Avenue, Hitlerest, For
teservations and ticker information, call 298-401) Mandolins, the San Diego

They will perform a variety of music from Europe and Latin America and popular American muse, Sunday, April 12, 1 p.m., 27 p.m., and 3 p.m., Sunday, April 12, 1 p.m., 27 p.m., and 3 p.m., Sunday, Article Spatiare, Old Town Avenue, Old Town State Park, 466-5421 or 233-4076.

Organ Recital, the weekly concerts at the Spreckels Organ Pavilion in Baltsoa Park are

Choral Concert, the UCSD University Community Choir has scheduled a program that will include selections from Bach's "Requirem" and Mendelsishin's Eluah, plus a work by Vissallit, and choral arrangements of some American sprittrads. The gertormance will be Sunday, performance will be Sunday. April 12, 3 p.m., University Lutheran Church, 9595 La Jolla Shores Drive, La Jolla, Free, 453-2561 Classical Music of Persia, an

Plington will feature the music of Bach, Elgat, and others Free

Choral Concert, the UCSD

Chastean attack of revisit, and international quarter of mass area, formerly on the faculty of the University of Tehran, now composers and performers in composes and performers in binops and naske a stop in San Dego or part of a U.S. tour. They will perform traditional and ancient Pensan masse on stringed laters, flitters, and drums. The performance is a sponsored by the performance is a sponsored by the performance in the performance in

"Requiem" by Cabriel Faure and "Holy is God," a piece for double

returned by the Westminster Chair Robert Plantysta will accompany on the 101-man organ, along wath harper Marie Hayes and percussionist Daulee Mitchell, Sunday, April 12, 730 p.ms, First Presbyterian Church, 120 Date Street, alwartown, Child care will be available 232-7513.

available 242.7713
Waochvind Quinter, Charles
Ella McLevd, John Lunge, Linda
Jukas, Rebecca Brown, and Britt
Herbert, all members of the
San Prago-Supplienty, will
Linda and Company the Company of the Company
Compositions. The San Prago
Chamber Players Woodwind
Quinter will appear in convect,
Stunday, April 12, 735, pain, First
Street, Hillerca 2008 1978 or
Street, Linday, 2008 1978 or
Street, 2008 1978 o Street, Hillorest, 298 9978

Bluegrass, come to sit in or just to listen at this monthly meeting of the San Diego Bluegrass Club, Tuesday, April 14, 7:30 p.m. Straw Hat Firm, 163 Fletcher Parkway, El Cajon, 460-1537

"Jazz Live," Robin Henkel's Blues 90 is the featured group in this week's live performance. The septet will play original works and a zariety of contemporary and classic jazz, Tuesday, April 14,

Theater Free, 225-9502.
World Unity is the message in the masic of Canadian vocalise Corid Murrars. He will effect two sole shows, sponsored by the Baha's Faish. The first, performance is next. Thursday, April 16, 7 par., VFW Hall, 17659. Lindo Lane, Lakestide, Tescond 1, Sam Diego Buba's Control 1, Sam Diego Buba's Control 1, Sam Diego Buba's Control, 6345 Alcala Knolls Drive, Lindo Vasta, Free. Drive, Linda Vista, Free 268-3999.

Lectures 'An Evening with John Mulr: A

and books. His one-man performance will be presente tonight, Thursday, April 9, 8 p.m., Mandeville Auditori UCSD. Free. 534-3120.

FORUM FOR WORLD PEACE

"Adventures in Good Music" is "Adventures in Good Music is the name of this nationalist syndicated, long-running radio program heard here on KESD PM. The host, musicologist Karl Hats, will make this amount personal appearance in our city Haas Offers a lecture and recital canning the position mag, of

learning the prono mass, of Schubert and Bee-thoven, Saturday, April 11, 4 p.m., Mandeville Auditorium, UCSP For information call 239-9091.

Young Artist Benefit Recital.

this year's recipient is violinist Frank Almond, concentraster of the Juffland Orchestra and winner of numerous music awards. Accompanied by Walter Wolfram, himself the 1986

Tchaikovsky Pano Competition in Moscow, Almond will perform



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TO LOCAL EVENTS

"U.S.-Arsh Radistus Prospers and Problems" is the subject of a lecture at a luncheon meeting of the World Affain Council. The species to Growth Missoud, cities reported to the Lesque of Ohite Nations, He is an author, Journalist, and inwyet. The University of the Council of the Council of the Council of the Council Council of the Coun

"The Yangize River Dolphin of China," Sam Ridgeway of the Naval Ocean Systems Center will discuss the pest and the endangered future of the rare marine mammal. There may be fewer them 300 of them left. Ridgeway's talk is sponsored by the American Cetacean Society and will be given on Friday, April 10, 7 p.m., Naturai History Museum auditorium, Balboa Park. Free. 232-3821.

"Skinwalkera" is his latest mystery about he Leaphort Mystey about foe Leapnorn, the Nevajo sheriff. Tony Hillerman's books are steeped in Indian culture, folklore, and religion and are an eeric blend of ontemporary and uncient life in New Mexico. He will be speaking

atto American Indian culture and alcost bis collection of furny, true stories that he calis. "Bongled Crimes of the Southwest." Tony Hillerman will be appearing Saturday, April 11, at a booksigning party between 2 p.m. and 6 p.m. He will give a talk and answer questions from the answer questions from the audience from 6 p.m. to 7:30 p.m., Orounds for Murder bookstore, 2707 Congress Street, Old Town, Free, 294-9497.

Old Lown, Free, 294-9997.

"Browning and Matthew Arnold" is the topic of a presentation by Mangazet Hall, Jahan at a meeting of the San Diego Browning Society. This is one in a series of fectures on the author Robert Browning and his contemporaries. The meeting will be held Sunday, April 12, 230 pm., the lounge of St. Paul's Manor, 2635 Second Avenue, downtown, 224-7163.

Columnist, Publisher, Political Analyst, Television Host, Sallor, and Author of Travelogues, Spy Novels, and a Children's Book, Noveis, and a Children's Brock, the singular William F. Buckley will be speaking on current issues in the national and international news, so bring your thesaurus and be there, next Thursday, April 16, 8 p.m., Main

Oymnasium, UCSD. (See the arricle on page one of this section for additional information.)

(Radio/TV

Padres Baccoall, three pames in Cincinnati will be broadcast live, Friday, April 10, 433 p.m., Saturday, April 11, and Sunday, April 12, 11:15 a.m., KFMB-AM (76) and in Spanish on XEAAX (AM 1420). Home games are also broadcast live. See "Sports" in this section for schedules.

"Steve Reich: A New Musical Language," a profile of this occlaimed American contemporary computer includes a survey of twenty years of his muste in a presentation in the Great Performances series, Friday, April 10, 10 p.m., KPBS Channel 15.

"Parsifai," this Wagner opus is performed by New York's Metropolitan Opera Company and broadcast live, Saturday, April 11, 9:30 a.m., KFSD-FM (94.1).

"Great Decisions 87," Edwin Newman hosts an eight-part radio series that examines American foreign-policy issues. The first show in the series, which is spensored by the nonpartisan Foreign Policy Association,

Foreign Policy Association, features within experiment consolering the Constitution and the role of law in foreign policy. Future programs will address American foreign policy towerd Egypt, countries in the Pacific Baum, South Africa, foreign invertors in the U.S., Argination, Jan., Argination, Jan., The Policy Baum, South Africa, foreign invertors in the U.S., Argination, Jan., Argination, Jan., Policy September 1997, Policy

"Come Back to the Five and Dine, Humy Dean, Jimmy Dean," Cher garnered ronasiderable praise for her performance Otherwise, reople seemed to either love this film of hate it. Judge for yourself, Monday, April 13, 9 p.m., XETV Channel 5.

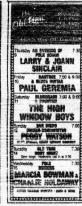
"Jazz Live," the concert by Robin Henkel's Blues 90 will be broadcast live from the San Diego City College Theater, Tuesday, April 14, 8 p.m., KSDS-FM (88.5). (See the "Music" listing in this column for details of th live concert.)

"The Secret File" follows the plight of Penn Kimball, Colombia University professor and former New York Times editor, as he tries New York Times witter, as he to clear his name direr discovering that the federal government had been maintaining a file on his declarge him a dangerous radical. The show, part of the Foundine series, and study to the profile series, and study had been also been als

Sports

Power-Boet Racing, all that noise you hear on Mission Bay this weekend will be the whine of hydroplanes, stock outboards, outboard performance craft, and miniboars. The Pacific Power Boat Club is sponsoring this event, the first of .he '87 raxing season in San Diego. Best yowing of the one mile course is viewing of the one mile course in from Ski Beach, East Vacation Island, Mission Bay, Races will be run Saturday, April 11, and Sunday, April 12, from 10 a.m. to 4 p.m. Free.







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Saturday, April 11, 1987 at 8:00 pm Museum of Contemporary Art's Sherwood Auditorium 700 Prospect Street, La Jolla

Technolo: \$15.00 for lesyboard, \$12.00 for non-keyboard \$8.00 for seniors (over 60) and students (with valid ID) For tickets, please call the La Jolla Chamber Music Society at 459-3724

we're into the last month of the MISL season? The Socks are making their last-minute charge

games this week, the first against Dallas, Saturday, April 11, and the second against St. Louis, Wednesday, April 15, both games Soorts Arena, 224-4625

KTSD-11104.1 Presents F The artic king of keyboard comedy **Victor** Borge An Evening of Music and Mirth

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CPPMING DAY IS SE GIANTS
April 13 We de apregling of refundable ceposits on UPCOMING SHOWS FIRST TOOL AND THE COLUMN TO T

SSIND 224 ST 726 859

Padres Baseball, the boys of oring, as the Pads open their rand. It begins with three against he Giants, Monday, April 13 (the season home opener, with (the season home opener, with fireworks and, we hope, some good basehall), Tuesday, April 14, and Wednesday, April 15, 7,05 p.m. Our first chance to bleach in the bleachers and boo the Dudgers will come next Thursday, April 16, 1,05 p.m. For ticket information, call 283-4494.

ticket information, call 283-499, Racing, greyhounds run nightly except Tueday, 7-45 p.m., with distrince earing Monday. Wednesday, and Friday. 2-30 pm. Throssgalised shorter racing 1-kep place excep. Saturday and Sanday at near. Agua Caliente Racetrack, Bunivastul Agua Callente, Tijuana. 421-0378.

In Person

Poetry Reading, Fran Adler and Sarai Austin will read from their work, tonight, Thursday, April 9, 7:15 p.m., the BookWorks, 2670 Via de la Valle, Del Mar. 755-3735.

Theatrical Production, the Theatrical Production, the students of the O'Farrell School of Greative and Performing Arn will present their production of How to Succeed in Business without Roully Trings, Feday, April 10, and Saturday, April 11, and ugain on Friday and Saturday, April 24 and 25 at 7 p.m., O'Farrell School Theatre, 6130 Skyline Drive, South San Diego, 202-2518.

COL-1918.

Consedy, Jeff Marder will be the headlines at the Improv this week. Es-soapster turned laffmanter Cospie Hinchmann Corps of One Lives, Clement Hoogstall and Butz Bedmorach share the bill, tonight, Thunday, April 9, thought Surday, April 12, Alsa Havey takes over Tuesday, April 14, along with

SHutton

Salurday, May 9, 1987

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rhough, the month of April at the Inguination, 812 Carnet Avenire, Facilite Beach, 483-4520. Show times are 8 pm and 10 p.m. Sunday and Mindler; 8 p.m. Tuesday through Thunday, 8 pm., 10 p.m., and 11-45 p.m. Friday; 7-30 p.m., 9-30 p.m., and 11-15 p.m. Sarunday.

Comics Carrie Snow, sometimes called the female Lemny Bruce, Larry Scarano, and Dominick Hrera share the bill tonight, Thursday, April 11. Sunday is amateur night, the Comedy Store, 916 Pearl Street, La Jolla. 454-7178. Show times are 8 p.m. Wednesday and Thursday, 8 p.m. and 10:30 p.m. Friday and Saturday, and 8 p.m. Sunday.

Poetry, Marco Wilding and Terry lestzler will read from their work, Tuesday, April 14, 7 p.m., Carlsbad City Library La Costa Branch, 7750-M El Camino Real. Free, 438-5654.

Special

Mikes Exps. 4 of workshops and an evening performance are planned. Mik Wernel, Don McLeod, and Joy Miller will consider workshops for beginners and these with some experience, McLeod will appear in performance at 8 p.m., Fishly, April 10, Many Holl. Southwestern Gollage, 500 Cray by Carlotte and Carlotte and Carlotte in the Carlotte and Carlotte in the Carlotte and Carlotte Southwestern Gollage, 500 Cray program details, call 421-6700 x292. program x292.

Toes Thesser, a multiethnic group of students has written and staged nine vignettes depicting their social, cultural, and personal concerns. The pieces include drama, dance, and visual effects and will be performed by the

Performance Workshop, Friday, April 10, 8 p.m., Centre Cultural de la Rara, Park Boulevard, balbon Park. 235-6135. (See the article on page one of this section for decails.)

The Arts in San Diago County, the county's Public Arts Advisors Council (PAAC) will hold the third of five public ascertings to introduces the members who represent each local district and provide an open forum for opinions and ideas from the opinions and ideas from the community regarding the arts. One of PAAC's prinary responsibilities in the negarating of arts funding from state and federal sources. Orast applications for the June awards will be available. This work's meeting introduces control. San Diego's representatives, Vercalca Enrique and Lyane Schuette, Saturday, April 11, 9 a.m. to noon, Veterana War Memorial Building, 3325 Zao Drive, Balbos Park, Free.

A Pot Fair to benefit the Friends of Country Animal Shelters will feature a per adoption wan, gifts, and food asles, Smanday, April 11. IG am. to 4 p.m., Swn Diego Trant and Serving parking hor, 7733 Glerard Avenue, La Jolla, 454-4959 or 454-0972.

236-2211.

La Jolda, 594-9799 or 59-5071.
Clown Convessions, SISU's Clown Club is sponsoring a World Clown Association.
Convention this seeds. One grande and competition. There may be as many as 500 in attendance (then's at dissistance of those big, thoppy shorest). Quite a sight, Saturday, April 11, 10-10 a.m., Seeport Willage, Worldston Conventions, Conventions.

Harbot Drive, downtown, luchona Demonstration, Japanese matter Alshiro Kanaya will prevent a loctart and domonstration of matter following a harbotic appearance by the San Digos chapter of the Livyo School, Senning, April 11, 10-21 on an, Islandia Horel, For information and reservations, call 444-4990 or 469-4820.

400-400.

Flower Show and Sale, the Sun Diego Orchad, Violet, Ikeham, and Camella societies will uponare a show and take. Samaday, April 11, 10 a.m. to 5 p.m., La Jolla Villago, Square, 8050 Villa Lay Olla, For internation, call 455-750.

457-790.

St. Goorge's Day, the National Day of England, will be celebrated with mornt discover-performing a medieval "unammen" "pley and with a variety of xong, and skins. The event will be held out the patio area of the Home of Pacific Relations in Bolton Palk, Sunday, April 12, 2 p.u. and is sponsored by the Cottage of England. 299-0512.

Photography Convention, the national Society of Photographs

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TO LOCAL EVENTS

coronado from Sunday, April 12, through Wednesday, April 15. Mont events are open to the public, including the exhibitors half, seminars, and photography exhibitions. Featured speakers are Joel-Peter Within, and photographer Jay Dusard and author Alan Weussen, coauthor Alen Weisiner, co-creators of the book La Frontera: The United States Border with Mexico. The convention meets the Hotel Dei Cosonado, 1500 Orange Avenue, Coronado, 1900
S84-4764. (See the article on
page one of this section for
details.)

Tor Kids

Pappat Shows, Marie Hitchcock Marionettes present The Ensier Bases Slow in Ear performance, Friday, April 10, 10-30 a.m., Scanniby, April 11, and Sunday, April 12, 11 and sunday, April 12, 11 and sunday, April 12, 11 and sunday, Papil 12, 11 and Sunday, April 12, 12 and

The Easter Bursey will put in an appearance of 1 p.m. each day during a custof fair and family luminers picuie, Satunday, April 14, and Sanday, April 14, 2 a.m. 10 5 p.m., Bates Nos Form, 15954 Woods Velley Road, Valley Center, 249, 2333.

Valley Center. (PP. 1335.

A Panilly Pavir, there will be egg hunts, a joint from the Enter Durany, contains, priters, a portion that the contained of the contained of the contained of the center, Saturday, April 11.

10 a.m. to "Paus, reconstitution center, Thirty-fifth Street at Adams Avenue, Normal Heights 281-7091.

Songo med Souries, performer, educates, read songoverer Den Crew, who has written across for Walt Dissey Productions, will appear in corrects, Satenday, April 11, scoon, Old Time Celé, 1464 North Highway 101, Leencofes, 345-4012.

Children's Film Series, this mouthly film program continues with four films, including The Three Links Pags and I Know an Old Lady Who Southound a Fry. Sanseday, April is 1, 2 p.m., San Diego Public Library, 820 E Street, downtown. Free 236-5849.

Plastase Walls, kish and adults are selecture on this three-bear guided latie through Los Perintention Corpton generated by Seripps Aquations. Advance team volume are negatived. Call for receivations and details 534-678.

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Clowns will be visiting the Bulloon Library, Tuesday, April 14, 10 a.m., 4255 Mr. Abernathy Avenue, Claicen Free, 277-4133.

Free. 217-4133.

Spring Vacation Programs, a Manie Hiechcock pupper show will be offered, Yueldon April 14, 10-30 cm. An arts and craft program is scheduled for Wednesday, April 15, 2 p.m. to 4 p.m., San Dego Public Library, San Dego Public Library, Children's noom, 820 E Street, downtown. Free. 696-3927.

- Galleries -

"La Cludad de Amor" is the "La Chadad de Amor" is the name of a series of paintings that will be rubshieted along with still file Polaroud p. Longways as the responsing of the Mitchell Described Offsett, The work of Baury Bell goes on display because, April 11, with a reception fact the artist at 7 p.m., the gallery is becaused by April 12, with a reception fact the artist at 7 p.m., the gallery is because a feet fact of Ed. O Street, downstrawn. For gallery because on further information, call 232,5890 or 233-8201.

233-380 or 233-8201.

New Photographic Works by local state Fullings Riterrans and the on display through May 9. His work in this show constant of time-eryoners shall photographs in urban and industrial areas and switting in the private. These large-frozza, Jiback-and-white priess with ha shown tappeler with continuously projected sileds and figures of the property of the continuously projected sileds and figures of the property of the proper

New Paintings, the work of Manny Father will be on display through May 16. The exhibit through with an artist's reception, Seturday, April 11, 7 p.m., Quine Gallery, 664 Ninth Avenue, downtown, 239-8592.

downtown. 239-8592. "Projections in Public," a starefront window project, is intended to bring at cost into a public place and easier in worlded an operational hours. Sides and fifting gathesed from artists second the coorderity by virtuation will be alsown on a sear-projection action. Anthonopes will be part of the continuously to continuously to continuously continuously to be continuousl

projection will run through May 2 and can be seen in the front window of Archinatics, 920 E Street, downtown. For more information, call Installation

information, call Installation gallery at 232-293; conjunction with this show, their conjunction with this show, their conjunction with this show, their conjunction with the show of stide, fline, the conjunction with a conjunction of the con

is Stear, discritories, "The Evalpoint Stear", The Recipions Stear", but spose two artists, jobs brane and Jim Lawrence, who create figurative tubbens; using carved and painted words on their most instear, barbequins, and vausk-ville players inspired by thousand and their most instead, but the paintenance of the partial players using three-quatter-life size, at-least the players of the partial players of the players of the

to 4 p.m. 265-4941.

"A Dack Harbson," in mutallation by flavry fled in Mackhourd points illustrated with mitted-meells "alconsections and carefully a flavourselous and carefully a flavourselous and carefully a series that "investigates the structure of productions," and several "investigates the structure of productions, and the series that the series are Sauda, 163.2 Eighth Aventus, and the excitation of the series are series as Sauda, 163.2 Eighth Aventus, through Statuding, April 11. Saturday, noon to 4 p.m. 235-8466.

233-960.

Del Mar Sculptor T.; Dixon exhibits ten terra-cotra full-state figures that "capture gesture typical of one's character?" in the Citove Galleri, UCSD. The exhibit closes Saturday, Agril 11. Callery houst are Tuesday through Fisher, 10 a.m. to 5 p.m.; Securday, 10 a.m. to 3 p.m.;

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

MERCE CUNNINGHAM DANCE COMPANY # "He reinvented the dance." Mikhail Baryshnikov Tipo performances only 8 pm, April 17 & 18 Spreckels Theater Dusta Roberta in Specie Character in transfer Stands Prictures Commercia Presented by Bary \$10, 20, 20, 37:50



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STATE SHOWS

Hilling Josell, April 13,1 ong Peach EEX, April 13 & 14 Brott, April 16 & 16 Brott, April 17 & 16 Graticial Brood, Irvine April 17, 18 & 19

Labors piayalis - Kings playalis Sackers - Padesa

7128 Miramar Rd., (Nebbed Wordy's) - 2nd floor, Sultz 16 549-9222



artist Bride Connet, is at the Pink and the of Gallery, 711 Pink and ex in Crittery, 41 Eighth Avenue, downtown. The exhibit closes April 18. Callery hours are Wednesday through Saturday, mon to 5 p.in. 236-0284

"Porcelain Today," nine artists will be exhibiting new porcels works created for this exhibit, continues through April 18, Wir: Gardiner Gallery, 535 Fourth Avenue, downtown, Ramning concurrently is an exhibit of jewelry by Steven Brixner, Ev Eisler, and Pavel Opocensky. Gallery hours are Tuesday

"Forty Photographs," "I

of people, has of coordinates of beinger, saw better Wakman beinger, and being the heart with the need and black and where prime ther "give beam to foursees and inglumates from unfriescent regions of the imagination." The traveling exhibit coordinates through April 19, La folds Museum of Contemporar. Art. 700 Property Terret, La folds. Chiley Science, La folds. Chiley Science, 10, and to 55 pm., except Weelneshay when 5 pm., except Weelneshay when closing time is 9 pm. 4540267.

"Parallax: Five Photographic and Walter Welker in an exhibit that runs through April 23 at the Mesa College Art Gallery, room

Basketry and Drawings, the Baskerry and Drawings, the named-tides baskerry of Folly Jacob, Ginschina and the bright-alstract fine ings of Jennitet Lore will be in display through April 25. Spectrum Gallery, 744 Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday.

Satisfav
Color Photographs and
Silverprints, the work of
Minneapolis photographer Byron
James Hechter is on display
through April 26. The exhibit is
a selection of cityscapes that
emphasize the eithereal qualities
of light. The photographs were

Sandav. 24.2352.

"The Reason for the Neutren Bensh." So Not not kely teach our representing a Sourt ands, global to a large gray retrangle, to speed unth worden mutch take the unthrought with worden mutch take the protectal mutch take the protec

The San Diegars are Kenneth Capps, Margaret Honda, and Mathreu Gregotte, From Las Angeles are Chris Burden, Jili Gregorich, and Mark Lore. The show runs through May 3, Mandeville Gallery, UCSD Gallery hours are noon to 5 p.m., Tuesday through Sunday, 534-2864 or 534-0420.

"Weaving: A Common Thread." forty pieces from nineteen contemporary testile arrists will be on display. Included are a Sheila O'Hara and a dreamlike cityscape by Jayn Thomas.

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Apr. 24, 7 pm, Apr. 25-26, 2 pm
May 1, 7 pm, May 2-3, 2 pm

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ve Los Angeles Apr. 16, 18, 19, 1:05 pm Apr. 17, 7:05 pm Apr. 20-22, 705 pm Apr. 21, 105 pm

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TO LOCAL EVENTS

and the Middle East are also displayed. The show must through May 8 at international Gallery, 643 G Street, downtown. Gallery hours are Monday through 5 p.m., and Sunday, 10-30 a.m. to 4:30 p.m., 235-8255.

4-30 pm. 25-8255.

"Visible Differences," fourteen plustoprophers of diverse ethnic backgrounds illustrate their views of what it is to be American.

Berty Lee has created photomatories berty Lee has created photomatories for the popular American media. Tony Mendese examines our common human larbs, through photographs of the Mendese photographs of the Mendese photographs whose work has the Carter Calland Freman. First-to-Bazan, Carir Me Weems, and Laura Aquolar are among the other photographers whose work other photographers whose work is the Certer Calland de la Raia, Pepez, Grone, lablace Park. Peppe, Grove, Balboa Park. Gallery hours are Wednesday through Sunday, ocon to 5 p.m. 235-0135.

"The Biennial." twenty-nine "The Biennial," twenty-nine artists working locally are represented in this inaugural show. The new, larger gallery rpace has paintings, multimedia sculpture, and small installations by Manny Farber, Particia Patterson, Wick Alexander, David August Montaget Honds David Avalos, Margaret Honda Chip Lord, and many others. The show runs through May 30 at Installation (Space Two), 930 E Street, downtown, 232-9915. Tallery hours are Wednesday arrough Saturday, 11 a.m. to

4 p.m.
"Masters of the Street:
Part III," the work of Emesto
Beam, Mar Fam, Reglubit
Singh, and others will be on
already in the May 31. There
are 10 coder mages in this show,
and vagorus technique of the
"street photographet." Museum
of Photographic Are, Balbos
Park, Callery hours are 10 a nn. to
5 p.m. daily except Thorsday
when the gallery closes at 9 p.m.
219-32602.

"911," this installation by the Border Art Workshop is an Border Art Workshop is an ominious pose representing "a house gone wrong." The environment simulates a common room setting that incorporates oddly angled walls and floors, a ceiling fan that sounds like a helicopper, and other surprising elements. A small back room in the gallery is the artists' interpretation of the cardboard shelters found along the border

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controversal area. The environmental installation will be on display through June 28. Farameters 8, 721 Fighth Street, downtown. Gallery hours are

Museums

Centro Cultural Tijuma, in the Space Theater, the IMAK film. The Fly, with spectacular aerial stors filmed around the world, will be shown duit through a will be shown duit, through the shown duite. The People of the Sun times. The People of the Sun times around suited in Figure 20. The Sun is a sun time. The Control of the Sun is th April 15. A permanent cubint of arrifacts representing all places of Mexican culture is on view in the Centro's Museum of Mexican of African of Mexican of African of Mexican of African of Mexican of

or 1-706-684-113. Mingsi Museum of Folk Art, "Designs for the Body: Networking Tour Server of the Body: Networking Art Server of the Body: Networking International Museum of World Folk Art, Diversity Towns: Div "The Birth Symbol," women's art from Eurasia and the Western Pacific, opens on Sunday, April 12 and runs through July 5

The Museum of Man has a number of exhibits open concurrently, "Hopi Harvest" — seventy-two black-and-white photographs depict how the Hopi formsic anthropologist follows when reconstructing a face from a skull. Another exhibit, "Plains in Transition: Indian Life 1850-1950," displays most ten of 200 artifacts from the culture of 200 artifacts from the culture demonstrate how their culture beautiful their culture changed under the influence of the European settless. For more information on the show and on related museum activities, phone 239-2001.

The Museum of San Diego History, seventy-eight special projects by students from San Diego and Tijuana are currently on display. These pus winning entries in the diffi-annual history fair depict the annual history fair depict the culture and history of the two cities. Viewing is from 10 a.m. to 4 p.m. Saturday, April 11, Sanday, April 12, and Tuesday, Sunday, April 12, and Tuesday, April 14, through Friday, April 17. The museum is in the Cass de Balboa, Balboa Park, Fri information call the San Diego Historical Society at 232-6203.

Hatorical Society at 232-020.

Natural History Museum, "On the Edge: Threatened.

Endangered. Extinct," a new exhibit that studies disappearing plant and animal life, continues through 1988 at the Natural History Museum, Balbos Park, The Museum is open daily, 10 a.m. to 4 p.m. Call 232-3821 for more information.

for more information.

Reaben H. Hest Space Theater and Science Center, the 3-D Omnimas film We Are Bern of Sam is the feature presentation. This determinant, Bale vanishment of the interest of the second screen. The 3-D effects accreated with computer-generated graphics. Scheduled to run through the summer, We Are Bern of Sum and Sevent open the second screen, 13-D pm. (accept Mondaly), non, 13-D pm., and 7-30 pm. Rundows Wer in though the second screen for the second screen and the second screen for the second screen and the second screen for the second screen and the second screen for the screen for the second screen for the screen for the second screen for the second screen for the second sc 8.80 p.m. Lites Our Luxerium, a laser-jeas connecer, plays at 29.15 p.m. Wednesday through Friday, with a 10.15 p.m. show Friday. The Police is a laser-rock concer shows Saturday. The Saturday through Tuesday, with a 10.15 p.m. show Saturday. The theater and science center is located on Park Boulevard in Balban Park. For information call 138-1233. COCAINE AND CRYSTAL

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If you don't see it listed, call and ask!

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Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith and Jonathan Sauttle. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to incutive about ticket availability. Many theaters offer discounts to students, serior citizens, and the military. Ask at the box office.

ALLEGORY
The Salori 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 members are Nora Burtschl, John Balog, Erin Elder, Mark Angelo
Glardina, Steve McCrea, Kan Costa and Molly Ryan. Steve Smith is the stage manager (Sm.)
Studio he the Performing Arts. 3735 Adams Avenue, San Diego through April 11; Friday and Saturday at 600 pm. For Information call 295-2733.

ANCHORBANKS ANCHORBANIS
The Fallbrock Players open their
new season — and their new
playing space, the Mission Theatre
of Fallbrock — with a production of
the musical melodrama by Donna
Velentine Amold (book and lyrics),
Lois Skogwey Sue Barnel, and Jack
Krosen (music), Set in the town of Krosen (music), Set in the town of Anchorbanks during the Alaskan gold rush, the musical offers a dramatization of "a Dastardly Deed Done in the Dark." Jacques Condor has directed. Cast members include: Tim Chapman. Sylvia Lee, Wade

Hansen. Ann Burks Is the musical director. Diseng Condor the choreographer, Helmi Roas the sound designer, and Hanny Howard the castume designer, and Hanny Howard the castume designer, (Sm.) Fellbrook Players, Mission Theatre, 231 Nighth Matth, Fallbrook, through April 12; Friedy and Saturday et 800 p.m. Matthes Sunday at 200 p.m. For information cell 728-0999.

ANDREAS OUT 2 NOVERIENDS Written by David Willinger, and based on his sister Andrea, this Written by Dovid Willinger and headed on the select Andree, this headed on the select Andree, this headed on the select Andree, this headed on the select Andree, the selection of the selection Los Angeles Theatre Unit, with one emoying exception, is excellent. The annoyance first. It is too clear that director Constance Grappo and her company are aware of the unpremising nature of their material. Thus an aura of cute

surrounds the enterprise (including the Wonderful World of Disney's Grestest — bietch — Hits), Meant obviously to be a bridge between solviously to be a pringe between we worlds, the show's seccharing soo works, the show's secharine moments detected much more than they have the secharine moves that they have the secharine mode, and they have the secharine mode, and there's no need one Tabl. Cooper. Chris Paus, and object secharine characterizations. Seymon gives Richie a baunting business and the secharine characterizations. Seymon gives Richie a baunting purity of sexul. Fase plays Predding the secharine characterizations. Seymon gives the secharine characterization and the secharine characterization of the risonths — in L.A. She deserve them all. Hers is a remarkable, un; nediated performance, a complete fusion with the char that gives us not only Andrea also her world in vivid. also fer world in vivid.
comprehensible, and
compressionate detail (5m)
San Diego Repertory Theelre, Sixth
Arenue Playhouse, through
April 26: Through Shough Sunday
at 8:00 pm. Mattines Sunday at
2:00 pm. Fer Information call
2:32:0600 or 2:35:9560.

ANOTHER ARTIGONE ANOTHS: ANTISONE
In AR Gomp. Us comedy-drama,
currently in its world premitee
production at the Classius Carter
Centre Stage, a student named
about Antigone rather than a term
paper for her classics course. The
professor, Henry Horper, refuses to
grade the play. This simple cleah
escalates into a staff, confirmation
and antigone of the control of the
analogies break down, resembles the legislaty Artigliers Artiglier designation and the second secon BARNUM

The Palorner/MireCoste College The Pelornal MiraCosta College
Theatre Association is stagling the
musical about the self-proclaimed
"Prince of Humbug"
PT. Barnum — who elong with
James A. Balley, built the "Greates
Show on Earth" Larry Jorgensen Snow on Earth" Larry Jorgensen has directed the production. John Grzesick plays Barraum. Other cast members include: Rogar Cotton, Debra Hatie, Rick Lorena, Woody Blaby, Beth Burgess, Judith Cepotosto, Misty Cotton, Sheili Johnson, Katherine Charles, Patricia Campbell, Milke Mellone, and Peter Cerner. Kelly Massanger is the Corner, Kelly Missenger is the tech if all director, hary Leron is the costume designer, and Jumes Cook is the musical director. (Sm.) MiraCosta College Theatre, through April 12, Thursday through Sunday at 7:30 p.m. Matthee Sunday of

REREMILLER & COMPANY

AUDITIONS

And Gurney probes the ways the curse of bigoty can poison human relations. At the Cassius Carter where Craig Room, unforgetably, a few years ago — Another Antigone is receiving first-class irestment. Directed by John Tillinger, the production has the politch one

production has the politic one when the house been produced many times before. The design work, especially Seven Rubins set in quite good. And the beding work, especially impressive. Steven Rubins set in quite good. And the beding and produce the produce steven Ruyan is expensive Steven Ruyan is expensive to the classics student School as pronounced to the classics student School as pronounced.

Marise Chibin is appropriately affacts a Miller a rob almost as a rob almost a sensitive and a rob almost a rob

232-4088

Cassins Latter for the Performing Edison Centre for the Performing Arts, through May 3: Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Mattinee Saturday and Sunday at 2:00 p.m.

BEER BILLER & COMPANY SIND PRIVATE THE CHILDRY ACCORDING THE CONTROL OF THE CONTR

CELEBRATION CELEBRATION
San Diego State (Iniversity's
Experimental Theatre hosts a
production of the upbeat musical
Harvey Schmidt (music) and Tom
Jones (tyrica), creators of The
Fantasticks, An innocent orphan rantasticks. An innocent orphen sets out to discover what the is all about, only to find a "decudent world full of greed and cruelty." Despite setbecks, the orphen is determined to prove that file is good and worthy of a celebration. Patrick Lathrop has directed the production. Dest members include

C. Brunnille, Berron Alcothire, Gall.
Armhran, Joseph Kasakapsen, Wendy
Armhran, Joseph Kasakapsen, Wendy
Roderick Olsen, Canol C. Reberra,
and Claristans E. Stevener. The social
dealgaser is Tabidatiant Shirmojlima,
the containse dealgans in Rubbin to
Liden Palacette, and the contain
dealgans in Rubbin et Joseph Company
dealgans in Rubbane Anderson, Gran,
Experimental Theories, San Diego
Sacie Chattersity, Warstagh April 11;
Thordody through Sasturday at
Bally Jan. CHARLEY BACON AND HIS PARILY The South Count Repertory Theatre The south Coast Repellory Presents the world premiers of Authur Gitter's distress. Developed through the South Coast Rept. 1986 Hispanic Playwrights Project, the play is about a man who dates to step outside the houndaries of step outside the boundaries of everystay litic outsidese his dream — to dance. Martin Berson has directed the production. Tary Plans, who played the talle role in less sammer's Rigario Ceta of Dealer the sammer's Rigario Ceta of Charley. Other cost members include immed Carlin Victoria Hoffman, John C. Mostack, Saily Kerng, ann' Art Koustik, Red Eligati in the some decisioner. Missail to the some decisioner.

Kemp, and Art Koustik. Karl Eigst is the scenic dealigner, Migged Delgado the choreographer, and Jose Cruz Gonzalez the assistant director. (Sm.) Soush Coust Reportery Theore, Maintage, through Stateday at 800 pm. Sounds out of 200 pm. Sounds out of 200 pm. Sounds out of 200 pm. Sounds of 200 pm. Sounds of 200 pm. Sounds of 200 pm. Sounds of 200 pm.

C. Bruneile, Barron Aleshire, Gail

COLD SWEAT
Plean Bell's play, now in its world
premise production, is about out
of body experience and caller
spoody menificitations of Elizabeth
Rabber Bast I ster psychopop
psoudo religion. A dyling woman
patient of the doctor heroire seems
to be reought back from death and
to listed on the reeling the doctor is to note on the cenning, the acctor is visited by an ectoplearric reconstitution of her dead lover, and so on. Virtually everything is wrong with this play. Since the characterization is fleshless, the with this play. Since the characterization is fleshless, the action impleusible, and the language self-conscious, ellenating, and poetically leeble, there is little of the concrete stuff of dramatic.

the truth of the claims about asire projections put forward by the cult to which Kubler-Ross and (presumably) the playwright belong An audience member who comes to the Costa Mesa playhouse stready the Costa Mess playhouse already convinced or half-convinced of this trashy theory will doubtless enjoy the drama as a confirmation, the way the lathful enjoy the serman of a selevision evengelist. These who ere simptical will not be rendered loss so. Given the utterfy

en integral will not be reindered the integral will not be reindered in the properties of acting in this play (which have the acting to propagatative for hardsogger), the Prickment of born throutsogger), the Prickment of born throutsogger), the Prickment of born throutsogger (who Prickment of born throutsogger) and Prickment of born through the born born through the born through through the born through through the born through through the born through the born through the born through through the born through the born through th

Sunday at 300 ptm.
DEATH TARES A HOLIDAY
Project Varguard In staging a
production of Alberto Casella's
production of Alberto Casella's
for the American stage by Walter
Ferrit. The play is set as a project
seven by a set as a project
seven garbera Dustin — the
handsome Prince Sirbi — is Bring
selection of the Si Walkoe, Timothy Plummer, Peter Alexander, and Alex Sandie. Barne DeSelm is the lighting designer, and Jean Ross is the costume coordinator. (Sm.) Westminster Theatre, Caron and falbot streets, Point Loma, through April 12. Friday and Saturday at 600 pm. Sunday at 7:00 pm. For information cell 224-6263.

en t Deathing:

San Displa Mage to more than three years Sin's back, in the Fiests

Displant Thearts surreit production of the Ne Lorin myse's vibrition, and the Lorin myse's vibrition, and the Lorin myse's vibrition, and the models of the Lorin myse's vibrition, and the models of the Displant Singhest and the models of the models of the Mage Singhest Aller Mage Singhest Aller Mage Singhest Aller Mage Singhest Aller Mage Singhest Singhe

thriller, winch is about its own mixing, still "jobs," it is often take, between in easy the director and between the still between in easy the director and own of the control of the con curtain at 8:15 pm. Sunday, din at 5:30 pm., curtain at 7:15 pm. Mailnee Saturday and Sunday, buffet luncheon at noon, curtain 1:15 pm.

DON VICTOR AND FRIENDS
The Bowery Theatre presents
Improvisational cornedy by Don
Victor, formetly of Victor and
(Whoop) Goldberg, Lee Connewy,
Rochelle Robinson, and Control
Welling, This distinguished

in Tight Truedoes, will probably ; Freeze Tag, and, if you ask them recently appeared at Marvin's Dinner Theatre in Solenn Beach. (Sm.) Bowery Theatre, Thursday, April 9, through April 25, Thursday through Saturday at 8:00 pm.

AN EVENING WITH JOHN
PURIS — A CONVERSATION
WITH A TRAMP

WITH A TRAMP
For the ninth annual David Marc
Belkin Memortal Lecture at UCSD,
actor Lee Stesson will portray the
legendary naturalist and
conservationist John Multi. Stesson
wrote Conservation with a l'immy
after spending more than two year
feet spending more than two year
performance Is set The one-man
performance Is set The one-man
in Martinez California, on December 19, 1913, as he waits to meer the result of a highly ontroversial piece of legislati reate the Hetch Hetchy Rose visitor center in Yosemite National Park in 1983 and has since performed it nationwide, in colleges and universities. Admission is free.

EXTREMITIES
OnSlage Productions Community
Theatire is seaging William
Theatire is seaging William
German of an attempted rape
Emotionally degrated and great
worms turns at leables on his
tommeries. Health Reston has directed
the production, which will finitude
performances. "OnSlage
Productions recommend this sheep
performances." OnSlage
Productions through
OnSlage Productions, through
OnSlage Productions, through
Seal Loging Vision
Seal Loging V FYTDEMITIES

THE FANTASTICKS The new Muricita Dinner Theatre opens its doors for the first time with the popular musical about "the folly and fragility of young love, age, and human nature — truly a

Theater Directory MIRACOSTA COLLEGE Listie Theoster One Bernard Drive, Ocean 797-2121 x236

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CLOSE-UP STUDIO 2244 Fourth Avenue, Suite D, San Diego 225-5743

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440-2277
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230-2800

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LAWRENCE WELK VILLAGE

rence Welk Drive, Escandido

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Pestival Stage, Balboa Park 239-2255 Gestarrip Quarter Theatre 547 Fourth Avenue, downtown Deane Theatre 444 Fourth Avenue, downtown 234-9582 ONSTAGE PRODUCTIONS COMMUNITY THEATRE Park Village Theatre, Suite B-9 Yark Plaza at the Village 310 Traid Avenue, Chule Vista 427-3672 GROSSMORT COMMUNITY COLLEGE Stagehouse Theatre, 8900 Grossmont College Drive, El Cajon 465-1700 x410

PALOMAR COLLEGE Palomar College Theatre, Sen Marcos 744-8860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746 6669 PIME HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Selomon Theatre 3900 Lomaland Drive, Point Lorna 222-6474 x248

p34-3960 LA JOLLA STAGE COMPANY Parker Auditorium, La Jella High School 750 Nautilus Street, La Jella 159-7773 SAN DIEGO CITY COLLEGE THEATER Thirteensh and C streets 230 2676 LAMB'S PLAYERS THEATRE 500 E. Plaza Doulevard, National City LAMPLIGHTERS COMMUNITY THEATRE

SAN DIEGO GILBERT & SULLIVAN COMPANY Case Lel Prado Treatre, Belona Park 692-0372

SAN DIEGO MESA COLLEGE San Diego SAN DIEUO REPERTORY THE TRE SAN DIEGO STATE UNIVERSIT Main Stage and Experimental T 265-6884 Open-sit Amphitheater 265-6947 DIEGO STATE UNIVERSITY Stage and Experimental Theater

MISSION PLAYHOUSE Marina Village 1936 Quivira Way, San Diego 226,0518 SAN DIEGOTTO PLAYHOUSE 742 Genevieve Street, Solana Beach 755-7358 NORTH COAST REPERTORY THEATRE Lornas Santa Fe Plaza Lornas Santa Fe Road, Solana Beach 481-1055

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THEATRE
1,350 East Viste Way, Vista
724-3421 NORTH PARK THEATRE 2891 University Avenue, San Diego 692-0220 SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego

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appropriately eerle, on occasion, by the work of an uncredited lighting designer) ranks among ris finest. And the cast members — James

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DON'T HAVE TO SHOW YOU The San Chings (Appelled The San Chings (Appel Hebleit. Serbastan Hobart. Jame Abdon. Group Naciona. Carry Naciona. Para Men Gerredik, James Csok is the musical director, and Luis Miller'is the stage manager. (Sm.) Munesta Dinner. Theatre. 28779 Vis May 17. Wednesday through Sunday dinner at 600 pm., curtain at 800 pm. Marines Saturday and Sunday, dinner through Sunday, dinner through Sunday, dinner through Sunday, dinner through Sunday, lottler bunchean at fool pm. As the Committee of the THE FOREIGNER
The Pine Hills Lodge Dinner
Theatre has extended its San Diego

première run of Larry Shue's dramatic cornedy for the second districts. Consoly for the second time in the place of English soldier persuades the very basikult intend to join him on a speadle day in the place of the place I MONTE DANCE.
There are three compelling reasons for seeing the Gaslamp Guerter Theaire's current production of this comedy-drama by Oliver Halley. They are: Dis Novais, Susanna Thompson, and Linds Libby, three of the area's best ections who see a personness on San Linds along are far too less. Set in Linds Angeles.

NORTH COAST REPERTORY THEATRE presents the San Diego RESTAURANT & SALLY & MARSHA 550 VIA DE LA VALLE DEL MAR, 755-7955 by Sybille Pearson Dinner Theater

yestkahn A musical one-woman affirmation 5 entree choices \$1996 per person Thurs.-Sat. 6:30 pm

Sunday 5:30 pm

"Both outrescas. are just dandy for these parts."
Wellon Jones, The Union "Office Blabstone's direction shines here."

Nancy Chumin Demac, L.A. Times

are article to the six metach of cohesion. The players however, are secolient, to nuclear the secolient as nuclear to the they have made Halley's acrist seen into the they have made Halley's acrist seen into the second them to the second the se the videographer. (Sm.) Sen Diego Reportory Theatre. Lyceum Stage, Wednesday, April through May 10; Tuesday through Seturday et 8:00 p.m. Sunday at

some again. And it is a potentially section human dimens about strongle, loss acceptance, and section human demand about strongle, loss acceptance, and different times of continuous and section in the section in the

THE IMPORTANCE OF BEING EARNEST
The Coronado Pleyhouse is staging a production of the popular Oscar

GURDJIEFF OUSPENSKY Centre accepting

students San Diego 456-7830

at the Globe is that they are brilliantly staged. Director Craig Hook is an old hand at this sort of hing, and while staging these plays does not require him to use ha furtile imagination, it does demand that he exercise his sechnical skills with the burnshade case of a master. He levishes those skills on a cast of equal sheer. Annals Chappell and William Annon have concentrated executions have been seen to be a second to the concentrated executions have been seen to be seen to b

egal seek. Ander Organic elegation and committing the ecripts for empossible lough, every possible lough, every possible lough, every possible lough, every possible momentary plurige into true feeling, end they have complished that aim throughout control to the feeling, end they have complished that aim throughout possible momentary plurige into true feeling, end they have been also from the feeling, end that the control is call up real feeling, end that the control is an instance of making something deading out of what is reasonable, nothing (dea).

base if home-ease uniquelent to the property of the property o

(Sm.)
The Thestre in Old Town, through
April 11: Thursday through Saturday
at 8:00 pm.

at 800 pm.

HEW PAANS at PROCESS: GCSD
For Box days only the CCSD
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For Box days
Foreign
Fo

misadventures of two carefree young gentlemen. To win the love of their ladies fair, both claim to be a fictitious "Ernest." Members of the fictitious "Ernest." Members of the cast are Date Hooley, John Day, Franklin Thomas. Michael D. Day, Ronald B. Lang, Sam Kitchen. Joh P. Mellor, Kay Bourbiel, Ina Felser, and Glinger Perry, (Sm.) Coronado Playhouse, through May 16; Thursday through Saturda at 8:00 pm. Sunday at 7:00 pm.

LACHORY AND BOURBON and LONE STAR
The Grossmont College Drame Department presents James
McClure's two one act comedies.
Leundry and Bourbon centers on the discontent — and humorous at BCO pm. Sunday at 700 pm.

INTINATE EXCHANGES:
AFTARIS IN A TENT and A
PAGEANT

Alan Ayckbourr's gignatic but
trivial project is dominated by two
purely theatrical devices: the
expring pothways of the plot in
slateen different versions of the
basic middle-cleas-unhappy
marriage situation, and multiple
map get students. And multiple
trop got got and multiple
trop got got got got got got got got
purely situation, and multiple
trop got got got got got got got got

marriage situation. Leundry and Bourbon centers on the discontent — and humorous gossip — of three small-town wives whose marriages have turned out to be less than Ideal. And Lone Star follows a Vietnam veteran returned to his small west Texes town to to his small west rexes town to reminisce about the "glory days." James David Patterson has direct heth productions. Cast members arc. Marjorie Tilley, Pete Q. Orph. Laboratory Theatre (room 242) Grossmont College, through Saturday, April 11, at 8:00 p.m.

THE MELINDA AND STEVE

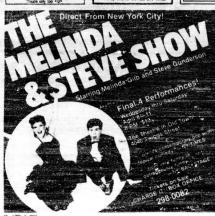
Centre for the Performing Arts, through May 3: A Pageant: Tuesday, Thursday, and Saturday at 8:00 pm. Matinee Saturday at 2:00 pm. Affairs in a Tent: Wednesday, Friday,

and Sunday at 8:00 p.m. Metines Sunday at 2:00 p.m.

LAUNDRY AND BOURBON and

THE RELINION AND STEVE SHOWS THE THE STEVE STEVE

SALLY AND MARSHA The Horsh Coast Repertory Theetre is staging Sybille Pearson's comed



THE BOWERY THEATRE



Winner of the Pulitzer Prizei By Michael Cristole Producing Director Allan Bridgwater Director Carla

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The one thing that persists is hope ..."

neighbors on Manhettan's Upper West Side and who couldn't be more opposite. Sally is from South more opposite Sally is liver South Dislota pregnant, and outgoing, Marsha is more reserved. Their difference sealable them, however, to share the feeling that they can tell each other anything. Other production. Lyviette Wither is Sally, and Susan Gelerins is Marsha. Designers for the production are Earth Salland, set and lights Setting Sally and Sally and Sally Lawrence Croix, sound, (Sm.). Horth Crost Repetitory Thastre, North Cost Repetiory Theatre, through April 19, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

THE SHADOW BOX
The Bowery Thestre presents
Michael Cristoric Politicer Prizewinning disease about their expelients
disgnosed with terminal cancer and
about their correlator. After
Bridgester (who also plays a
leading role) has co-directed the
production with Carla Weigener-

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976-YNOT

mal ads for men and women!

Johnston, Michael Kupick, Mary M. Egan, Joyce Rus, Chystal Goodman, Creig Dorsey, Bruce Reddin, and Jackie Bersainger. J.A. Roth is the scenic designer. J.A. Roth is the scenic designer. Seen I.A. Most he lighting designed the scenic ferming the coatome resource from the scenic ferming the coatome scenic ferming the coatome scenic ferming the coatome scenic ferming the sc

SLY POX.
The Marquis Public Theater is offering an updated version of Ben Joneon's classic ropone by Larry Gelbart, who has moved the play from sevenach-century Persice to San Prancisco et the turn of this century. The tole itself— about a scheming, repactous miser bent on extracting fortunes from a trio of rich, greedy opportunists — remeins the same. Minerva Manquis has directed the production. Cost has directed the production. Cest members are: Morbert Ehrenfreund, Sheldon Gero, David Paynter, Sam Gooch, Ellery Brown, Susan Simmons, Ellie Friedeman, Christine Kernp, and Jeff Mahey. Gooch is the lighting and sound designer. (Sm.) Marculs Public Theater. Friday. April 17, through May 24; Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.

TALLEY'S FOLLEY TRALEY'S POLLEY
The Lamb's Players Theatre
constitues its largest antiversity
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Bathay, consistent Sequip by Julie
and sound designs by Daried Trayer.
(Sim) (Sm.) Lamb's Players Theatre, Thursday.

A TASTE OF HONEY

Company presents Shelagh Delaney's swerd-winning drama, which takes a biliterawest look at the fift of a young English working cleas girl and her emotionally charged relationships with her free-apitited mother, an internal session, and an est student. Will Simpson last diseased the production. Cest members are: Routina Widdowson Skynotics, Yeloco Bowesil, Jeffrey Skynotics, Yeloco Bowesil, Jeffrey regnotos, Pitcole Bonsell, Jeffrey Zerg, Walter Murray, and Don Loper. Designers are: Ribert Earl, settings: Dianne Holly, costumes; Matthew Cubitto, lighting; and John Hauser, sound. (Sm.) sound. (Sm.) Gaslamp Quarter Theatre Company, Deane Treatre, Thursday, April 9, through May 30: Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

TERRA NOVA The Palomer Cor

"This is the story of the Englishmen," Patrick Larmer has directed the production. Mark Klemenstrus plays Scott. Other members of the cast are: Bart Westbrook, Duner Daniels, Jerone Casey, Ed Sedicowski, Rick Pellaziol, and Cali Maus (Sm.) Palomer Corrmunity College Theatre, through Apil 11: Thursday through Saturday at 7:30 pm.

YES, I KAHN Marvin's Dinner Theatre is offering a one-woman revue, written by Martha Kahn and Jack Shepherd. Kahn, a Miami Beach nightclub veteren, performs the piece, which is a "celebration of personal victor illustrated by sketches, monologue and songs. "When life says to you,
"Oh no! all you can say is "Yes, I
can." says Kahn, Shepherd, a
graduate of USKI, has directed as
the Coronado Playhouse, the Second Avenue Theatre, and the Marquis Public Theater. (Sm.) Marvin's Dinner Theatre, through April 26, Thunday through Seturiay, dinner at 630 pm. curiain at 800 pm. Sunday, dinner at 530 pm. curiain at 7.00 pm.

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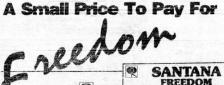
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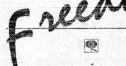
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READER'S GUIDE TO THE MUSIC SCENE

information and photographs to Reader Music Scene, PO. Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO

It seemed such an obvious point that it took a few moments for its significance to register. I was talking with a local musician about the current success of Bruce Hornsby and the Range when he opined that R was nice to see someone on the charts who can actually play. Admittedly, there is some unfairness in that remark, as it implies that none of the other artists who climb up and down the nations hi-record surveys are skilled musicians. Still, one cannot consider Hornsby's rocket ride to fame and fortune without taking into account the role good musicianship has played in the phenomenal, across-theboard popularity of his hit

board popularity of his hit song, "The Way It Is." and the RCA Records debut album of the same name. To begin with, Hornsby's music is stylish for its unstylishness. In a time when many black rhythm and blues artists are using Steve Lukather-like hard-rock guitarists on their recordings; when white and black soulsters alike are rewring to Smokey Robinson-style crooning, when



musical equivalent of crêpe streamers from explosive but menotorous beats; when a haircut-band's originality for the lack thereoft can be camouflaged by layers of self-triggered synthesizers; when simple structures and the indiscriminate use of tinkly deliable there sender a lot of digital textures render a lot of jazz and pop almost erchangeable; and when

radio stations are dominoing radio stations are dominoing into one another in the race to offer the best Fifties-Staties programming. Hornsby and the Range have come galloping into the picture with a semi-acoustic, almost folkey sound right out of the unfashionable early Seventies. When one first heard "The Way It Is" on the radio several months ago, the song seemed a

months ago, the song seemed a

But with a couple of major But with a couple of major differences. One thing that prevents "The Way It Is" from sounding entirely retro is its thematic chord progression, which suggests the Eighties' Joe Jackson as much as it does the Seventies Jackson Browne. More important, the song's segments are connected by Hornsby's piano improvisations, Hornsby's piano improvisations, which, while posing no threat to Michel Petrucciani or Keith Jarrett, create a loose, jazzy spatiality that is uncommon for a Top 40 tune of this or any recent decade. Some have described Hornsby's glossy planistics as derivative of neage music of the George Winston school. But based as it must be on the melosylor. content of Hornsby's playing, such a description seems facile m its reaching for the handiest most current comparison. To me, Hornsby's piano work combines the lonesome-cowbo chordings of Floyd Cramer with the pounding percussive modality of McCoy Tyner,

resulting in a pop-piano sound that is a refreshing elbir io: ears bludgeoned by the synths-from-hell sound so prevalent in the Eighties.

That hybridized keyboard style certainly would be sufficient to make the Range's sound more musical but would not answer the question of the band's popular appeal. For that, you have to consider Hornsby's songwriting and the band's arrangements. (continued on page 22)



EUROPE

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THURSDAY APRIL 23





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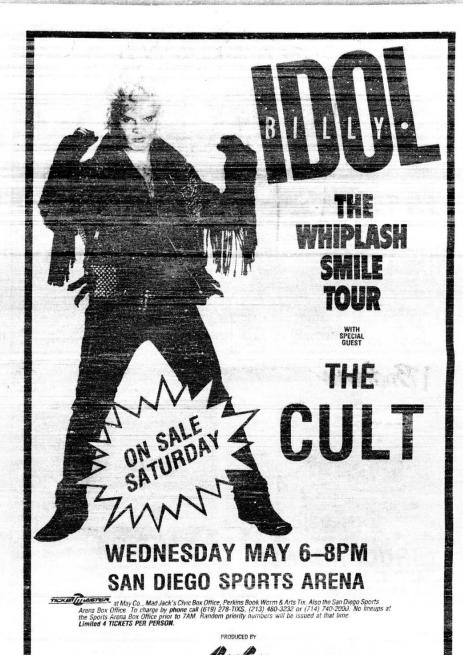
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A. Code 4 Production





Perhaps due to his musical training — he studied both at Boston's Berklee College of Music and at the music-rich University of Miami — Hornsby is able to do some pretty next eterior decorating within some interior decorating within some tried-and-frue song structures. Like the better of the introspecture singersong writers with whom he is generically linked, he keeps things deceptively simple by fitting

harmonies and changes that at least hint at sophistication into

the traditional pop-rock framework formed by a solic vocal melody, and verses that ad to a sing-along chorus. Add to that formula

Homsby's heartfelt, for plain vocals, lyrics that draw of the rural images of his native the rural images of his native Virginia, and instrumentation that variously includes mandolin, fiddle, harmonica, accordion, and harmered dulcimer, and you have a tasty country-Jazz-pop-rock concoction. It's a sound that

for many veterans of the for many veterans of the Seventies will at times recall the Rod Stewart of Every Picture Tells a Story vintage (the title of Horrsby's current hit. "Mandolin Rain," comes perilously close to Stevart's "Mandolin Wind").

Tumbleweed Connection-pers Efton John, and the Band. It's also a sound that won Hornsby "Best New Artist" honors at the recent Grammy Awards and promises to pack them in when Hornsby and the Range are joined by Crowded House for

a concert Sunday night at

the Big Bang Beat will be at Thursday while home-box John Leftwich, and drummer Joey Heredia open a two-nigh stand at Bella Via. Friday also stand at Bella Via. Friday also brings ragtime and blues guitarist Paul Geremia to the Old Time Café. On Saturday, new-music clarinetist John Carter will perform solo pieces in an evening concert at the Cartshad Cultural Arts Center. The show Cultural Arts Center. The show will be presented jointly by Carl Baugher, the North Coast Jazz Society, and the Carlsbad Patrons of the Arts Foundation If it is half as enjoyable as Carter's lovely Castles of Ghana album, it will be a treat for discriminating music lovers. Also on Saturday, Curtiss Peagler will be at Bella Via; Maggie Mayall and the Cadillacs will be at the Belly (continued on page 2)



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TICKETHINETER

e May Co., Mad Jack's, Plaza Music Shoppe, and Fleet Exchange. Ticketmaster charge (619) 232-0800.

(continued from page 22)
Up Tavern; and the Shirelles
("Dedicated to the One I Love. Will You Love Me Tomorro 'Mama Said." "Baby, It's You "Soldier Boy") will be joined by the Authentics for a show at Pea Soup Andersen's in Carlshad.

The Crusaders' Joe Sample will bring his quartet to the Bacchanal on Sunday night; while guitarist Freddie

while guitarist Freddle
Robinson plays at Belia Via.
On Monday, new-age guitarist
Michael Hedges will be joined
by the John Scoffield Band for
a concert in UCSD's Mandeville
Auditorium; while U2 and
Lone Justice bring their longsensited Auditabelli la town for awaited double-bill to town for the first of two nights at the Sports Arena, Wire Train plays the Bacchanal on Tuesday night; while Robin Henkel

performs in the San Diego City College Theater in a continuation of KSDS's "Jazz Live" series. The week closes on two strong notes, as country-folk-pop-rock troubadour Jesse Colin Young visits the Bacchanal on Wednesday night; while former Rascals' keyboardist/songwriter/yocal Felix Cavaltere is ripping it up at the Belly Up Tavern.

CONCERTS

Big Bang Beat: Belly Up Tavern tonight. Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Peter Sprague, Kevyn Lettau, John Leftwich, and Joey Heredia: Bella Via, tonight, Thunday, and Priday, April 10, 9 p.m., 2591 Highway 101, Cardiff. 9421108.

Paul Geremia: Old Time Café, Friday, April 10, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

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

Curtiss Peagler: Bella Via, Saturday, April 11, 9 p.m., 2591 Highway 101, Cardiff, 942-1108.

Maggle Mayall and the Cadillacs: Belly Up Tavern, Saturday, April 11, 9 n.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Shirelles and the Authentics: Pea Soup Andersen's Juliette Room, Saturday, April 11, 8 p.m. and 10:30 p.m., 1-5 and Palomar Airport Road, Carlsbad, 438-7880.

Bruce Hornsby and the Range and Crowded House: SDSU's Open-Air Theatre, Sunday, April 12, 7:30 p.m., San Diego State University campus. 232-6800

The Joe Sample Quartet: Bacchanal, Sunday, April 12. 8 p.m. 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Freddie Robinson: Bella Via. Sunday, April 12, 8 p.m., 2591 Highway-101, Cardiff. 942-1108.

U2 and Lone Justice: Scorts Arena. Monday. April 13, and Tuesday. April 14, 8 p.m. 278 TIXS.

Michael Hedges and the John Scofield Band: UCSD's Mandeville Auditorium, Monday, April 13, 8 p.m., UCSD campus, La Jolla, 534-4559.

Wire Train: Bacchanal, Tuesday, April 14. 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 500-8022. 500-8022. "Jazz Live," featuring Robin Fienkel: San Diego City College Theater, Tuesday, April 14, 8 p.m Twelfth and C streets, downtown.

Jesse Colin Young: Bacchanal, Wednesday, April 15, 8 p.m., Clairemont Mesa Boulevard, Clairemont, 560-8022.

Felix Cavallere: Belly Up Tavern, Wednesday, April 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481,0003 Beach, 481-9022.

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

David Lindley and El Rayn-X: April 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

John Prine and Arlo Cuthries Symphony Hall, Friday, April 17, 8 p.m., 720 B Street, downtown, 232-0800.

Luther Vandross and Shirley Murdock: Sports Arena, Friday April 17, 8 p.m. 224-4176.

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WIRE TRAIN



WEDNESDAY, APRIL 15

JESSE COLIN YOUNG



SUNDAY, APRIL 19



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LEON RUSSELL & EDGAR WINTER 5/11

Shriekback and the C.S. Angels: Priday April 17 8 p.m. 730 Beech

Eivis Costello and Nick Lowe: SDSU's Open-Air Theatre, SAU day, April 18, 7:30 p.m., San Diego State University, 232-0800.

China Crisis: Bacchanal, Sunday, April 19, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Pieces of a Dream: Bacchana Monday April 20, 8 p.m., 3022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

April 21, 8 p.m., 8022 Clairemont

Azymuth: Bacchanai, Wednesday April 22, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont.

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Roomful of Blues: Belly Up Tavern, Wednesday, April 22, 9 p.m., 143 South Cedros Avenue Solana Beach, 481-9022

Jack Mack and the Heart Attack: Belly Up Tavern, Thursdag April 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Siide Hampton with Holly Hoffmam: Bella Via, Priday, April 24, and Saturday, April 25, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

Liz Story: La Paloma Theatre Saturday, April 25, 7:30 p.m., First and D streets, Encinitas. 436-4030

Hunters and Collectors and Richard Pflaccio: SDSU's Backdoor, Saturday, April 25. 8 p.m., Aztec Center, San Diego State University campus. Namenth: Bacchanal, Sunday

April 26, 8 p.m., 8022 Claire Mesa Boulevard, Clairemont. 560-8022

Roy Gaines: Bella Via, Sunday, April 26, 8 p.m., 2591 Highway 107, Cardiff. 942-1108. The Rave-Ups: Belly Up Tavern, Sunday, April 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Dong and the Sluga: Belly Up Tavern, Monday, April 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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



Club listings are compiled by Ron Jennings. If you wish to be breluded, please call 265-9382 Thursday afternoon or Friday before 5:00 a.m. The listings are

North County

Belia Via Returrant and Nightelah, 2591 Highway 101, Cardifi 942-1108; Peter Sprague and vocalit Kerya Lettu, Jazz. Thursday and Friday; Curtis Peggler, Jazz. 9 p.m., Saturday; Preddie Robinson, Jazz. 8 p.m., Sunday, Mark Lessman and Lar Moore, Jazz. Monday; the Joe Marillo Quartic, beloop Jazz. Thesciay; Boh Haggart, Jazz. Wednesday, Pite Jazz. 18 feature 1, Jazz.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-902: Big Bang Beat, Fifties rock, and the Mer Dels, vintage rock, Thursday, Thik Back, rockin' reggne. Friday, Maggie Mayall and the Cadillaca, rock and rhythm and blues, Saturday, All Star Jam

Night Sunday: the Mar Dels, viriuge rock, Monday: Talk Bask, viriuge rock, Monday: Talk Bask, rockin' regase. Thesday: Felbr Cavaliere, rock, and Mark Eubanks, rock, Wednesday. Afternoon Concerts: the Chicago St., Dixieland jazz, 5:308 p.m., Friday: the Bob Long Band, hope and boogle 5-9 mm. Saturday: Thouseo Roed, uringe Jazz and song, 6-8 p.m., Wolnesday.

The BookWorks/Pannikin Coffechouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Tom Finkle, jazz piano,

8 n.m., Friday, Borreill's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday.

Camelot Inn, 887 Sen Marcos Boulevard, San Marcos, 744-1332: The Paradise Street Band, Irish music, Friday; Celia, variety music on faidic, guitar, and keyboards, Saturday.

Coffee-by-the-Sea, 1953 San Elijo Avenue, Cardiff-by-the-Sea. 436-1231: Joei Kimmel, folk. 8-11 p.m., Friday; Friday; Pessey Sarah Schlebecker, classical guitar duo, Sunday brunch; David Paul, original, inspirational, and folk music, 7-10 p.m., Sunday evening.

The Countryside Restauran Lounge, 450 Douglas Drive, Oceanside, 757-0860: New Country, country, Wednesday through Sunday: Lone Star

Country, country, Monday and

El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside. 757-7757: Live Afro-Cuban and

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

El Comal, 1284 Foway Road, Poway, 485-1010: Ron Bell, contemporary and country Thursday through Saturday.

Fish House West, 2633 South Highway 101, Cardifi-by-the-Sea. 753-6438: The Bob Long Band bop, boogle, and jazz. Thursday through Saturday; Tony Ortega itosis a jazz jam session Sunday

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Tony Carmen, nostalgia music, Wednesday through Sunday; Denny Twner, country and contemporary, Monday and

Gentleman's Choice Restaurant 1920 San Marcos Roulevard (old California Market), San Marcos. 744-5215: Denny Tymer, country porary. Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Vailey Parkway, Escondido. 480-0420: Llind Date,



The Granchy Gaucho, 29000 Lilac Road, Valley Center. 749-8041: Chuch Peralta, oldins, ballads, country and western, and contemporary, Priday and Saturday.

The Grove, 3232 Mission Avenue, Oceanside. 757-7711: Trade Secret, contemporary, Priday and

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

Harbor Lights, 264 Harbor Drive, Oceanside, 722-4855; Don contemporary, 8:30 p.m., Morand Thesday.

McVicker, Irish music and contemporary songs, Thursday, Sean McVicker, Paul Dunn, and Mises Tyrus, Irish and contemporary, Friday and Saturday, Brian Connolly, Irish, Senday Heary's, 264 Elm Street, Carlebad. 729-9244: Tony Soraci and Co., contemporary, Tuesday through Saturdas, with Judy Ames, Thursday, the Belair Boys, vintage rock, Sunday and Monday. The Jacu Factory, 125 West Orand, Escondido, 747-3163: Scott Jophin plano sing-slong dive music), Wednesday and Thursday-jam session, Sunday afternoon and Tuesday evening; live tance music, Friday and Saturday. Bungry Hunter/Bancho Bernardo, 11940 Bernardo Piazz

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside 722-1831: Jim Mouth, comedy, Ireland's Own, 656 First Street Encinitas 944-0233: Sean

Wednesday through Saturday

Mypling's, 927 First Street (in the Lumberyard Shopping Mall). Encinities 942-8181: Done Requisity plants, performs Thursday through Sunday.

La Costa Butci and Spa/Bravel Cabaret, Guila Del Mar Road, Carlabad. 433-9111: The Manny Glass Orchestes, big-band-swing, Monday through Saturday

La Tapatie, 340 West Grand, Escondido 247-8282: Live Latin music, Friday through Sunday, call club for information; the Mariachi La Tapatia performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 744-4120: Aliako, country, Wednesday through Sunday: guest head, Tresday. Lu's, 1963 East Valley Profession Escondido. 746-7038: Stepphi

Out, country rock, Tuesday through Saturday MERN Pleases, 6009 Paseo Delicias

Rancho Santa Fe. 756-3085: Joel Nash, plano show tunes, Wednesday through Saturday.

Mission Inu, 502 East Mission, San Marcos. 471-2939: The Belair Boys, vintage rock, Thursday through Saturday; Dan Austin, country country mck, and oldies.



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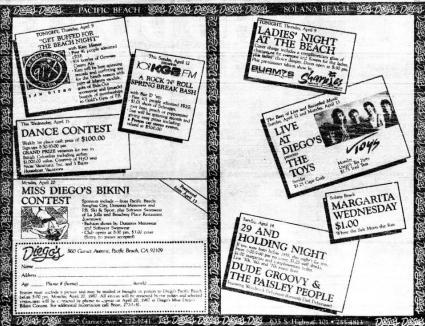
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Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Mark Guerrero, ontemporary. Wednesday the

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

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Café, 2730 Via de la Velle, Del Mar 755-6614: Notice to Appear, rock, Thursday through Saturday; the Wanderes, vintage rock, Sunday; Country Casanova, country, Monday; Ella Ruth Plagee, jarz and blues, Tuesday; Rockola, Beatles music and oldles, Wednesday.

Old Time Cafe, 1465 North Highway 101, Leucadia 436-4030: Larry and Joann Sinclair, traditional and or ginal folk music, 7:30 p.m., Thursday: Paul Gerenia, ragtime and blues guita 7 and 9 p.m., Priday; the High Window Boys, bluegrass and country, 7 and 9 p.m., Saturday, Peggy Watson (with Louane Guerney), singing-songwriting duo, 7 p.m., Sunday, Old Time Hoot Night, Itiesday, Marcia Bowman and Charlie Holdaway, blues and traditional and contemporary music, and Denise Logsden, folk, 7:30 p.m., Wednesday Sunday

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad. 438-0880: Frank Ricci and West Wind play show tunes, Wind play show tunes, contemporary music, and more, Tuesday through Saturday, free country dance lessons, Wednesday with ?7ank and the boys providing country tunes. The Shirelles, female pop vocalists, will perform in the Juliette room, 8 and 10:30 p.m., Saturday.

brunch concert: Melissa Morgan, harp music.

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

Poseidon, 1670 Coast Boulevard, Del Mar. 755-9345: Barrie Cunningham, contemporary, Friday and Saturday; the Del Mar Beach Club, jozz and world rhythms, 2-6 p.m., Sunday.

Halph and Eddle's, 390 Grand Avenue, Cartsbad. 729-2989: Danny and the Dogs, rock. Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 277-2146: Sound Investment, contemporary, Tuesday through Saturday: the Rod Craditt Band, oldies music, Sunday and Monday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: The Rhythm Method, rock, Thursday through Saturday, the Drastics, rock, Sunday and Monday; Midnight Express, rock, Tuesday and Wednesday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Red Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Colf Course Country Club, 31474 Golf Club Drive, Bonsall. 758-3762: The Crescendos, big hand dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1865 Vista Way Vista, 724-9090; C.W. Express. intry, Friday and Saturday

Sunset Lounge, 2328 Escondid-Bullevard, Escondido, 741-2541: Harry Paul and The Connors, country, light rock, and Fifties music, Thursday through Saturda

Teepee Room, 1270 Main Street, Ramona. 789-3755: Key Lango, contemporary rock, Friday and Saturday.



JAZZ DANCE NIGHT

with Mark Walton of Channel 10, Thursday, April 9



SECRETS plimentary hors d'oeuvres beginning at 6:00 pm Gemint Pashions presents their Pashion Auction starting at 7:00 pm Dancing begins at 9:00 pm

PRIDAY THROUGH TURSDAY

CLASSIC OLDIES PARTY



THE JETS

Every Friday Fantasy Fashions Auction 7:30 pm Dancing begins at 9:00 pm

Tuesday, April 14



MAR DELS

Complimentary hors docuves beginning at 6:00 pm Gemini Fashions presents their fashion auction starting at 7:00 pm Dencing begins at 9:00 pm

WEDNESDAY

KIFM 98.1 LES Out JAZZ



THE FATTBURGER BAND

replimentary hors d'oeuvres beginning at 6:00 Fautney Fashions presents their Fashion Auction starting at 7:00 pm Dancing starts at 8:00 pm

DON'T MISS OUR SUNDAY BRUNCH Includes one complimentary cockiali All you can eat \$10.95







That Pizza Place, 2622 El Camino Reel, Carlshad. 434/3171 Bluegrass Etc., bluegrass, Saturday Time Machine/Chez Orleans, 302 Midway Escondalo 743 1772 The Agents, rock, Thursday and allbrook, 728,5008, 5008 a.k., Wednesday through abrolay Valley Center Inn, 27555 Valley Center Road, Valley Center 749 1466: Pakota, country rock, Friday and Saturday VFW Hall, 12345 Pomerado Road, Poway, 748-9603. Ren. Morin, country, Friday and Saturday Vista Entertainment Center, 439 West Vista Way, Vista 941-1032, Jockey Room, S.R.O., rock, Friday and Saturday Whiskey Creek, 14240 Poway Road, Poway, 748-7531. Riche Garry and Sundown, country, Wednesday through Sunday (Sunday Features a jom session beginning at 5:30 p.m.), with source can Lee, Priday and stages cand Lee, Friday and Saturday, Swing-N-Amass, count Monday and Thesday, clogging lessons, Monday and Thesday, country and western dance less Wednesday and Thursday. Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; American Cafe, rock, Thursday rock, Tuesday and Wednesday Beaches Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008: Centerfold, contemporary, Tuesday through Saturday. Avanti's Restaurant, 875
Prospect Street, La Jolla.
454-4288: George Reno, pianist
performing pop, jazz, blues, and
beogie, 7 p.m., Monday through "Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: The Rockaways, contemporary music for dancing, Friday and Saturday. Bahla Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551:

Secrets, jazz and rhythm and blues, jazz, Thursday, the Jets, featuring Kenny Morrill, vintage rock, Friday through Monday; the Mar Dels, vintage rock, Tuesday; Bay Lounge/San Diego Princess, 1404 West Vacation Village Road (off Ingram), Mission Bay, 274-4630: Jesse Davis, contemporary, Tuesday through Saturday. Bullfrogs, 5046 Newport Asenue, Ocean Beach. 222 5'300: Starfire, rock, Thursday and Friday; Dude Groovy and the Paisley People, starring "Woodstock" Debonaire, rock, Saturday; the Vandles, rock, Sunday and Monday; Evenstar. rock, Tuesday and Wednesday. Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: Chuck Showalter, contemporary, Wednesday through Saturday; the Show, with Tom Collins, rock, Sunday and Monday, John Chatsworth and Dana Garret, Sixties hits and contemporary favorites, Theaday. Carlos Murphy's, 1904 Quiwra Basin, Marina Village, 223-306; The Show with Tom Collins, rock, Tuesday and Wednesday. Casey's Pub, 714 Carnet Avenue, Pacific Beach, 273-9555: Tim Price, rock favorities on acoustic gutter, Probley and Saturday, Rockin' Al and the Norman Baies Choir, rock, Sunday through Thursday.

and guests, Friday evening









April 20-24 • Tilly's will treat each secretary to a luncheon of equal or lesser value than the boss. We appreciate you 21

PIESTA HAPPY HOUR

2828 Camino del Rio South, Mission Valley 299 2828

La Valencia Hotel, 1132 Prospes Street, La Julia, 47-4-0771, Bub

Mary's by the Fier. 710 Carnet Avenue. Perfic Beach. 483-7844: The Snowhall Effect, rock. Thursday through Saturday: Thunderholt the Wondercolt, cock



*Tickets available at: Belly Up and Off The Record

McDick's Pub, 1921 Bacon Street, Ocean Beach, 222-5822. The Jacks, mek, Thursday, the Rocket 88s, rock, Friday and Saturday, jam session, 7 p.m., Sunday, Rick Cazlay and His Wednesday

Stct's, 1107 Orange Avenue, Coronado. 435-5280: Live music, nightly, call ciub for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Dean Atkinson, Top 40/nock and roll, Friday and Saturday, Piano bar: Randy Beecher, Sunday through Thursday.

Milligan's, 5786 La Jolla Boulevard, La Jolla 459-7311: Charles Rutherford, standards, through Sunday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596:

Circles, rock, Thursday through Saturday: Automatics, rock. Sunday and Monday: Crystal, rock. Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660: Live music. Friday and Saturday, call club for

Old Pacific Beach Café, 4287
Mission Boulevard, Pacific Beach,
270-7522; Hollis Gentry's Neon,
gazz, Thursday through Saturday,
Ella Ruth Piggee, jazz and blues,
Sunday; Perfect Stranger, rock,
Monday and Tuesday; King Biscuit
Blues, blues and rhythm and blues,
Wednesdaw.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Automatics, rock. Thursday through Saturday, the Procrastinators, rock, Tuesday and Wednesday.

Pax Bar and Grill, 1023 Prespect Street, La Jolla. 454-9711: Bill

Andrews and Bob Hamilton, with woralist Cath Eckert, jazz, Friday and Saturday, Bob Hamilton, jazz siano. Tuesday through Thursday

> Patnam's/Colonial Inn. 910 Prospect Street, La Jolia. 454-2181: Forrest Westbrook, planist, performs standards and

Rocky's Balboa, 4626 Albuquerque Street (at Carnet Auguerque and Mission Bay Drive). 270-6550: Live music in the dining room, Friday and Saturday, call club for information: live sports via television is offered daily.

The Rusty Peltcan, 4340 La Jolla Village Drive, La Jolla, 587-1886: Impostor, contemporary, Tuesday through Saturday, Most Valuable 172 Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343; Sh-Boom, virtuage ruck, Friday and Saturday. Sunday: Pattburger, sazz, 6 p.m., Monday.

Spice Rack Restaurant, 4315

The Salmon House, 1970 Quivira Road, Marina Village, 223-2234: Flord Gaines, contemporary, Thursday through Saturday.

Stage Door, 4500 Ocean San Diego Toujours, 828 Stage Door, 4500 Ocean Boulevard, Pacific Beach, 483-6374: Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday, Kenny Bogard, variety, Sunday and Monday. San Diego Hubyuri, Szo. Prooped Street, La Jolh. 456:2944: Bobby Gordon, jazz, 8:11 pm. Wednesday, the Jill Clarke Band, jazz, Thursday, Joe Marillo, jazz, Friday and Saturday, Linda Chase and Roger Dempsey, jazz and classical (newage) music, noen-2 p.m., Sunday. Rexas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues, Thursday: live music, Friday through Wednesday, call club for information.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Bill Wright, Gershwin, Porter, Sondheim, et al., on the piano, Wednesday through Sunday.

Mission Boulevard, Pacific Beach. 483-7666: Robert Wetzel, classical

guitar, Wednesday through

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla. 456-3789:

The Don Glaser Trio, Jazz, Thursday: Frieda Lee, Jazz, Friday and Saturday: the Most Valuable Players, Jazz, Thesday and

Victor's, 1403 Rosecrans Street, Point Lema, 226-1871, Downstairs, Norman Ciliford and Priends, contemporary, Wednesday through Saturday, Cary Jennings, contemporary, Friday and Saturday

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans, 224-3655: Kamelot, classic rock, Tuesday through Thursday; Star Party, ecorded music and video urdience participation presentation, Friday and Saturday; oend 'n' Fusion, jazz, Sunday

San Diego North

Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Cross Cut, country. Riesday through Saturday: Jim and fance lessons. Thesday through

The Bacchenal, 8022 Clairemont Mesa Budevard, Kearny Mesa 560-8022; Crystal, nick, Thursday through Satonday; the los Sample Ouartet, Jazz and rhythm aret blace, Sunday; Wire Train, rock, Thesday, Fesa Colin Young, rock, Wednesday.

Blarney Stone Pub, 5617 Halboa Awanae, Clairemont, 279-2033: Eamonn Carroll, Irish music. Wednesday through Sunday.

Blue Bayou Lounge, 2537 Clairemont Drive, Clairemon 276-0965: Callahan and Callaha contemporary. Thursday through Saturday

Bogey's, 5353 Mission Center

Road, 297-8361; Th, Polk Brothers, Jazz, 640 p.m. Monday and Tossian, Mick etimsford, Jazz 4.8 p.m., Sunday

Bunbury's, 9906 Mira Mesi Boulevard, Mira Mesa, 578-8666. Who Cares featuring Revie Moyles rock, Wednesday through Saturday

Carringe House, 7945 Balbon Avenue, Clairemont, 278-2597 Jim Moore, contemporary music performed on godar, Thursday through Saturday

Crystal T's Emporlum, 500 Hotel Circle North, Mission Valley. 263-9049: Th. Siers Brothers, ock, Thesday through Salurday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa. Site 9:95, Scott Stomer variety to not on the mane. Friday

Gourmet Lounge/Town and

LIVE ENTERTAINMENT-7 NIGHTS A WEEK!

Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with plano accompanies at and honoring

requests. Sunday through Thursday, Jonelle Rock, iarz

Hajii Baba, 104 Mission Valley Center West, Mission Valley 298/2010, Use Arabic mass and cutertainment, Wednes-by through Sunday, the Flamenco Four, flamenco music, Tuesday.

Hindquarter, 7040 Miramar Road, Mira Mesa, 566-4292; Jo Treanor, ptano variety sing-along music, Wednesday through Salunday

Holiday Inn. Cricket's Lounge Hollday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley 291-5720: The Belairs, vintage rock, Thursday, Ella Ruth Piggee, jazz and blues, Friday and Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-101. The Elements. internousivy Thursday through contemporary Sunday and Monday, David Ontiverros, contemporary Biesday and Wednesday

King Luts Inn, 5125 Linda Vista Road, Linda Vista 291-4279. The Bobby Gordon Tro, Jazz, Friday and Saturday.

Le Haclenda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley 298-8281. Mike Murphy, comedy and music, Wednesday through Saturday

Lehr's Greenhouse, 2828 Camine del Rio South, Mission Valley. 299-2828. Ella Roth Piggee, jazz and blues, Friday happy bour, the Procrestinators, rock, Friday and Saturday

Monk's, 10475 San Diego Mission



JOSE SINATRA . THE TROY DANTE QUINTET WHO WE BURNING BRIDGES

DICK HIPPO THE LANDLOPDS E.S.P. and WHITE DISCO opens at 7:30pm sharp

PLAYGROUND ERTH THE

TUESDAY, APRIL 14 POXMOR PRODUCTIONS present GUARDIAN

ARROGANCE AIRAYD WEDNESDAY, ADDIL 45 "REGGAE GONE LIVE" featuring CORNERSTONE with

TOKEN WHITE BOYS TOMORROWS Apr. 16th: HITTERS, DRIVENS, and SOUL.
PATROL, debuts (ut members from The Pront and The Purps),
Apr. 17th: PRIVE SLIM, 17th: BERLY UMAP SHIGHTS IN SHIGHTS

HIDINGMASK opens at opm sharp

ROYANG EYE HUSSC REPORTS P1, 27th. When the nort nation the building shackies and baggles to some of the excises actived sixes abound, gos know it's omtal boat American who have a control about a formation of artificial property in the hand to prove — with was a little for a soft set or envirolded in ord driving through a two hallings have hall been Applied by the Section of the hand to be a first through the hand to be a first formation in the hand to the hand to be a first formation in the hand to the hand hand to the hand to the hand to the hand ha 1130 BUENOS AVE 276 3993 — COCKTAILS, DANCING AIR CONDITIONED — 24 ON UP — TRY THE FOOD FROM "FRESH FAVOURS"...

MAGE









Italian Restaurant & Jazz Nightclub

2591 Highway 101. Cardiff, 942-1108 - Ocean View



Road, Mission Valley, 563-0060 Rare Illusion, rock, Thursday Market Street Jazz Band featuring

The Mounglow, 4615 Clairemon Drive, Clairemont. 273-1022: The Ritz, contemporary rock music, Tuesday through Saturday.

Emma Murphy's Centina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa, 566-5970; Sounds of Friendship,

Navato Inn. 8515 Navajo Road. Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: The Beat Club. rock. Thursday through Saturday: Perfect Stranger, rock, Sunday and Monday: Ticket, rock Tuesday and Wednesday.

WICKED WEDNESDAY *

FRI: FANTASTIC

HAPPY HOUR 6-7:30 pm

Pal Joey's, 5147 Waring Road Affled Cardens, 286-7873; Fro Brigham's Preservation Hand.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: One Pies One Plus Jackie, contemporary. Tuesday through Saturday. Dining Room. Friday and Saturday

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: The Vandlex rock, Thursday, live music, Friday and Saturday, call club for information.

Radisson Hotel, Intermezza Café, 1433 Camino Del Rio South Mission Valley 260-0111: Jack through Saturday: Deler

> THURS: S.D. STATE \$1.25 iced Teas + Coronas Rock + Roll No cover with State I.D.

> > SAT: PARTY TO D.J. ERNIE

Smuggler's Inn. 402 Fashion Velley, Fashion Valley East. 2017170 Live must Phursda club for information.

chb en mierradien Spirki, 1201 Seones Aerouc, Isw Park 276-1993; Cass Bight mek-Dual Suspects nock, Vongåre-nek, and Quad Miraçir rock. In Dual Suspects - Heredaming Diek-Losé Stattan - Heredaming Diek-Hard Stattan - Heredaming Diek-Stattan - Heredaming Diek-Stattan - Heredaming Diek-Stattan - Heredaming Diek-Stattan - Heredaming Diek-Hard Germersbatte, Wellenslage Wellenslage - Heredaming Diek-Hard Diek-Hard Diekersbatten - Heredaming Diekersbatten - Here

Stardust Hotel, 950 Hotel Circle

North, Mission Valley, 298-0511. Coral Room: Passion (from

San Diego), contemporary, Tsesday

Tie Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Mellssa McCrasher, contemporary, Ruesday through Thursday; First Effort, contemporary, Priday and Saturday. VFW Hail, 7785 Othello, Kearny Mesa. 277-5510: The Clique, with Judy Ames, contemporary, Friday evening.

through Saturday; the Dick Lopez

Camino Puiz, Mira Mesa 695-1461: Kicks, rock, Tuesday through Saturday, the Dynami-

Diso, contemporary, Sunday and

The Wellhouse, 10789

Tierrasanta: 560-6677: Joev Chess pianist and guitarist, Wednesday and Thursday, Backstep, vintage rock, Friday and Saturday, Jo Sunday, Ray Correa, contemporery guitarist, Monday and Tuesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 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, eigant dinner music. 6-9 p.m., Wednesday through Saturday: Peggy Minafec and Friends, jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diego



No Attorney's Fees If No Recoveru

Leading when there a language you will be charged an hearthy fee. With a personal straig case, you put multing well the case is settled. If we are unable to obtain an users. Hould prain active to this it is out to couldn't care you?

This armay-ment is really quite special. It allows people with title or no money to the opening with the or nonlinear to the couldn't have a mailful abuyer when they're highest in an accident. If you've thirted, call us.

Prec Initial consultation. Pursonal Information of the preceding the processing the proces

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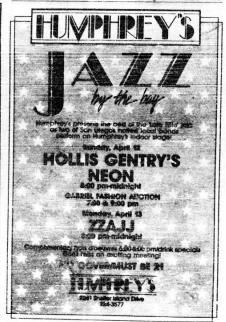
PARADIJE BAY Seafvod Restaurant & Oyster Bar Wednesday, April 8-Saturday, April 11 THE AUTOMATICS LIVE MUSIC EXTENDED! Corning Tuesday, April 14—Saturday, April 18

Every Friday, 7:00 pm **GABRIEL'S FASHION AUCTION**

THE TOYS

SUPER SUNDAY DANCE PARTY win 92.5

7353 EL CAJON BLVD. • 460-7353



Avenue, Old Town. 692-0653: Norta Martinez and Don, contemporary. Friday and

North Harbor Drive, downtown. 232-6358: Shine It On, contemporary. Thursday through Saturday: Hollis Gentry's Neon contemporary. Wednesday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

The Bay Club, 2131 Shelter island Drive, Shelter Island. 224-8888 Roger Carr, variety music, 7-11 p.m., Wednesday through

Book and Candle, 1250 Sixth Avenue, downtown, 544-0882; Pichard Slayter, classical guitarist 6-10 p.m., Friday and Saturday

Circle, downtown. 234-3442: Tropical Jazz/Bossa Nova Duct

B Street Cafe and Bar, 425 Wes B Street at Columbia Street lowntown, 236-1707; The Mark essman Band, Jazz, 9:30 p.m., Friday and Saturday: Georgi 5:30-9:30 p.m. Wednesday

Café dei Rey Moro, 1549 El Prado, Balboa Park. 234-8511. Piano Bar: Kristi Rickert, Friday through Sunday: pianist Bob MacLeod performs 8-12 p.m., Sunday evening.

Carlos Murphy's, 3890 Tviggs Street, Old Town. 260-0305: Polk Salad Annie, contemporary, Friday

Club Cult/Wok Express, 109 West C Street, downtown. 239-8322: Live music, Friday, call

Coconut's Restaurant, 1901 Shelter Island Drive, Shelter Island, 222-6887; Dr. Chico's

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. Mirage, vintage ro Tuesday through Sunday.

Dookles, 4225 El Cajon Boulevard, East San Diego. 283-6581. Piano bar: Paul Gregg. Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Dripping Litard/Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845: Zo Voider, rock, Friday

Drowsy Maggle's, Thirty-first Street and University Avenue, North Park, 298-8584: Evan Carassan and Jon Kendall, hammered dulcimer and guitar, Thursday, Haegle Tagele, Renaissance, folk, swing, and more, Friday; the Paradise Stree

Band, Irish musi:, Saturday (Linda Chase and Roger Dempsey perform light classical music original, contemporary, and foli music. Sunday: Old Time Hoot Night, Monday: Mary Agams

Rathburn, Irish, international, and folk must on the Harp, accompanied with vocals, Tuesday Delia Charikre, popular, folk, and blues, Wednesday,

The Escape Lounge, 421 295-8282 Nathan Free, all-aroung Thursday: Judy Donke and Friends, jazz, Friday and Saturday Dale Vernon, pianist, Sunday; Eddie Gold, contemporary,

Pat City/China Camp, 2137 Pacific Highway, downtown. 232-0666: The Most Valuable Players, jazz, Thursday through Saturable.

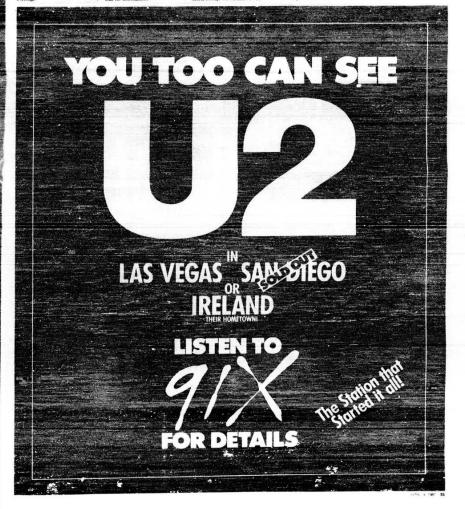
4:30 p.m.; Grace Case, contemporary, Wednesday and Friday.

Gabriel's Grille, 2825 Fifth Avenue, Hillerest, 291-4779. Mike Lamy sings your favorite show tunes and requests. 9 pm. urtil closing, Tuesday through Sunday (Mike performs with local stars Wednesday).

Hamburguesal 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Harbor House, 831 West Harbor Drive, downtown, 232-1141: The Mark Lessman Hand, Jazz, 4-8 p.m., Sunday,

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861.



Perfect Balance, contemporary, Tuesday through Saturday.

Hotel San Diego, 335 West Broadway downlown, 234,022 The South Market Street Jazz Band, with Bill Hun'er, pianist Dixieland tazz, 5-7 p.m., Friday Harry's Bar: Devin Bailey, originand contemporary, Friday and

Humphrey's, Half Moon Inn, 2241 Shviter Island Drive, Shelter Island, 224-3577, Indoor stage: Hollis Gentry's Neon, jazz and blues, Sunday, Zzaji, jazz, Monday also, performing vintage blues and jazz from 5-7:30 p.m., Monday, is the South Coast Blues and Jazz Band: Greg Glover, contemporary

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré with the Imperial House Opera Singers, Tuesday and Wednesday; Wasne Juré and Hank Young, jazz

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: Live jazz, Thursday, call for information; The B Street Band, contemporary, all other nights.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard.

everything from country to folk and contemporary, 7:30 p.m., Wednesday

Joffy Roger, 807 West Harbo Drive, Seaport Village, 233-4300: Barker and Orr, mirth and music, Tuesday through Saturday; Polk

The Kensington Club, 4079 Adams Avernic, Kensington. 284-2848; Live music, Saturday. call club for information; Cottonmouth D'Arcy's Jazz Vipers, Dixieland jazz, 5-7:30 p.m.,

The Lighthouse, 1578 West Lewis Street, Mission Hills, 296-9882: Roger Bellomy, classical guitar, Tuesday through Saturday.

Mandolin Wind, 308 University rhythm and blues, Thursday, Klag Biscuit Blues, Duca and rhythm and blues, Friday and Saturday, Some Girls, rock, Toesday; Soul Station Express, blues and rhythm and blues, Wednesday.

Gasis Club, 3184 Martin Luther 237-9772. Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: Shep Meyers, jazz, Thursday: Gunnar Biggs, jazz

Friday and Saturday: Ron Ogden,

Papagayo Restaurant, 232-7581: Jimmy LaVello, variety piano music. Wednesday through Saturday.

Patrick's II. 428 F Street

Drive, Harior Island. 291-2900: Devoccan: Tip 40 dence music. Tuesday through Saturday, the Jeta featuring Kenmy Morrill, inflagi-rock, Friday hoppy hour. Sundowner Lounge: John Austin Butch, classical and contemporary piano, Theedray through Saturday. Sepagard's Resburant. Call Dictricchs, classical harp, Tuesday Ramada Inn., 2435 Jefferson Street, Old Town. 260-8500: Fred Thompson and the Guadalajara National Philharmonic, contemporary, 'iliesday through Saturday.

Reuben E. Lee's, 880 Harbor Sternwheeler Showhoat, at the dock, 1066 North Harbor Drive. 291-1870: Fortune. Ton 40 dance downtown 208-8066 The Pie Group, contemporary, Tuesday through Saturday. Moste O'Grady's, 3402 Adams

Avenue, Normal Heights. 284-7666: The Bop Thnes, Jazz. 284-7666: The Bop Thnes, Jazz. Wednesday; Full Coverage, contemporary. Thursday: Beyan Bantes, Frish music, Friday and Saturday: Full Coverage, contemporary, 3-7 p.m., Sunday. Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Desty and Melissa, contemporary, Wedne through Sunday; Donna Cote, Roxy West, 2201 El Cajon Boulevard, 298-1723: The Bleeding Hearts, rock, and the Websters, rock, Thursday

the Gathering, contempora as and Saturday: the Aubro

Salgon Palace, 560 Fifth Aver

downtown, 232-9766; The Cry.

Divine Horsemen, rock, Saturda

Sheraton Harbor Island East.

Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900:

rock, and the Seventh, rock, Friday. Psychotic Motel: The

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Coda, rock, Thursday

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111: David Watson through Saturday; the Danny James Band, rock, Sunday and Wednesday.

> Tubo Man's 2551 Liniversity Avenue, North Park. 295-9426: West Coast, rock, Friday; Flashbak, oldies rock, Saturday

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855: Live music, Saturday and Sunday, call club for information.

U.S. Grant Hotel, 326 Broadway. downtown, 232-3121: Robin Henkel and Richard James, blues and jazz, Thursday through Saturday: Peter Robberecht, tea-Saturday, Peter Robberecht, tea-time planist, performs from 2-4:30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

Via Veneto Restaurant, 1745 India Street, downtown, 233-6306: Friday and Saturday, Luigh Lucyano and others sing Ralian after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist; opera highlights by Herman Salerno and the Salerno singers accompanied Sunday 6:30 p.to.

Westgate Hotel, 1055 Second Avenue, downtown, 238-1818. Lobby: piane bar entertainment, 4-8 p.m., Monday through Thursday: tea dance 4-8 p.m.,

Saturday evenings; Peggy Keller, show tunes and light classical

Fontainebleau: candlelight dining 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

Winters Restaurant and Nightelub, 5880 El Cajon Boulevard, 582-1813: Live music, Wednesday, FriCay, and Saturday call club for information.

call club for information.

Words and Music Bookstore,
3806 Fourth Avenue, Hillcrest.
298-4011: George Svoboda,
classical gularist, will perform the
music of Tarrega, Sor, thach, and
Czach folk classics, 8 p.m., Friday;
Elleen Moas, soprano, and Howard
Wells, planist, will perform works.

Wordshord, Rowel, and Straus. by Gershwin, Ravel, and Strauss, 8 p.m., Saturday.

East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine, 445-2550; Rusty Palk and the Ped River Band, country, Wednesday, Thursday, and Sunday: the White Horse Band, country, Friday and

Antonio's Haclenda, 700 North Johnson, El Cajon. 442-9827: Dusty Best, contemporary, Friday and Saturday.

Biarney Stone Too, 7059 El Cajon Boulevard, Coffege area. 463-2263: Tony Cummins, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa 465-3660: Eddie Gold. non-unbu: Eddie Gold, contemporary, Tuesday through Saturday, Jerry Burchard, Imagin and suburban songs, Friday hapt hour, and Sunday and Monday evenings.

Bronco Billy's, 11377 Woodside Avenue, Santee 448-8778: Bramble, country, Wednesday through Sunday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Chair Reaction, contemporary, Wednerday through Saturday.

Carlos Nurphy (Crossmont Center, 5500 Grossmont Center, 5500 Grossmont Center Drive, La Mesa, 688-9757; Live mesic, Thursday, call club for information; Frank Joseph, musi and entertainment, Friday and Saturday; the Two Tones, rock, Sunday

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; live country music. Sunday and Monday, call

club for information: clogging lessons, Monday.

Crown Room, North Second Street and Oakfale Avenue, El Cajon, 447-0456: Lee Whittington, contemporary, Wednesday through Saturday.

Doc's Landing, 1185 East Main Street, El Cajon. 442-0258: Duke performs on the piano, Wednesday through Friday evenings, and through Priozy evenings, Carol Crawford, contemporars, Sunday through Tuesday evenings; Don Miller plays piano, Monday through Friday

Don's Fast, 13321 Business Highway Eight at Los Coches, Fl Caion, 443-2444; Elton, J.R. and the Country Gold, country Friday and Saturday.

Don's West, 5286 Baltimore Driva, La Mesa. 462-0533: Don Beck and Brown Sugar, contemporary, Tuesday through Saturday.

Plinn Springs Inn. 15505 Highway 80, El Cajon. 443-9568: Ron Morin, country, 7:2 p.m. Thursday; Big Sky, country, Priday

George Joe's Restaurant, 9566 Murray Drive, La Mesa, 469-6158: Don Libbey, pianist, performs Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Crove.

KIFM98

Lites Out

The Inn at Pine Valley, 28944 Old Highway 80, Pine Valley 473-8727; Rockola, Beatles music and oldies, Friday and Saturday.

Kelly's Pub. 6344 Fl Cajon acoustic guitar. Thursday one, rock from the Fiftie to the Eighties, rock, Friday, Fast Forward, rock, Saturday, Jeff Horn, contemporary, Tuesday; Brian Whittaker, pop favorites on acoustic guitar, Weds. asday.

Lakeland Besort 14916 Highway 79, Julian, 765-0736; Carl Ross and the Whatever Band, a variety from country to rock, Priday and Saturday.

Live Oak Springz, Old Highway 80 Boulevard, Jacumba 766-4288: Live music, Saturday, call club for information.

Magnolla Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Heroes, rock, Friday and Saturday.

Marrakesh, 8238 Parkway Drive Marrakesh, 8238 Pateway Drive off Jackson Drive and Fletcher Parloway, La Mesa. 462-3663: The Harem Caravan Bellydance Revue, Moroocan dance and music, Thursday through Saturday.

Nite Owl East, 667 North Mollison Avenue, El Caion.

447-3854: Live music nightly, call

Of Mill Inn, 7941 Mission Gorge Road, Santee, 448-8858: Andy and Donna, contemporary and oldics, Friday and Saturday.

Ole Wagon Wheel, 8646 Mission through Sunday and hosting a jam session beginning at 6 p.m.. Sunday; country and western dance lessons are offered on Thursday also.

The Outpost, 652 Grand Avenue. Spring Valley, 464-9007: Laredo, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary, Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Fartway, El Cason, 448-7473: Ipso Facto, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information: Private Domain, rock, Thesday and Wishawala, The Jones Deservi Wednesday, Dr. James Downs, hypnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub. 7828 Broadway. Lemon Grove. 464-9284: The Erastics, rock, Thursday through

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Budeo Brown, 8300 Broadway, Lemon Grove. 469-5137: Amber Star, country. Friday and Saturday

Strace Blat Pfsza, 163 Fletcher Parkway, El Cajun. 460-1537: The Billy Rey Band, bluegrass, 8 p.m. midnight, Saturday.

Wiss Cody's Saloon, 200 West Main Street, El Caper. 440-9247: Jun session, Thursday musicions welcome; Strangers, rock, Friday

South Bay

Cose Dost Horgo Brabocraet, 5000 Books Blood, Books. 470-2644: The hierer Heran Latin Just Essemble, Latin Juez, Priday and Socurba.

The Country Branghin, 1862 Paka Z-vane, Imperial Beach. 429-188: Carl Samons and Eddin

The Donce Markins, 1862 Pains heesen, Imperial Beach, 429-1161. France, mck, Thorsolay through Saturday; the Beat Clark, crik, Semby and Menday, Plaveil, wck Bacsby and Wednesday.

Be Vinci's, 626 E Street, Chula Vista. 427-8880: Nick Crusa visia. 4.52 erobe cross. Homanan, constrainment, country, chiles, and Latin tensic, Friday and Saturday, Juan Bribles, contemporary, Serving through Thomaloy, join senton, 2:50-7 p.m., Sander

Buck's Cocktolly, 357 Third because, Chola Visto. 422-1566: Dione Gillman, contemporary, Reduceday and Thursday, Wayn Gire, country and transcop, way Gire, country, edities, and coulesponary, Priday and Saturday, Hill Somers, variety, Sanday through Throday.

El Butto, 271 Bay Boulerard, Choia Vista, 258-6033: Vito Portugal, Latin and Top 40, Bursday through Storday

Jusy's, 435 Disording, Chain Vista 630-4859: Lauric and Livene Change, conferenceary and riddes, Wednesday through Senday, City

La Plane, 1641 Highland Avenus National City 478-3272: Bruce Schleins, contemporary, Raesday though Thursday, East Coast. contemporary, Friday and

Landmark Cocktall Lorrage, 2511 Sweetwater Road, National City 475-7313: Line country muris Hiday and Saturday, call clob for

Faor Randson, E322 Third Accuse Chala Vista, 427-4200: Two on One, rock, Priday and Saturday

Physical Laurage, 1680 Recording (at Hain Street), Chula Vista. 429-8045: Bobbic Caulogo v El 429.9045: Bobbie Cantono y El Colpe, and mariachis, Lubin monit/Thomaloy, Cultona, Lubino music, Friday and Saturday; Bobbie Cardono y El Golpe, Lutino music, 4 pm., and Monaton, salso and Cumbia music, 9 p.m., Sunday

Onein Rar, 1121 Third Street. Chula Vista. 426:2977: Cold'n West, oblies and country. Thereby through Sunday dire jam session. Sanday at 8:36 p.m.): free country, stanic. Monday through Wednesday, call chib for information.





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Old Bonita Store Restaurant. 4014 Bonita Road, Bonita. 479-3537: Perfect Stranger, rock, Thursday through Saturda rock. Sunday and Monday: the Agents, rock, Thesday and Wednesday,

Perico's, 4062 Bonita Road, Bonita, 475-6322: The Baja Strings, contemporary, Friday and Saturday.

South Bay Golf Club, 4478 Bonita Road, Bonita, 267-7700: Drop Control, rock, Thursday through Saturday; Edison Ruggs, solo acoustic rock, Tuesday and Wednesday.

Zoralia's, 603 Palomar Street. Chula Vista. 425-1626. Rio. Latin music, Friday through Sunday.



Performer listings are compiled by Pan Jamings. If you wish to be included, please call 265-9382

Rock & Roll

The Agents: Time Machine/Chez Orleans, Old Bonita Store Fasti .rant Air Raid: Spirit American Cafe: Monk's, Whiskey

Flats
Arrogance: Spirit
Automatics: Mony Mony's,
Paradise Bay
Backstep: the Wellhouse
The Beat Club: Navajo inn,

Dance Machine The Belair Boys: Henry's, the Mission InviSan Marcos
The Belairs: Holiday Inn/Mission
Valley, Sea World, 5-9 p.m. Friday through Sunday Big Bang Beat: Belly Un Tavern The Bleeding Hearts: Roxy Wes Burning Bridges: Spirit

Felix Cavaliere: Belly Up Tavern John Chatsworth and Dana Garret: Carlos Murphu's/La

Circles: Monu Monu's The Cry: Salgon Palace Crystal: Mony Mony's Danny and the Dogs: Ralph and

The Divine Horsemen: Saigon Palace The Drastics: Red Coach Inn.

Pelikan Pub Drop Control: South Bay Golf Erth: Spirit E.S.P.: Spirit

Evenstar: Bullfrogs Fast Forward: Kelly's Pub Flashbak: Tube Man's/University Avenue, Halcyon

Flyweil: Dance Machine
France: Dance Machine, Whiskey

Rick Gazlay and His Super Barracudas: McDick's Pub Patrick's II

Patrick's II and the Paisley Growth and the Paisley Growth and the Paisley Grand Spirit The Hernest Magnotia Mulanay's José Marthy's Hidingmasks Spirit Ploc Hidpor Spirit Ipso Pacto: Park Place The Jacks McDick is The Jacks McDick is The Jacks McDick is The Jacks McDick is The Horse Horse Inc.

Horse
The Jets, featuring Kenny
Morrill: Sheraton Harbon
Island East, Bahia Hotel
Kamelot: W.D. Pabst and

Kamelot: W.D. Pabst and Company Kicks: Tio Leo's/Mira Mesa The Landlords: Spirit David Lee's Shoestring Operation: Casey's Pub Maggie Mayall and the Cadillacs: Belly Up Tavern

The Mar Dels: Belly Up Tavern. Bahia Hotel Messenger: Top Spin Midnight Express: Red Coaco

Mirage: Dock Masters Native Sun:

Native Sun: Mulvaney's/Escondido Notice to Appear: Old Del Mai Perfect Stranger: Old Pacific Beach Café, Old Bonita Stor

Restaurant
The Playground Slap: Spirit
Private Domain: Park Place

Private Domain: Park Place
The Procrastinators: José
Murphy's, Lehr's Greenhouse,
Paradise Bay
Quad Mirage: Spirit
Rare illusion: Monk's
The Rhythm Method: Red Coach Inn Edison Riggs: South Bay Colf

Club
The Ritz: the Moonglow
The Road Runners: Putrick's II
The Rocket S8s: McDick's Pub
Rockin' Al and the Norman
Bates Choir: Casey's Pub
Bockola: Old Bonito Store

Rockola: Old Bonito Store Restaurant, the Inn at Pine Vaties, Old Del Ma: Calé Scarlet: Time MachinelChez Orleans The Seventh: Soloon Palace Sh-Boom: Silver Fox Lounge The Shirelles: Fax Soup Anderson's

Anderson's
The Show with Tom Collins:
Carlos Murphy's/La Jolla and
Marina Village
The Sters Byothers: Crystal T's Emporium

The Snowball Effect: Mary's by

the Pier The Slurps: Ché Café Some Girls: Mandolin Wind The Spud Brothers: Hotel del S.R.O.: Vista Entertainment

Center The Standard: Spirit Starfire: Bullirogs Strangers: Trojan Horse, Win Cody's

Thunderbolt the Wondercol

Celia: Cameiot Im Centerfold: Anthony's La Jolla Chain Reaction: Bull and Bear Joey Chess: the Willhouse City Lights: Joey's Norman Clifford and Friends: Mary's by the Pier The Ticket: Navajo Im Toys: Haleyon Two on One: the Lanters The Two Tones: Carlos

Murphy's/Grossmont Center The Clique with Judy Ames:

Usual Suspects: Spirit
The Vandles: Peter D's, Bullfrogs Voyager: Spirit The Wanderers: Old Dei Mar

Contemporary /

Judy Ames: VFW Hall/Kearny

Mesa, Henry's Dean Atkinson: Mexican Village Devin Balley: Hotel San Diego

Buja Strings: Perico's Don Beck and Brown Sugar:

Don's West Randy Beecher: Mexican Village

Dusty Best: Antonio's Hacienda Blind Date: Gilbey's Cocktail

Hind Date: Cubey's Crektall Lounge Henny Bogards Stage Door Bogarts Trumpett's Bordertown: Drowsy Maggie's Reent Bowerts Kelly's Pub The B Street Bands the

"invader" Jerry Burchard: Boondocks

Restaurant California Transfer: Anthony's

California Transfer: Anthony Harborside Caliahan and Caliahan: Blüe Bayou Lounge Roger Carr: Bay Club Grace Case: Frenchy Marseille

Ton 40

The Websters: Roxu West The Websters Rosy West
West Coast: Taba
Man Vintersity Avenue
Who Cares featuring Kevin
Moyles: Bambury's
White Discor Spirit
Wire Traits Bacchanal
Jesse Colin Young, Bacchanal
Volders Dripping
Lizard/Whistle Stop Lighthouse Carol Crawlord: Doc's Landing Barrie Cunuingham: Poseidon Restaurant/Del Mar Jesse Davis: Bay Lounge/San

Diego Princess

Delene: Radisson Hotel Devocean: Sheraton Harbor Island East ren: Jolly

Dunn/Warren: Jolly
Roger/Decarside
Dusiy and Melissa: Tom Ham's
Lighthouse
The Dynamic Duo: Tio
Leo's/Mira Mesa

Colour: Marisol Ray Corres: the Wellhouse

East Coast: Café La Maze
East Cota': Islands Lounge
The Elements: Islands Lounge
Ed Ellis and Tayestry: Sandrap Lounge First Effort: Tio Leo's/Mission

Gorge Fortune: Reuben E. Lee's Frankie and Paul: Helmer's

Frankle and Fall! Hithers' Sieck House Sieck House Sieck O'Grody's Floyd Galanes Sadmon House Gary and Company: Gilbey's Cocktail Lounge Wayne Citre, Dock's Cocktails Greg Glover Hampheng! Borel's Eddle Gold: Escape Lounge,

Boondocks Restaurant Mark Guerrero: Monterey Bay

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Melissa McCracken: Tio Leo's/Mission Gorge Midnight Delight: Borrelli's Back

ilioom Nick Montaua: Da Vinci's Jim Moore: Carriage House Charlie Morse: Hamburgues One Plus One Plus Jackie:

Lounge David Ontiverros: Islands Lounge Passage: Horseshive Tovern Passion (from San Diego): Harry Paul and Tom Conners

Sunset Lounge
The People Movers: Hillon Hotel
Periect Balance: Holiday
InvlEmbarcadero
Pley Group: Sternwheeler
Showbeat

Polk Salad Annie: Jolly PogenSeaport Village, Carlos Rager/Seaport Village, Carlo Murphy's/Old Town Tito Portugal: El Torito/Chula

Vista Raoul and Frank: Gilbey's Cocktail Lounge Frank Ricci and West Wind: Pea

Soup Anderson's
The Rite: the Moonglow
Bruce Robbias: Calf Lo Maze
Juan Roblez: Da Vinc's
The flocknways: "Buhia Belle"
Charles Rutherford: Millioan's
Shaker: Anthony's Harborside Sharon: Gournet Lounge Town

and Country Hotel Sheri and the City Street Band: Shine It On: Anthony's Harborside Chuck Showalter: Carlos

Murphy's/La Jolla Tony Soract and Company: Sound Investment: Rancho

Bernardo Inn ound of Friendship: Emma Sound of Friendship: Emn Murphy's Cantina Storm: El Comal/Encinitas Fred Thompson and the Guadaiajara National Philharmonic: Ramada

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Jim and Joe: Abilene Country

Saloon Red Lane: Rudi's Hidden Acres Laredo: the Outpost

Lore Star Country: Countryside Restaurant and Lounge Midnight Fire: Oasis Club

Set.

Pub
Delia Charikre: Drowsy Maggie's
Colour: Marisal Cotour: Marisol Brian Connolly: Ireland's Own Tony Cummins: Blarney Stone

Constity assured the law and Constity assured the law and Constity School Country Falls and the Sed River Band, Alpine Stage Oxyof Edward Country School Cou Tong Commines Harmey Stone
Peal Dunis releant's Chem
The Flainence Nours Hauft Babe
Harem Cravane Relydance
Reveus Marmichal
Joel Rimmach Carlot by the Sca
Deal Rimmach Carlot by the Sca
Deal Republication
Louis and Loues Change; Joegy
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The Jates Moran Latin Jass:
Ensembles La Asemble, Case
Mealson Martol Campie
Paradise Street Bands Cameloi
Im, Dougs Mogies' Time Café Hot Shot: Leo's Little Bit of

Inn, Drowsy Maggie's Tito Portugal: El Torito/Chula

Folk/Ethnic

Bryan Baines: Rhsie O'Grady's Bluegrass Etc.: That Pizza Place

Bordertown: Drowsy Maggie: Bobbie Cardozo y El Golpe:

Murisol Lounge
Famon Carroll: Blarney Stone
Pub

Vista The Billy Ray Band: Straw Hat Pizzafel Cajon Rio: Zoralia's Larry and Joann Sinciair: Old Time Café Blues / R&B Reggae

The Blonde Bruce Band: José Marphy's Narcia Bowman and Charlie Holdaway: Old Time Café Euttermilk Blues: Mandolin

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Hollis Gentry's Neon: Anthony's
Harborside, Old Pacific Beach Barracudas: Patrick's II. McDick's Robin Henkel and Richard Caté, Rusty Pelican
The Don Glaser Trio: Vir's Bar and Restaurant
Mc. Goot and Friends: Vic's Bar James: U.S. Grant Hotel King Biscult Blues: Old Paci

Beach Calé, Mandolin Wind Ella Ruth Piggee: Old Pacific Heach and Del Mar Calés, Lehr's Greenhouse, Holiday InalMission Valley and Restaurant Bohby Gordon: San Diege

Toujours
The Bobby Gordon Quartet: Bacchanal
Tall: Brok: Beilg Up Tavern
The Token White Boys: Spirit

The Bebby Gordon Quartet:
Jazz Mine Records
The Bobby Gordon Trio: King
Luis Inn
Bob Haggart: Bella Via
Restaurant and Nightclub
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Poseidon Restaurant

Judy Dopke and Friends: Escape

Lounge Cath Eckert: Pax Bar and Grill

Lounge Fattburger: Bahia Hotel, Rusty

Pelican
The Aubrey Fry Trio: San Diego

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Restaurant
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Thojianz
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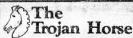
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Entertainment

Calendar

April 1987

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David Paul: original,
inspirational, and folk music
on guttar, Coffee by the Sea
Chuck Perilta oldies, bullatis,
country and western, and
contemporary music, Grouchy
Gaucho

Maggio's
George Rona: pap, fazz, blues,
and boogie, Avanti's
Petry Robberecht: planist, U.S.
Grant Hose
Carl Hose and the Whatever
Band: variety from country to
not. Lubeland Resort
Charles Rutherford: standards. contemporary, and requests performed on keyboards.

Miligan's
Herman Salerno and the
Salerno Singers: Italian pop
songs and open highlights, Via
Veneto Restaurant

Jon Sandovali pianist, Borel's Mark and Sarah Schlebecker classical guitar, Coffee by the Sea, Caravaggio's Restaurant Sharon: singing with piane accompaniment, Gournel

Lounge José Sinatra and the Troy Dante

Doug Randall: pianist, Kyplings Raggle Taggle: Fernaissance, felk.

Book and Candle The Spud Brothers: swing, Moioum, vidies, and modern tandards. Hotel del Coronado Star Party: recorded music presentation, W.D. Pabst and

Richard Slayter: classical quitar.

Centre Synhoda: classical autor George Svobodas classical guit intermetations of Tarrega Se Bach, and Czech folk songs, Wiels and Music Bookstore Jay Taylors classical guitan, Carwaggio's Jo Treanos piono variety, the Wellhouse, Hindquarters Dale Vernoss piono variety, Judstoris

Judson's
Peggy Watson (with Louann
Guerney): singer-songwriter
duo, Old Time Café
Forrest Westbrook: standards and jazz on the plano, Coloniai

hnvPutnam's Bill Wright: Gershwin, Porter, Sondheim, et al., on the piano, Ton of the Cove

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8:00 pm-12:00 midnight e All singles over 21 Dressy casual 4 Q Q 4 ۵ D 90 0 6 D 0 0 0 WORLD V 0 4 4 0 4 Saturday, April 11 from 12-6 pm. Incredible prices too low to print! 0 Porta-Ones Porta-Twos 246s 2-, 4-, 8-, 16-track recorders See the brand new M-600 console. Meet factory reps! Free prizes and more! 0 4 Only at New World Audio Express! Q MOVEDI 00000000000000000 QD 0 NEW WORLD) 4 V 0 GRAND OPENING **CELEBRATION** A week-long party Giveaways · Factory clinics Grand opening prizes · Special guests · p and more surprises!! P 1 A 0 00 A Monday, April 13 D Tuesday, April 14 Saturday, April 11 P 4 ELECTRO-VOICE D V CROWN · LEXICON 4 TASCAM · ART V D ALESIS AKG · dbx 0 0 Wednesday April 15 Thursday, April 16 360 SYSTEMS CARVER ROLAND · OBERHEIM JBL PARKING LOT SALE! BEYER-DYNAMIC SONUS · OTARI ANVIL · KURZWEIL ENSONIQ SOUND SWAP! V New location D 4 D D 4792 Clairemont Mesa Bivd. · Kearny Mesa · 3 lights west of 805 · 569-1944 V Monday through Friday 10-8, Saturday 12-6 · 90 days same as cash (O.A.C.) 4 OF

CURRENT MOVIES

An American Tail - "In Ame An American Test — "In America," little Fireval Mousekewitz learns white growing up in Russia in 1885, "there are no cats. And the streets are paved with cheese." This establishes, immediately and naverendingly, the monotonous pattern of rodentized monotonous pattern of rodentized clichés and stereotypes: especially ethnic clichés and etereotypes, Jewish, Irish, French, Italian, There has been no reduction in the fearful nas been no recipion in the satirul, sentimentative outsomery under the eagls of Steven Spielberg, and there has been an addition of sameless flag-waving. But the worst the movie can do is to foster the impression that Spielberg, among his innumerable other manifestations of genitus, is also make handw with a pelinthrush. He is really entry one of four security. really only one of four executive producers here. Director Don Bluth, on the other hand, formerly of the Disney team, is a fine animator, an ortpoolsh sense of space and often, 1986

* (Sweetwater 6, matinees: Poway Theater, from 4/10 matinees)

Angel Heart – Hard boiled privateeye holum, with a wire crossed risk the fault Melphichotele myth.
The fault Melphichotele myth,
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Antonio Gaudi — Documentary Hiroshi Teshigahara (WOMAN IN THE DUNES) on the work of the 19th-century Spanish architect. (Ken. 4/12 and 13)

The Aristocats - Revision of the vvoltgang Reitherman. (Camino Cinema 4: College: Flower Hill Cinemas, Parkway, UA Chula Vista 6: UA Escundido 8: from 4/10)

gap may be measured as the distance between parallel lines and without any unflattering reference to age. The interest in anachronisms never predictably enough, rises above the parior gameaterism into which the time travel theme so. consistently amusing, and ever consistently amusing, and even when not, is too less-moving exet to be really annoying. And the tremandous speed ought not to obscure how scrupsdously director Robert Zemecks has set up the time more (sating with in Rube Goldberg array of alarm clocks during the creditly, nor how thoroughly he has alseabled in the horoughly he has sketched in the imall town locale, soon to be jerker sack through thirty years of indevelopment (or ought that to be de-development?). The plot that infolds thereafter is a sort of

with a different past from everyone else. That idea, with its infinite possibilities for nostalnia and alleration, is passed over, of course, as reptly and unreflectingly as every other idea in the move, but porning as a does at the very end, or the virtual end, excepting one Instal fivoligh, I tends to linger. Michael J. Fox, Christopher Lloyd, Lea Thompson, leading to the New Dirie In, Harbor Drive In; [ront 410]

Blind Date — Sufficient idea for a Harold Lloyd two-region a blind date on an important business occasion, with a woman who musin't be allowed to drink it sets up all right, and the joke-making is thoroughly, dispassionately professional. But the go: throwing up in a brand-new or clergyman into the selfmining pool.
With Bruce Wills, Kim Sasinger, an
John Larradgette, directed by Blaze

Burglar — Comedy thriller, although really not much of either, about a part-time cat burglar and rest of the-time bookseller who falls under suspicion of murder. The character is tailored so snugly to the parsonality of Whoopy Goldberg that a stops or whoop: Goldberg that is stops being a character anymore — or actually never starts. Bobcat Goldhwait is not about to play a character either: he has gone so fa as to drop the "cat" from his first name, perhaps loaning it to the burglar for the occasion, but he

Mira Mesa Cinemas, from 4/10; Santee Village 8: UA Chula Vista 6) Campus Man — Collegiate calen boys, with John Dye, Steve Lyon, Morgan Fairchild, directed by Ror

The Color of Money — Martin Scorsese's extremely tardy sequel to THE HUSTLER. The twenty-five-year interval between the two should prepare us for some prefty radical changes, and any perceived differences or inconsistencies in the

STATE UNIVERSITY Century Twin, 54th and El Cajon Blvd. (562-76th Theater I. Scine Kind of Wonderful and Three Amjos, from 410 Theater 2. Choocelle Junities and The Golden Child

Cinerame, 5000 University Ave. (563-6201) Platoon

Pattors Cellaga, 6303 Er Cajon Blvd. (296-1455) Thouar I: The Ansticats and Corregnosa Potent, Ioon. 470 Theater 2: Patter Associately 4: Olizans Theater 3: Burglet Ioon 470 Theater 6: 272 Aller, Form 470

ent, 4001 Adams Aire (285-5909) Some or the Grant, through 411 Antonic Gaudi, 412 and 13 Nominous and Systemoti 414 The Nerrie of the Rote and The Devis, 415

EL CAJON LA MESA

Aero Orive In. 3rd and Brosowey, El Cayon (444-8500) The Secret of My Surcess and Beck to the Future, from 4/10

Casden. (Center 3 Cinemas; Grossmont Mall; La Jolla Village, New Valley Drive In: Santee Drive In; Santee Village 8; South Bay Drive In; UA Escondido 8; from 4/10)

Children of a Lessar God — Strenuous upith by way of Broadway the Mark Medicil Jelly, about an appear of the end of all elements all places and the end of all elements all places and the end of all elements all places and the end of all elements speech, only what the headways a speech, only what the headways a speech, only what the headways and standing on the hands in the deader's standing on the hands in the deader's charge of the end of the end of the end collection of the end And he such becomes preoccupic with a beautiful, twenty five-year or graduate of the school, now one of will not only say his own lines out to out accompanied of course by translate her lines out food, too, fold the firmmakers ever contemplate substitle for sign inappaight This, moedies to say, is a challenge for contemplate of the course for the votions in body language. He more like a choice for say viewer, William Hurt, Marche Mann, Pipar Luxin, Philips Charles Carrier Live 1, 1997.

C South character whom he so absonated in syuage dayly will be smoothed over by the smoothed over a smooth over the smoothed over a smooth over temperature at and as that so of the smoothed by the smoothed over a smoothed over a smoothed over the smoothed

sequel, it is of course axiomatic that all sequels must be able to stand on separate too inseparate that are so a in Precisely because there are so few movies sot against the world of professional pool (and one reason: I that is very much that the standard set by THE HUSTLER was not just nigh, but dauntingly and discouragingly high), the independence of this sequel somehow brings it into more competition and companison, gives it tiess freedom to devale to some remote corner of the subject. A truer sequel — a legitimate and logical and free-standing sequel — would be under more obligation to stake out a new area, and could do so without any reflections being cast on its courage. Not so here And as competion clatter than competion, there there companison that the than companison companison companison. THE COLOR OF MONEY pales:

THE COLON OF MONEY 984es; more of a green-with-enth-sitts green or a green-with-enny green than a fresh-crisp-lettuce green. With Paul Newman. Tom Cruise, and Mary Elizabeth Mastrantonio. 1996.

"(Camino Cinema 4, Clairemont, from 4/10)

Commando — Arnold Schwarzenegger, expanding himse as an actor, portrays a devoted fath of a frizzy-permed moppet, tickles

when the girl is kidnapped (neve mind why) by Latin America action His elicage from an airplat during talkeoff, without aborting same, is a worthwhile scene – something slightly new. But none other is, although the final assault an island stronghold off the Califo. an island stronghold off the Celiforna. coast suggests a profitable sort of DC Comice Battle-of-the-Titans: Matrix vs. Rambo. Or, since that doesn't promise the requisite body count, better make it Matrix and Rambo vs. The Third World. Directed by Mark L. Lesler. 1985.

Crocodile Dundee - The oid country bumplin-in-big-city routine and Australian been is and Australian. Door, a Premin a prichimen for variational reharder or Australian manhood or just himself. It was the surprise hid of 1886. Soc-proze? "S a bladdy anti-general," in? Cube ending, though Directed by Péter Farman (Casson, Kern 410, Cantury Yen, Poway Theetex from 410, Santee, Village 8; Offsand, Iron 410, Subject Control of the Casson o

The Devits - Ken Russell's abouts

84 Charing Cross Road - A

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Paloma, 471 fai St. Engintes (436-746) Call theater for program information Can theater for program information.

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from 400.

Powery Theoder, 12845 Poway Rd. Poway (746-710) An American Tail, from 4110 matricess. Jin Me and Chonolife Dunder, from 410

tericho Bernardo 6, 11740 Bernardo Place Ct. (450-6641) Call theseer for program information

Crest, 102 N. Freeman, Ocea Sciantish movies

MOVIE DIRECTORY

DOWNTOWN Astec. ed5 5m (239-923a) Call theater for ptogram information Elijou, 5m and G (235-9084) Angel Heart and a second feature Cinema 21, 1440 Hotel Circle North (291-2121) Coll theater for program information

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With Horton Plaza (254 Adds)
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Village, 820 Orange Ave., Coronado (435-6161) Platicon and Scace Comp. from 450

Over the Top and Top Gun, from 410

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Ster, 402 N. Hill, Onesneide (722-2995) Call Pewerr for program information

CURRENT MOVIES

necessity for voice-over recitations will hardly commend itself beforehand as very intrinsically cinematic; and the deep rocted (personner). commence: and they desired.

Interest the second of the control of transatiantic peri pal's -- but it is ner zensetantic pen pet's — but it is bovrigi, eccalvely, paristakingly mustrevic, nonetrales, And the appraciation, in all senses, of books as objects is quite nearly cinematic anough — every bit as much so as the comparative appreciation of a gift of tened hain in pristive Tingland or, of tened hain in pristive Tingland pristic Tingland (International Control of the Control of the comparative appreciation of the comparative appreciation of the comparative control of the contr Meninstan reservor, a find been been the another been reminded anne tire official constant or the second second and reminded anne tire official constant are good and closural and ventable peoples and this much-overdor tribute to the type, unfairly against grandy teamagers and drack against grandy teamagers and drack shaft-transitis, is opportunity to the second of the second production of the second constant constant and constant constant and constant constant constant constant to the second constant to the constant to the second constant to the second constant to constant to

Ferria Bueller's Day Off — Writer-director John Hughes öffers another piece of candy to teenagers, in hopes that the;" if like him, maybe even (by now) appoint him an honorary lettime member. A day of hooky is obviously a wide open opportunity to prove the superior curning, free-spiritedness, aliveness. And Highes for cerean is slightly sourcesed at entering the topolaries of foot — the halfingly shilled in a source sed at entering the source sed at entering the source of the source o

The Golden Child — Funky fairy tale. Eddle Murphy is the pule-in-heart, sharp-in-longue Finder of Lost Children in soamy Los Angeles, athough in what official capacity we are not to know. Nor are we to kno to to rectain it sentantipues a treatment of the rectain in sentantipues of the content brogs, it sourced dead brois and make a Papis can land-dance (you have to be set to believe it and child desc. compassion dest, and on child desc. compassion dest, and a plobel steels for — yet as justice imiliarium. An odor bland on the rectain impredents, to say the feast — and and a section of the section buce in the child description of the compassion of the compassio

The Good Father — The initial situation is planty serious. A

"DELIGHTFUL! WONDERFULLY UNPREDICTABLE ...quite during and a very unusual comedy I recommend... -Jeffrey Leons, SNEAK PREVIEWS

cuttle for his over sociality angients included by signify on and conductive special on and colorada and control of the colorada and control of the colorada and control of the colorada and colorada an smotions by egging on, and least news angles for sympathy. The amount of the control and an amount of the control and amount of the control and second the control and second the control and second the control and KRAMER, whose studies it enough resembles, or any of the topical TV moves other weeks that KRAMER in procession of secrets phore when and seen subjects which we might have thought were well within the bottween the two men, for instance, or the between either of the men and they some of the procession of the procession of the between the two men, for instance, or the between either of the men and they some of the procession of the procession of the between the two men, for instance, or the between enternal selectory and unshaded, so that we never quite descend from the seal, THE GOOD FATHER! as somewhat unconfortably reminiscent.

Hannah and Her Sisters - It runs Hannah and Her Sisters — It runs an hour and iorty-six minutes, rather long for a Woody Alten film, in fact the first of this films whose running lime has stretched all the way to three figures. One might hope going into it that this would be a reflection. of the larger population of dramatis personae and/or the greater depth of personae and/or the greater depth of the feature/injustement mem Eur A MIDSUMMER NIGHT S EX COMEDY, which also breater them for a MIDSUMMER NIGHT S EX COMEDY without also breater of midlipsic couples rabber than the more authority single couple or held-couple, or possibly friangle, needed only eight-year firmulae. And den MARIEATER, his previous record middle of the couple of t The prime area of in this one beyon. facus, is mar wine woody Arien himself is in it, he is not the center of it. No one is. But as in MANHATTAN, Alten's character seems to be the only member of the group who is capable of, or is permitted to be. capable of, or is permitted to be cacable of a joke. (Could his current low sperm count be a result of past excessive masturbation? "You gones stark incoking my hobbles?" — that sort of thing.) And his intermittent presence, though it lightens and thins the texture of the piece. thins the texture of the piece, inevitably hogs the spotlight and overshadows the "straights" or "stiffs." Michael Caine, Mia Farrow, Barbara Hershey, Dianne Wiest, 1996. 1986.
** (Flower Hill Cinemas; La Jolia Village; UA Chuta Vista 6)

Hoosters — One of the more likelile entries in the post-ROCKY spons-film boom, a fact-based story about a sittle nowhere on the Indiana map

state championship game in 1952 Much of that tikableness is due to the restraints of temperament enforced by the place and period, truthfully rendered. All the team members look and sound right, from military crewcuts to Midwest twangs, with highest honors going to Steve Hollar, an early disciplinary problem, and David Neidorf, with his crimpon terrend of whom over his borns file. sense of shame over his home life. Gene Hackman, as the monarchic sense or silvanio dei rin ciuria ina consensi con consensi con sensi con controlo dei controlo d Underlanded stood from the soul colored and a soul colored to the soul from the soul for the soul from the soul fr

Escondicio B. U.A Giasarouse 6)
LeSTAM Weapon — Perfunctory male bonding between new cop partners (one of them's sucidat, the other is fifty, gray, and domestic). but some energistic action near the end, not remained action near the end, not confusingly short to cover us filed of the confusingly short to cover us filed of the confusingly short to cover us filed proportion of the confusingly short to cover us filed proportion of the confusion of filed confusions of filed confusions of the confusion of the confus

ANTHONY HOPKINS

BRILLIANT -Sheila Benson, LOS ANGELES TIMES

SPECTACULAR -Vincent Canby,
THE NEW YORK TIMES

> STELLAR NEW YORK POST

RIVETING -Kathleen Carrol DAILY NEWS



THEGOOD FATHER

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HE GOOD NEWS IS TOOD RARRETT'S FOUND A SURE-FIRE RARRETT O MAKE A FORTUNE. MEANS TO MAKE A FORTUNE. THE BAD HEWS IS CAMPIS MAN munum CALEN 棚 K Burn - P

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SKOUPLO

CURRENT MOVIES

Flyan, and form Albans, and he is numpered even in casseal conversation by hir pullify swallowed Australian accent. Directed by Richard Domer. 1887. (Corousel Comma B. Poseur Hall Consmass, Grossmort Mall, New Wiley Drive Hr. San Marcos Curenas; Switzer Villague B. San Marcos Curenas; Switzer Villague B. San Marcos Linemas; Switzer Villague B. San Marcos Linemas; July Histon Plaza 7)

Making Mr. Right — Romance with a robot, starring John Mallovich and Ann Magnuson, disoled by Susan Seidelman. Seidelman. Center 3 Cinemas; Grossmont Mait, Sweetwater 6; UA Glasshouse 6, uom 4/10)

Mannequin — She comes alve every right, but only in the eyes of her Pygmalen, and in order to be her Pygmalen, and in order to be existed evened. Accords from Colle was an evened. Accords from Colle und the gags here seen somehous oven older barn that, perhaps neare the Neanderthal. The carriers often managus to be in the wrong spot or facing the wrong way, and rever gets cathering deer weldows. Act M was 3 ground look at those crown-gathering store windows. And was it really not possible for the filmmakers

restly not possible for the firmnase to create a manneagur who would look like Kim Cattraft, or conversely coate another actrass kine close coate another actrass kine and look like the manneagurin? With Androw McCarthy, dispeted by Michael Gortleib. 1987. (Mirri Meta Chremas, Stud 3 3 Cinemas; UA Chula Weta 6; UA Glasshouse 6).

Comma S, UA Execution 6; UA Classhouse 9; UA Classhouse 9

The Name of the Rose — Joan-Jacques Arnaud's adaption — on Jacques Arnaud's adaption — on Jacques Arnaud's adaption — on the Control of the Control of the — of what made used by the one offencing less delinest, brinches confus? Benedictine above, the migrate vidences in mass most of the project delinest immas most of the migrate vidences. I main a most of the migrate vidences in mass most of the project delinest of the disciplination of the project of the disciplination of the disciplina-tion of the disciplination of the disciplination of the project of the disciplination of the disciplination of the project of the disciplination of the disciplination of the project of the disciplination of the disciplination of the project of the disciplination of the disciplination of the project of the disciplination of the disciplination of the project of the disciplination of the disciplination of the project of the disciplination of

exceptions of the ran and wild Sean Connery as a Franciscan Sherilack Hollman and the smooth cheeked Christian Sales was he calk Witton — as Fethinappie groterques. The suppens humanness and hemocusness of the hors are strongly abunded by suppens which strongly abunded his wild frondy abunded by suppens which fronds and participes with F Murray foots and gargoyes. With F Murray

about limit (The bustand son of a chool limit (The bustand son of a chool son of the chool son of a chool son of the chool son of pround? We'll see about that following the chool son of pround? We'll see about that following the chool son of pround? We'll see about that following the chool son of pround? We'll see about that following the chool son of the chool son of the chool son of see about that following chool son of see about that see about the chool son of see about son of see about son of see about son of see about no son of see about the see about the son of see about see about the son of see about hundred manuacs'') provided by a

William Hickey, 1366. * (Ken. 4/15)

A Nightmare on Sim Street 2: Overon Werrlore — Still Irying to make sense of Freidly Krunger, using an important biographical talk about him ("the bastard son of a

Notincious — Alfred Heichcock's high-tent lag promence, in comantic His de Janner, maintains an atmosphere of cracking sexual tenson, with lingrid Bergman as a local fluer wood (do wai) by a suaw American signit, and procelled, against both their better wishes, into squeameth weblock with a Nazi Cary Granz, Claude Raine, Losis Cathern; script by Ben Hocht. 1945. 1946 **** (Ken, 4/14)

One Crezy Summer — Two graduates of Generic High School

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spend the summer on Narthcket taland — meet girls, run alouf of the local capitalist pips, challenge them in the big regatta, etc. The standard youth comedy agenda, but a be more detailed, since deviant, more mordant (e.g., the chain-smoking These three the service of the control of the contr

Outrageous Fortune — Female buddy comedy, with rather extansive groundwork to establish the clashing characters of two would-be actresses, one (Shelley Long) a pampara and and shimethal prissy Liones, with lets of proper classical transits and to real experiences and NINJA VIXENS. The length of the introduction is all to the good, since it postpones the otherworldly espionage antics, and since the uonding of the two women seems conding of the two women seems marely decree by the Canons of Sisterhood. But both to stars are glided comediances (Mrieter the more original, Long more traditional), and they each take turns doing assorted vacies and impersonations in the course of being amateur spice. Will-Peter Coyete and George Carlin. written by Leste Dixon; directed by Arthur Hille. 1887. (Calliamoni, Trion 410).

College, from 4/10, Mira Meso Cinemas, Irom 4/10, San Marcos Cinemas, Santee Village 8, Studio 3 Cinemas, from 4/10, Sweetwater 6, UA Glasshouse 6, Vineyard Twin, Weigand Plaze 6)

Over the Top -- Ins boring character chemetry house skylvester Sallone wants to become pail with the snotly son he has never them, asternio or graduation of digit going to be a victim of chemetral posings of be a victim of chemetral posings of the common of the common of the common of the sallone can will be an extra set of bears as much resemblance to the actual sport as does the borner actual sport as does the borner

the boy's hospitalized mother (why dies she sudderly trust her ex-husband to have custody of the boy why, if she holds the man in such



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against moutanous opponents and with moraturums on the laws of physics David Mendenhall, Susan Blakely, Robert Logga, directed by Menaherri Golan 1987. (New Valley Drive In; Santee Drive In, Vogue, from 4/10)

Platoon — It is only natural to find DARBY'S RANGERS in 1959. And is all of wireter-incretor Glever Storie's credentials as a Vietnam veteran immeal, the sense of realthy is severely disfigured by several things: the promotion of two U.S. sergeants into Good and Evil moral polietars (the Evil one with a spith-revealing Grand Carryon of soars on its face): the from the hip philosophizing of the form the hip philosophizing of the innocent protegonist and narrator. The repeated use of Barber's Adagin for strings to set the decired mood — Abbinoni's only slightly more famous Adagio having already been taken for smilar purposes in GALLIPOLI. It is really as a sudmentary combat.

0

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all other wars even when the point can her? has to do with the chains and waste of 8 all. Itself PLATICAN makes as deepest max. The chains steel is vividely realized, if even inadvertently enhanced a little by Stone's inexperience as a director, and a despite of president on these companies are break this propriet.

New York of the Control of the Co nearment that Stone seems to have admired in Alan Parkin's direction of his — Stone's — sorigt for MIDNIGHT EXPRES: With Chartie Sheen, Tom Beranger, and Willem Datoe, 1986.

Dafoe 1986

" (Conerama; New Valley Drive In, Plaza Cinemas; Sweetwater 6: UA Escondido 8: UA Glasshouse 6: UA Horton Plaza 7: Village, from 4/10, Wiegand Plaza 6:

Patrol — Yes Again, With Steve Guttenberg, G.W. Balloy, and George Gaynes, directed by Jim Draw-(Canimo Cinema 4; College, Fashion Valley, New Valley Drive In. Parkway: Santee Drive In: South Ray Drive In. UA Escondido 8; UA Horton Piaza 7;

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iss Woods Feller wade of the The Woods Benjine made of HADON Process Benjine made of HADON Process Benjine Market have the soundown more man the sun of the pairs — though it's not a large num either way. With Johe Kanner, Mchael Tucker, Selli Green, Dienne West, and Mia Farrow. 1987.

"(La Joha Village)

Reising Arizone - Comedy by the Ralaing Artzone — Comedy by the traternal firmmaking team of Joel and Ethan Coen (BLOOD SIMPLE), with Nicholas Cope and Holly Hunter. (Grossmont, La Jolle Village, Plaza Clinemas, San Margos Cinemas, Sweetwater 6, from 4700.

mustrated Classic from the people who gave you THE EUROPEANS and THE BOSTONANS, not Hen, James this time, but E.M. Forster The flustrations in this instance are handsome enough, though a title divided up at intervals by facehous chaoter headings, or captions, clong the lines of "In Santa Croce with No Baedever" and "How Miss Bartleti's Boter was So Tireson e." The and the second process of the second process are numbering among themselve

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compared, say, with the Manuel Puig novel, HEARTBREAK TANGEY, tool it does broaden the scope of the

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CURRENT MOVIES

unseenly. Not to mention unfunny. The whole enterprise comes surges as a bit Brodies and affeler a charge at the more felling in a warring that keeps going on about "group on and attempting to make salinize head of the timed, that along, and the booksh. Produced by simal Merchant, artifact by Futh Praver unabvals, directed by James I vory, 1985.

Rumpelstiltskin - Amy Irving and Humperstress — Amy twing as Billy Barry in the Gram Brothers, tarry tale, directed by David trying (Center 3 Cinemas, Mira Mesa Cinemas, UA Chula Vista 6, UA Cinema 3, UA Glasshouse 6, Wiegand Plaza 6: from 4/10)

Scene of the Crime - Good but equal critanglements with an escaped conviol. The psychologic part is all right, as long as it steys within the family circle. But the milester in the family circle. has to effetch too far, both has to stretch too far, both psychologically and just logically, to keep within screaming distance of a thrifler. The rain-drenched climax is nearer tarce. Catherine Denauve, Nicholas Giraudi, Danielle Darrieux, Victor Lancux; directed by André Techiné, 1986 * (Ken, through 4/11)

The Secret of My Success
Michael J. Fox as a Midwesterner on
the make in Menhaera: cracted by
Herbert Ross
(Aero Drive In: San Marcos
Cinemas; Santee Village 8:
Sweetwater 6: UA Horton Plaza 7;
Wiegand Plaza 6: from 4/10)

Some Kind of Wonderful on the Underboaring president and on the Underboaring president and on the Underboaring president and on the India produced of Testing These and part being youtself — especially if you have you would be compared to be one of the Underboaring to be one of the Underboaring to the one of the Underboaring who the script beginning they will be a couple of with the scholar who was the subcerts of the one of the Underboaring the Some Kind of Wonderful

Masterson, Lea Thompson, and Craig Shellet. 1987.

(Casho, from 410; Gensury Ten, from 410; San Macros Cribenias Sarise Village 6 from 410; Stend. from 410; Subson 3 Chemans Switzerwaler 6. Vineyard Twin

Spellbound - Hitchcock's

by Ingrid Bergman in eyeglasses instean of for its real possibilities. Where those possibilities start is a aregory Peck's private selled panes shout any kind of strigtion on a white

> Stalker — The creator of SOTARIS, Andrei Terkovsky, again gazes into the tuture, and sess there a nebulous labyrinithine Zone that can be called Statiters imposed the Jowe looks and feels like nothing see are now familier with, and kines few hancles on Which was can begin to get a grip, few patches of solid ground on which we don see a firm foothold. Will our Statiter made it feethold. Will our Statuer make a through to the mystical censer of the Zone? Will you be still to stick with him to find our? 1979.
>
> • (La Jose Museum 4/15 7.39 p.m.)

 (La clais Museum, after 2 de part)
 Elser Teals (Er. Nuique) Homes

The right that since we'pits froit our
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the late 20th Century, say about 1986, and latch a couple of specimens back to the future to respond to the probe. Not all the enumerished outsettings are hypothetical center of the universe, and on top of its pertinence to

consciousness of the movie to the top ten percent or no of not an oercant or so of contemporary cinems — although not than Maly, all the way to the scarbox of the reliesty-rinth percentile. Welliam Street. Leonard Nimoy, Ostherine Hooks, directed by Nimoy, 1988.

"" (UA Escondido 8)

*** (LA Excondido 8)

***Chest Brissel** — The screenpay by David Friedman throws out an invested but of how. — more than a masterlize of how. — more than a market has been a more than a market has a market had been a market had been a mark Solidad of immunering of the throne, before the control of the co

These Amigos — Sort or an understated MADNIFICENT SEVEN understated MADNIFICENT SEVEN only not nearly three sevenths as good a move (nor even with three-sevenths as good an charse Bornstan sevenths as good an charse Bornstan Hollywood sector, or, till 6 who have been interested to a besieged Massican village for what they metalarity between to be a porsonal appearance Good enough that appearance Good enough that between the seventh of th

can be sure that more stoppy datases will be trasling since the strating since — such as the suggestion that the singing cowboy tradition was already well established in the silent ear. The heavily bejenstled costumes are fun, as as the campler scene with singing horses, a dancing ow, and a lasting horses, a dancing ow, and a lasting orses, a dancing owl, as inter. But the fun stuff in: Int. Chevy Chase, Steve Martin Martin Short, directed by John andia 1986 (Century Two, Iron 4/10)

Three for the Road — Charlie Sheen, Kerri Green, and Aleh Ruck are the throposine, directed by BW I. Norton

Wegener frazz 6, from 4102.

The Men - The promoted use professional, fluid between two empeting sharms along, processional, sharp the professional procession of the procession of the procession of the sharp sharp and the sharp sharp and advances to week the sharp sharp and advances to week the sharp sharp and advances of the procession of the processi actors spread on thick accords to buy fremenies and deserce Barry ONER! Levinson's schmatzy humanism compressed to observe the control of the

Top Gum — The stille, we are told in a lensely written preamble, as the nickname for the elder Eighter Weapons School, where the too one-percent of Naval aviations keep plure the noble at old serial combat. In what follows, director fony Scott arterings to keep airer the noble at or moves about it. This means that the new will keep airer the noble at or moves about it. This means that the new will keep the too someone the MIX generation can desirely with someone who proces that jour can someone who proces that jour can someone who process that jour can some process that the process that we will be a process that we will be a process that some process that we will be a process that we will be a process that some some process that some process some proce

Top Gun - The title we are told in

Howard Hawks and William Webman who knew flying as well as they knew filmmisking, must be spinning in their graves. Maybe not over everything from Skerritt has a great manner and Tom Skerritt has a great manner and great heirout as one of the visteran un naraderie, and the cirractic decilight though not tembry facility prefix exhibing—or arrivery fire porteipants in if are prefix exceed from Crusie. Kelly McCells, Mal Kilme 1986.

Working Girls. The life gives precisely the proper emphases. It is a move about female employee about their relivious to each other, their customers, to their employer. Their place of business, which

and a single pool of Squaras. Then nothing in the unsquaremen and chaingly arrisepsic deportion or ine piace to suggest whis keeps me men conting (puri, i) you mast. Intended, but there is an ample fun of information about what keeps a going, disposing of a fitted contorn in a Keenex, making a hokey vanid with a silver spoon, etc. Son with a silver spoon, atc. Some awkward acting, unclinguredly didactic ulaliogue, and fist, leaders sound quality somewhat erode the aducational value, and don't acting the silver and don't acting the silver and the silver and acting spans one workely and acting spans one workely and certain around one worker Melly who is present into Edging over for the spans of the silver and the silver and change of characters, or just as importantly get ind or pure as welcome 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 focus as a study of the workplace. With Lowes Smith. 1987.

"(Guidd)

Year of the Quiet Sun - Krysgto Zanusti's drama set in postwar Poland, with Scoti Wilson as a recently released American prisone (UCSD, Mandeville Auditorium 4/14 8 p.m.)



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Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 for 25 words or less plus 600 per extra word. The deadline is 6:00 pm Tuesday.

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Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

PAID

Businesses (including paid services or functions and on-going profit-making enterprises) must pay in advance for classified ads at the rate of \$12 for 25 words or less plus 604 per extra

MARLING DEADLINE

Paid classifieds can be mailed to the following address and must be received by 8:00 am Monday, three days prior to issue Reader Classifieds, PO. Box 80803, San Diego, CA 92138.

WALK-IN DEADLINE

Paid ads may be brought to the Reader office, 635 State Street, downtown, before 6:00 pm Tuesday, two days prior to the issue. Office hours are 9:00 am-5:00 pm, Monday through Friday, except Tuesday when the hours are 9:00 am-6:00 pm.

PHONE DEADLINE

Paid ads may be placed over the telephone before \$4.00 pm fuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8.30 am-5.00 pm Monday through Friday except Tuesday when the hours are 8:30 am-6:00 pm.



235-3200 (Display advertising 231-7821)
Please do not call us regarding free classifieds.

PHOTO CLASSIFIEDS

Photo classified add cost \$3.00 each and are avoilable to private parties and businesses selling cars or real estate. Add include copy of no more than 25 words including headline), a photo to be provided by the advertiser, and a border. Additional copy and special graphics are not allowed.

Bholographs must be prints, preferably high-contrast, black and white, and snapshot size [319" deep by 5" wide). All photos are subject to Reader approval. Sorry photos that are accepted for publication will not be returned.

All ads must be submitted by mail to the address shown below, and photo and payment must accompany ad. The

deadline is 8:00 am Monday, three days prior to issue. Ads received after the deadline will be printed in the following week's issue.

Photo classifieds may be placed for multiple insertions provided proper payment is received in advance. Cancellations may be made by calling the number below between 8:30 am and 12:00 noon Monday, three days prior to issue

Photo classifieds must be mailed to: Reader Photo Classifieds PO. Box 80803, San Diego, CA 92138

Cancellations 235-6656.

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CLASSIFIED	ADS
BICYCLES	3
CARS	
CAR SERVICES	3
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FOR KENT	
FOR SALE	1
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MUSIC	
NOTICES	
PERSONALS	. 2
PETS	. 2
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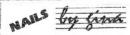
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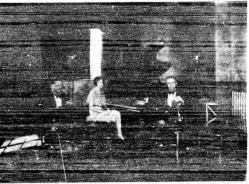
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OFF THE CUFF Do you think you're having more fun in high school than your parents had?

By Lin Jakary



Chris Lindberg High School Senior Pacific Beach There's a lot more to do today Kids have cars, Disneyland. Tijuana. When my parents were in school in the Forties. they had waltzes and polkss definitely less fun That was probably the only place you could meet a girl. I think hough. I know that some of the things we get now, they didn't get until college, if ever onart get unar conege, it ever.

I guess I'm thinking primarily
of the sciences and
mathematics. I'm also taking a
psychology class now. I don't
think they would have had that
opportunity. I think values
were old-fishipped them and ere old-fashioned then and were old-fashioned then and there was a lot of emphasis placed on manners. I think that's changed. I hear stories about some of their teachers, and they sound like the Wicked Witch of the Wes We're getting teachers from the Sixties now. They're a lot



Michele Bay High School Senior Serra Mesa From the stories they tell me, t think I'm probably having more fun. My parents trust me quite a bit. Last weekend I drove up to Los Angeles with a girlfriend. I doubt that my mother would have been able to do something like that. My own in Nebraska, Sports were really big. That's what everybody did on Friday night They all went to the football or basketball game. There was a lot of school spirit. I think that was the one main advantage they had: they always knew where their friends would be. Here you could go to a movie theater and never see anyone you know. There's no one place where everyone hangs out. There's so much diversity bicycle club, surf club, pho club, four shopping malis. If you don't feel like watching basketball every Friday, you do something else. It has its advantages and disadvantages



David Souza High School Senior Del Cerro Heights Teachers are more lenient now. They tolerate more — the way we behave, the way we talk. I don't think that could have happened when my went to Point Loma High in the Sixties. Even though the attitudes then were different free love and drugs. Doing drugs was accepted among your friends. Now it's not cool, it's like, be aware. The general attitudes have changed. In school they might be more generally lenient, but the emphasis on college is definitely more important. Students want to be able to make it to college and har fun. My parents give me a lot of slack; they trust me more than their parents did. I go to the beach a lot. I can drive up to L.A. I would say I'm having more fun than they did



High School Junior La Costa I look through my mother's yearbook, and it's all very prim and proper — an all-giri's school. They had a lot of clubs like warnatism and nursing. I think when my parents were in school, they ere only encouraged to go out for sports if they were very good. Not everyone had the opportunity to participate.
That's really changed. I love sports. I think in general I'm probably having more fun than they had. During my parents high school days in the Sixties, you were practically excluded if you didn't smoke. Now it's just not cool. You hear a lot about drugs in the schools, but I know the times I've been offered something, I just say, "Hey, I don't think it's cool." They say, "Okay." If you say you don't want to be involved, they just back off. That's the attitude of all my friends. My parents are very supportive of me, and I know having their support has made a big difference.



Jim and John Bitler Sophomore; Senior San Carlos Jim. We don't have to walk ten miles in snow and rain and bare feet to go to school.

John. When they came home from school, they'd have to go te work. My mom worked in her dad's store. Family came

first. Jim: Now it's mo individualistic, less emphasis on family. John: My morn went to school in Milwaukee, my dad here.

Neither one of them could get away with things like talking

Jim: It was more severe.

John: Just go to school and study. I guess what I'm saying is that they didn't screw around as much as we do now.

Jim: Our teachers care more for us, though. They're not in it because they have to be. They really like teaching. John: We're definitely have

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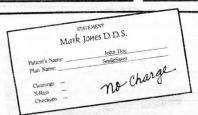


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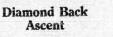
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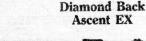
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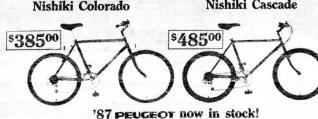




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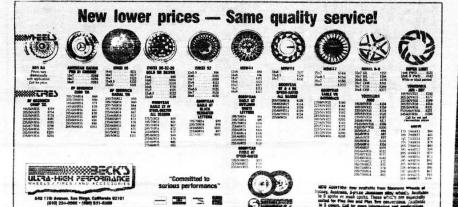
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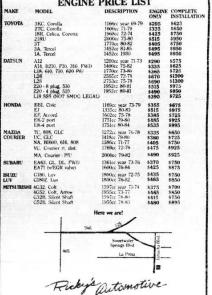
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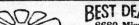
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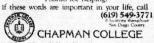


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PACHIC BEACH, for total by owner I bedroom con-dis Querk hilliop setting. Big/hedisoom, new carpets, repaider unit, Lowest price in Pacific Beach (883-97): MACIFIC BEACH. Lowest priced | bedroom condo. quiet garden setting at 4750 Noyer. New carpet.

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The Reader's Guide to Restaurants is compiled by Eleanor Widner and represents a selective listing of recommended San Diego County and Ilyuana diringle establishments. Price estimates are based on the lakes.

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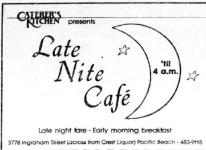
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READER'S GUIDE TO RESTAURANTS By Eleanor Widmer

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READER'S GUIDE TO RESTAURANTS

glass doors, the fine service, and the pastas are worth the trap, he sure to try a dessert CMAJM HTROM

Aumscher, rice, and pickled countmens. The impanies dimine is virtually fire same, except for the entitle, which is either chicken on bed tergiest. Now people may share one of these musticourse dimines. For those with less may petices. Korean and Japanies entitles with 100p, saltid, and the are available, that the "debuter" dimines reflet to not found and are defeated.

THE SURTLEMAN'S CHOICE The Vineyard.

Day through Friday, orner, regitty, tow to low moderate. HERMANISE: MIDE-AWAY Fancio and Lake drives, Del Dios, 746-1444, Though the management is new the menu is identify at the title old, and if anything the postions of authentic Mexican specializes are more generous than over. Brunch is served on Satur-

MANDARIN CARDEN RESTAURANT

notewarthy main dathes are shrimp with separagus, steamer within temperature of pair (spirity), eel with vegetahles and mushbooms. The catenore mens includes standard dathes favored by Americans. Open daily, kinch and dinner; continuous service Moderate.

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LA JOLLA

READER'S GUIDE TO RESTAURANTS

nahi, both served with soup, salad, or fries. ocated one flight down, Chuck's offers some

seek out the allyon-can-eat Saturday and Sun-day brunch, replete with pain-fired chicken, not links, corned beef hash, sausage, eggs.

and the semicial lifeled estifled pastries), are simulating. For entrees, by chicken cases conserved to be closely semicingles/pair, or, if you like flery dishes, vindation Vegetarians will be pleased with unusual otherwings. Closed Mon-day, Dinner only, Tuesday through Sunday

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2 dinners for \$15.95

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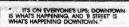
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ahandsome development below, Victis is a first-rate knop house. The quasity of the lamb, vexi-and pork chops, as well as the prime role and the streak, is superil susveier, enrices are ex-pressive, and even registables are a lis care. Should you have a complete dinner (ap-parerer, sealer, enrice and vergetable; with a good wine, you'll discover that your bill is one of the most separative in the proposition of the most separative in the

of the most expensive in Youri. Operated by the sales - singlement & Falserman's Grit. Open design dinners. To millionghi on Finday versiones is allow Visinger in 2.927 Horisos, Cauri 187-006. Your best het here is to choose the implest preparations in addition to the regular menu, which offers swisely on the property of the control o

among your first chemes, they tend to be more sprightly than the entries on the requiet menu. Room with a view pleag your eyes fitted to avoid a glimpse of the freeway), this service. The tian below (theoter's) affects welly it and at happy hour. Open nightly

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YMNADAYA (bb): Girard Avenue 454-4511
The soval quarters dun't detract from the integricy of the dones wounderful tulkyak;
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splendid tempura Appetizes are especially

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Choose from seven complete lunches like a beef or chicken flauta, shredded beef taco, chicken or beef tostada del rey and more. Now, add our great chips and salsa and low prices of \$1.99 and \$2.99 and you've got a lunch you can't beat!

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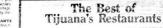
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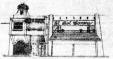
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Place Shopping Center, 4134 University
Avenue, East Sin Diepo 281-6000 An amaning assortment of fresh fich and solfood,
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with unsign and marvelous medis, Since the menu runs to several page and the lengths spoken by the saff is minimal, by the hospital spoken by the saff is minimal, by the hospital spoken by the saff is minimal, by the hospital spoken by the saff is minimal, by the hospital spoken is set on the saff is spoken to the hospital spoken beef, and pere and saffant. For the nation of saffant, it is whose class saffant is a saffant for the saffant is saffant. The three saffant is saffant in the saffant is saffant in the saffant is saffant.

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THE PIECE MEMOREAUT 7005 Navajo Raid.
San Carlos 462-8811 Primary assets of this family restaurant are the nicely appointed rooms complete with aquatums, the challocided firsts fish and live Maline lobster.

specials served daily. Present experience, open what is was pasto open during grow waither Lunch, Monday to Saturday, drived regirtly, Low to moderate. Authorises a demand curriant part of the Monton authorises a demand curriant part of the authorises of the served and the evoluting open relative provides stemulating appetitives journel of page leaves. Spirischipe, care a ladiel and grow mousake, as well expenditive Lunch I some of the foliage paccedition. And in dissents are relatived on the company of the company of the paccedition. And in dissents are relatived on the company of the paccedition. And in dissents are relatived on the company of the paccedition. And in dissents are relatived on the company of the paccedition. And in dissents are relatived on the company of the paccedition. And in dissents are relatived to the company of the paccedition. And in dissents are relatived to the company of the paccedition. And is a series are relatived to the company of the paccedition. And is a series are relatived to the company of the paccedition. And is a series are relatived to the paccedition of the paccedition. And is a series are relatived to the paccedition of the paccedition. And is a series are relatived to the paccedition of the paccedition. And is a series are relative to the paccedition of the paccedition of the paccedition of the paccedition of the paccedition. And the paccedition of the paccedi

JIME'S HICKORY WOOD BAR-B-Q 5312 El Cajon Bouleviro. East San Diseas. 286-9720

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ET'S BARDBORN NO. B coll Et Caper Boulevard,
East San Diego 285-1885. The specialty is
Cambodian seafood, but the menu, which
lists 234 sems, also offers Alandaria and
Sectious specialties for a treat, select Cam

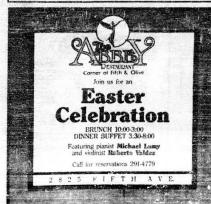
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FISH & COMBO \$399

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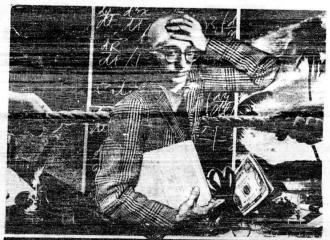
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and of the literature professors at UCSD likes to left has story. He thought the local university was very good when he arrived here thirteen years ago, but within a few years, two of his literary colleagues had been raided by Harvard, one was tured away by Yale, and another two left for Stanford. Despite those losses, the UCSD literature department agressively recruited replacements. And last year one of its senior faculty members turned down an offer from Harvard, this year another spurned an offer from Stanford. "The faculty members are still in the same league — but now they're staying," says the professor. "En or eleven years ago, they might have gone. And furthermore, people are leaving the top schools to come here."

This particular professor is one of those who believe UCSD already has risen to rank among the top twenty universities in the nation — and will soon rank even higher, mentioned in the

WHY UCSD IS WINNING

BY JEANNETTE DeWYZE

same breath with Harvard, Yale, or Stanford, Like any prediction, some people quibble with that forecast, but virtually everyone on the San Diego campus seens to agree that its accuracy depends most vitally on this arcane process of faculty recruitment. "Universities are in a world not dissimilar to the world of the early Germanic tribes," asserts Stan Chodorow, UCSD's dean of arts and humanities. "It's an honor world, in which everything we do – particularly in retaining and recruiting our faculty — is tied to the reputation. We lose one, it goes down. We win one; it goes up. 18° a world in which reputation is all its constitution of the country should be processed to the country should be proported to the country should be proported to the country should be proported to the country history should be proported to the country history should be proported to the country of the first should be proported to the country should be proported to the country should be proported to the country of the first should be proported to the country should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the first should be proported to the country of the f