NEW! PHOTO CLASSIPIEDS See section 3, page 1



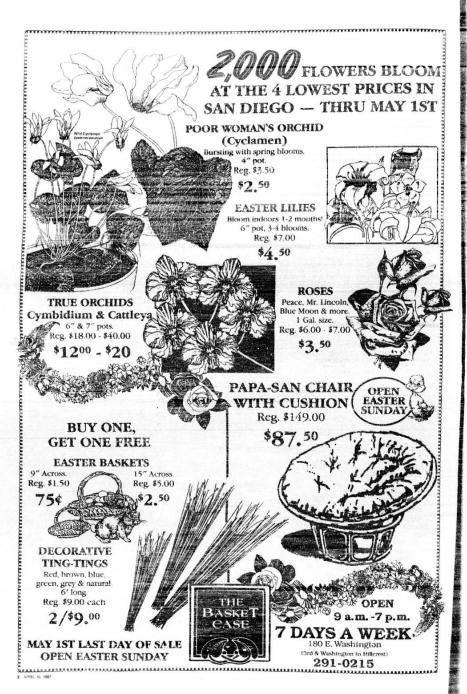
and of the literature professors at UCSD likes to left has story. He thought the local university was very good when he arrived here thirteen years ago, but within a few years, two of his literary colleagues had been raided by Harvard, one was tured away by Yale, and another two left for Stanford. Despite 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 proposed to the country that the country interest should be proposed to the country of the five heavy nitters shared by UCSD's department of philosophy within the past three years? Who's heard about the supersiar of Asian economics who just defected



## Our South

African PR Man? I recently participated as a

puncilis at a seminar on apartheid, reported in the April 9 edition of the Reader unfail the title "Reground Problem," written by Karl Keasing ("City Lights"). J am a Nake civil-rights attorney in Sin Diego who previously, has served as director for the served as a served as director to San March 1997. The served as a board member of the Sentile ACLU. I have also been actively involved with the ACLU and involved with the ACLU and

involved with the ACLU and TransAfrica in San Diego.

I was appelled and slocked by Keating's racist parody of this serious subject. He maliciously discredited and ridiculed the blaci participants in the seminar and the anti-apertheld movement. Clever offiting, misquoting, and misrepresentation were utilized as

misrepresentation were utilized ad neuseam. That, combined with sive and racist caricatures of black participants, produced a piece of fiction worthy of a South African PR man

African PR man.

I wonder if Mr. Kenting attended the same seminar I perticipated in. He failed to mention anything the panel said about the human tragedy facing the 25 million enslaved black South Africans. He failed to report on the thousands of black report on the thousands of black children detained indefinitely. incommunicado and without charge by the white racist regime

charge by the white racies regime in South Africa.

Remarkably, he failed to quote any of South Daugherty's firsthand observations of South African oppression. A white San Diegan, Daugherty was impressored in South Africa and related his "eye-witness" account of apartheid at the seminar. Daugherty, also escaped lampooning and misquoting

# 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 telephone number. Letters may be edited for length and clarity

Keating used more print to describe what the black

describe what the black participants in the seaninar were wearing than be did to report accurately what we said. Keating's observation of me as "impassioned" was accurate. However, I did not talk in favor of violence as an end in itself, as Mr. Keating's report misleadingly r. Keating's report misleadingly

Rather, the panelists and I emphasized that, combined with economic sanctions, the American people and government ought to support the South African support the South African freedom fighters of the African National Congress (ANC) in their struggle to ensureignate 25 million entitled black South Africans from the iron grip of the white minority fascist regime. Keating ignored the panelists' historical analyses of what led the and the african structure of the south of the sou

ANC to take up arms against white oppression. We explained how the ANC had for fifty years sed peaceful and nonvio used peaceful and nonviolent means to abolish apartheid and establish a true neuracial democracy. We explained how the peaceful methods of nonviolence and passive resistance, as practiced by Garadhi and the ANC, were crushed by the iron fits of the white minority fist of the white minority

It was only when all else had failed, when all channels of peaceful protest had been barred to black South Africans, only to black South Africans, only after the deaths of thousands of peacefully protesting blacks, including the sixty-nine unarmed black Africans who died at Sharpeville in 1960, that the ANC began its armed struggle against peaches?

my references to Sojourner Truth erthrow of Ame overturow of American slavery, my references to the American Civil War, where Kenting's ancestors and mine waged wir to free the slaves from white

ppression.

He also omitted any reference to the American Revolution, where, I believe, violence was also advocated and used as a means to achieve liberty and justice for all.

justice for all.

Mr. Nesting ignored my
comments about the theology of
the Roman Catholic Church,
which advocates and condones
that use of violence in selfdeliceus, as does international and
American late.
Mr. Kenning also failed so
include the full context of my
cerumake regarding the fact that
poorly like him wen the
use of the South African Liberation

Mr. South African Liberation

Movement to discredit the African National Congress and the

liberation movement itself.

Mr. Keating also failed to report that the CIA and the National Security Council have been disectly implicated in contra-cocaine smuggling, with the tacil approval and cooperation of the U.S. government. Attorney General Ed Meese and the Justice Denartment are operative being a contract of the CIA and the CIA an Department are presently being investigated by the Independent utor for interfering with an FBI and Florida grand jury investigation into these well-documented drug allegations

documented drug allegations.

Mr. Reating failed to report that
we reviewed the "Freedom
Charter" of the African National
Congress, which calls for a
nonracist democratic government
to replace the present fascist white
minority government of South
Africa.

Mr. Keating misrepresented my remarks regarding the rise of racism in America as represented by the Aryan Nation and other neo-nazi groups. Rather, he quotes out of context a reference I made to fascism in the South

made to fascism in the South African judiciary.

Mr. Kearing totally ignored the pass lists critical remarks regarding Zulu Chief Gasshs Sutheleti and his political party. InKatha, and falsely reported that Butheleti and InKatha are a Buthelesi and InKatha are a "moderate movement opposed to violence." when in fact the panel agreed that InKatha is funded by the South African government and uses terror, murder, and tribalism to divide and conquer the South

it is scancialous that the Readi-would waste this opportunity to raise the awareness of its reeders on the tragedy of apartheid by permitting an apologist for racist oppression to parody those struggling in earnest against racism and injustice everywhere. Thomas I. Graco.

### The Majority Opinion

I want to congratulate Bob McPhail on his excellent essay about being overweight and the issues it poses ("So. What Are You Looking At?" April 9). He did a great job of chalinging the nearly universal sentireent that thinges is meferred in all cases. thinness is preferred in all cases. Why is it that I suspect the majority opinion in response to this piece will be critical? Will readers grab at any chance to fee superior even though it illustrates the author's point about the herd

School Ties 'The how's and why's of faculty recruiting. City Lights A new problem in Old Town, meth and marines at a media meeting, the boat people, gay newspapers, and the future of Ramona tornorrow. Straight from the Hip Matthew Alice on beer, pop. The Inside Story Conflicting interests on the port commission, and more on candidate Marshall's domestic maneuvers. By Paul Krueger Beauty Duty Every queen must have her chaperone. footh and Nail One man's reflections on modern dentistry. Theater A Taste of Honey is neither short nor sweet. Restaurants Eleanor Widmer meets trouble at Le Rendezvous in Old Town..... Movies Duncan Shepherd reviews two gerundial comedies, Making Mr. Right and Raising Arizona More Theater Jeff Smith reviews The Shadow Box and Music The Desert Rose Band plays Chris Hillman country. By John D'Agostino ... Quarter Notes Violinist Frank Almond "with" planist William Wolfram at Sherwood Auditorium. By Jonathan Saville....



Events Listings Dance, film, music, lectures radio/television, sports, special, for kids, gallerie Guide to the Theater .... Music Scene Upcoming concerts, clubs, and performers ..... Current Movies Capsule reviews and a complete directory ..... 37



Index to Specialized Display Advertising Ernie Pook's Comeek Sears catalogue. Part one. Life in Hell School Is Hell, Lesson 8. By Matt Groening...... P.S. Mueller Grand Central Nerwous System. By Pete Mueller .... 7 Picture Story Cappy Rick's Old Time Dance. The Reader Puzzle Nothing doing. By Don Rubin .. Off the Cuff Where would you go in a time machine?



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VERIFIED

An arsenal of words just wouldn't suffice for *Bravel* and *The Scene*, San Diego's two gay newspapers. The publishers have refrained, for the most part, from flinging editoria; mud at each other. Of course they've printed unflattering articles about each other's friends, associates, community aspirations, but no direct attacks. They've saved the best dirt - the dry, dusty kind that spreads everywhere and takes a long time to settle — for the

Tony Zampella and John Lewis met in San Diego Superior Court on Tuesday of last week. They agree that the judge used words like frivolous and silly, but they disagree over whom they were directed at. Their recollections differ on almost everything, including finality of the court's order. Zampella, publisher of Bravo! says he can now legally enter the Hillcrest offices of The



needs to, to pack his belongings. John Lewis, publisher of *The Scene*, says he has no intention of letting Zampella come in and take filing cabinets, art tables, files and newspaper archives that do not belong to him. These items

were part of The Scene when he bought it. Lewis says. So was the advertising artwork (logos, illustrations, et cetera) that Zampella took the day he left,

PROJECT

Perched atop the roof of the

ten-foot-tall statue of the Flying Apollo, shirtless and wearing only a pair of brief trunks. It's

hard to tell from the stoic visage

of the Greek god of music, poetry, and prophecy, but the fiberglass statue is at the center

of the controversy "rrounding proposed redevelop.....nt plans for the seven-block stretch of

Main Street known as Ramona
"Old Town" district.

To redevelopment supporters

Pioneer Market in Ramona is a

according to Lewis. The whole thing started even before I ewis and his (usually

silent) partner took over The Scene on November 14. Zampella, who founded The Scene, sold it for \$25,000, and hen stayed on as an adviser, dmits that he was not plea to see Lewis, his partner, and their new editor, lesbian activis

what's even more ridiculous is that the statue was put up right when this whole redevelopmen

project is just getting off the

Pioneer Market manager Clayton Kaye, who installed the

statue three weeks ago, doesn't see it that way. To Kaye and

November 17, when it handed a few boxes of his personal possessions and a emporary restraining order John Degenfelder agrees with that assessment. Degenfelder, who chairs Ramona Tomorrow, about twenty miles to the the local planning group, says, "It looks pretty ridiculous. And

northeast. "By homogenizing the buildings, it plays down their character, their distinctiveness," Kaye says.
"And while tourists might like
that, I think residents will find
it somewhat stand-offish. So the Flying Apollo is my way of preserving my individuality." Kaye adds that the main

Susan Jester. But he denied

getting "hysterical" and making threats against Jester, as Lewis has claimed. Susan Jester and Tony Zampella were once close friends; she got him his first

newspaper job in San Diego, but they had a falling out when Zampella started *The Scene*. The feud between Jester and Zampella festered. He sued her

n small claims court for a

him for \$1500 in rental fees because he used her car for

sonal \$750 loan. She street

three months. Just before Lewis bought The Scene and installed

er attempt to file for Uvaido

Martinez's city council seat (she was ruled incligible) and

another article raising suspicions about her financial

fundraiser. In Tony Zampella's

handling of a recent AIDS

opinion, Susan Jester persu her friends to buy her a

The Scene's office since

back at him

newspaper, his newspaper, so she could be his boss and get

Z-mpella has not returned to

mber 17, when he was

ster as editor, Zampella printed a critical article abou

reason people don't come downtown



RYSTAL CLEAR PROBLEMS BY BOR MCPHAIL

health professionals say San Diego County is "the crystal methamphetamine capital of the world," with more meth labs and more meth users than anywhere else in the country. Experts have been aware of this drug epidemic for several years, but not until recently have they become aware of a troubling new population of meth users: U.S.

The drug, which speeds up mental and physical processes already has been clearly ssociated with bizarre and users. Now experts are warning about the potential for disastrous consequences if its popularity continues to grow

among marines, who often use deadly weapons in the course of their work and who operate sophisticated military hardware requiring split-second decisions. According to a prominent San Diego psychiatrist who specializes in treatment of drug abuse, methamphetamine use can cause serious mental problems. "People get psychotic when they take crystal." says Dr. Allan Adler, medical director of the Alvarado Parkway Institute in La Mesa and president of the San Diego Society of Psychiatric Physicians. "Sometimes they will do weird and awful mings." And, says Adler, because of the false sense of well-being it creates, the drug is particularly seductive to the kind of person

likely to be a marine corps

(continued on page 37

such as designer John Pickle, the statue should come down. Last fall Pickle was hired by the Ramona Chamber of Commerce to produce a series of architectural renderings of what Old Town Ramons should look like. Pickle's drawings, which

he submitted in January, call for the more than fifty buildings along Main Street between Third and Tenth streets to be restored to their Victorian-era splendor, mostly by repainting the walls in muted creams greens, and reds, and by uncovering plastered-up windows and doorways. "Our goal is to make Main Street, Ramona, look like Main Street, USA, in Disneyland," Pickle says. "We want to make people interested in coming down again, because if we don't, the whole place is just going to die." And the Flying Apollo — located directly across the street from Pickle's office — "just doesn't fit in with those plans

other redevelopment critics, the Plying Apollo is a symbol of their defiance toward a project they fear will "Julianize" Ramona by turning it from a small town into a crowled tourist resort much like Julius

are the type you can fry eggs on, especially in the summer... So instead of doing a cosmetic facelift, they (redevelopment supporters) should address the

DID BUSINESS

BY NEAL MATTHEWS

Old Town merchants ma soon follow the example set in six other local business communities by forming a Business Improvement (BID). Like the business organizations in Hilterest, the Gaslamp Quarter, downtown, and in three mideity rreas, the Old Town BID would assess each local business license holder an ennual fee for the purpose of improving the neighborhood business clin But not everyone in Old Town a believer in the BID, and for the first time since the state legislature authorized the creation of such groups in 1979, serious local opposition has disrupted a BiD formation

While one group of business people — including Diane Powers, owner of the Bazaar Del Mundo, and Ed Farley owner of Presidio Realty - has put two years of work into



creating the BID, another group has recently started circulating a petition opposing the move. Many business owners whose establishments are outside the Old Town State Park boundaries, including many of those located along Concress Street, fail to see how a yearly assessment of between \$100 and \$1250 (depending on the type and location of the business)

will benefit them. "It's mantion without representation," deciares Susan Obrero, owner of a deli called Delices de France in the Old Town Mercado. Obrero and another nearby merchant, June Ferris of Unique Boutique, have been helping to gather signatures to present this week at a hearing of the city's Small Business sory Board, which will

make a recommendation about the fermation of the Gld Town BID to the city council.

Ed Farley, in favor of the
BID: "It's local business

owners, doing their own thing for themselves .... The people who need the BID the most are the ones most opposed. We've met some very closed-minded opposition. The status quo isn't helping the Mercado now, look how many businesses have failed there. The BID would allow us to have a permanent paid staff to represent the businesses here before the city and the state. A fifteen-member elected board would decide the course of action, to the benefit of all the merchants. There's no question that there are tensions between those inside the park. those outside the park, the north siders, the south siders, but the BID is the forum to deal with those tensions

those tensions."

William Taylor, an attorney with an office on Congress steet, opposed to the BID:

"First of ail, the people promoting this seem to have a very narrow interest. It would benefit only a few or the business people, those catering to tourists. But the majority of businesses in Old Town aren't tourist-oriented, and the BID actually hurts us. It would create traffic concestion by drawing in more tourists, who already fill up our [private] parking lot. The people promoting the BID are already proposing things that would



Andy Thompson, chairman o Anoy Inompson, chairman of San Diego County's Human Relations Commission and of its subcommittee on the media, was disappointed when he left the County Administration Building on April 9. He had been hoping the public hearing been hoping the public hearing on the media would have given subcommittee members practical suggestions about what they could do to improve local coverage of ethnic and minority groups. For the most part, he heard gripes, not constructive suggestions. After two hours of

DIFFICULTIES

BY KARL KEATING

istening, he said he was tired. Speakers had been taken on a 'first come, first heard' basis. The first was Charles Joseph Bell, Jr. Asked to give his address, he replied,
"Homeless," and verified this by pointing to his bedroll. (" wonder he was first up," one wonder he was first up, one listener said later. "He probably camped out all night to save his place in line.") A muscular man with shaved head and Karl Marx beard. Bell recited what was apparently a memorized speech. He enunciated well, displayed an extensive vocabulary, and was absolutely incomprehensible. Thompsor looked disappointed, as though he feared the evening would be all downhill from here. Other

subcommittee members doodled. Cyndi Jotes, a later

others, had no idea what Bell had said.

Kathryn Henry spoke next on behalf of the Association of Black Journalists, her complaint being that there are too few black journalists. "This is a manifestation of the Reagan Administration's trickle-down theory," she explained. She said escal papers and television stations should hire more blacks

if they desire to present accurate overage. Warren Simon, executive director of the San Diego Service Center for the Blind, Service Center for the Blind, said he was thoroughly pleased with media coverage of the 6500 blind people in the Lounty. He was the only speaker who had no complaints. "The San Diego media present accurate and realistic portrayals of the blind and present a balanced view." He said this conclusion was based on feedback from clients, students and community organizations In closing, he quoted Helen Keiler. Some members of the audience disapproved of his remarks "Things can't be that good for the blind," said one.

Jones was up next. The editor

and publisher of Mainstream "the magazine of the able-disabled," she complained about papers featuring stories based on pity for the handicapped. Why mut a story about a paraplegic woman marrying on page B-I when it belongs, at



# THE BOATERS GONE?

Diners at the Bali Ha'i restaurant on the north end of Shelter Island used to have an unobstructed view of Coronado and the downtown skyline. But for the last month, their view has been cluttered by a haphazard fleet of more than thirty boats in varying stages of seaworthiness, some anchored as close as one hundred yards

from shore.

Ironically, the boats that Bal Ha'i manager Larry Baumann says make the waters off Shelter Island "look like the Tijuana River or Hong Kong Harbor" are there because of an attemp by the San Diego Unified Port District to rid San Diego Bay of District to rid San Diego Bay of derelict vessels. For years, the secluded Commercial Basin between Shelter Island and the anchorage" where boats could drop anchor at no charge for as long as they liked. But nearly

two years ago, says port spokesman Jim Anderson, port officials decided to clean up the cluttered basin by charging monthly anchoring fees of thirty dollars -- and by booting out several dozen vessels they

several dozen vessels they deemed unseaworthy. Unfortunately, Anderson says most of these boats — previously hidden from view moved out into the open, primarily to other free anchorages around South Bay. But when the port a month ago announced that a similar clear up effort would soon be under way there (along with a ban on overnight anchoring in all bu eighty acres in the South Bay).

it's not sheltered," says the Bali Ha'i's Baumann. "But now, this is one of the only free anchorages left in the entire bay. so all this crap is moving here."

Aside from the cluttered view. Baumann says, the derelict vessels and their owners, many of whom live aboard, have caused him other problems, "People crawl through our garden, use our rest rooms, accost our customers in the parking lot, and use the bay as a parking for, and use the bay as a toilet," he furnes. "Already, I've had to arrest three or four people for trespassing and

oitering."
The port's Anderson sympathizes with Baumann, but he says there's "no real solution... We don't want these boats there, either, but it is a free anchorage, and there are no rules or regulations to prevent them from being there."

the fleet migrated north again, this time to the east side of Shelter Island in front of the Bali Ha'i. "Until two years ago,

no one anchored here because

# STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: Thave noticed sediment in some brands of imported beer, What causes sediment in just some kinds of beer? Perhaps it is due a foreign brewing process or a long shelf

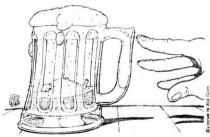
San Diego

What's the deal with Corona beer? I've what 3 the deat with Corona beer? I we heard through a friend in the bar business that Corona contains formaldehyde, If there is some sort of Junk in Corona, which other brands might also contain the same ingredients? James Tinsky

San Diego Many times over the years, I've heard people say that manufacturers use different for-mulas for their conned and bottled beer or mutas for their canned and bottled beer or soft drinks. Some say canned soda is sweeter and fizzier than bottled soda or that canned beer is flatter than bottled beer or even that the long-necked bottles of beer are different from the short-necks. Do the are different from the short-necks. Do they use different formulas for the same brand, or is it just a person's perception of taste that changes due to packaging? Roger Alther

San Carlos
M.A. is feeling a little wobbly after doing all the research these serious subjects require. Never skimp on the research, that's

Yeast is the lowly culprit in J.W.'s sludgy imports. Any funny grunge you see lurk-ing in the bottom of a beer bottle is probably the result of incomplete filtering, plus the age of the bottled product. These yeast beasties are one-celled, living, growing fungi added to the rich broth of malted barley, hops, and water. Once added, the yeast critters think they've gone to fungus aven, and they do what consented year do best: they reproduce and convert starch to alcohol and carbon dioxide. They also grow in masses that look a little like foamy



As you can imagine, the intering process to remove the deleriously happy yeast is one of the most important steps in beer making. There are many different approaches to filtering beer, some more thorough than others. And the tiny yeast cells, like drunken party guests, are very difficult to get rid of. If even one yeast beastie remains in a bottle of beer and that bottle sits long enough in a warm environ ment, it will go right on reproducing and eventually be a visible sludge in the bot-tom of the bottle. With modern brewing techniques, it's unusual to find beer with this kind of problem. But as you've found out, it's not unheard of.

out, it's not unheard of.

As for formaldehyde in Corona beer.

Jim — well, I don't think you have anything to worry about. According to local beer mayens, this story (or a variant of it) has circulated off and on for years. It would seem to be only a rumor of the sort that gets started about almost any business from time to time. There are documented instances of breweries taking some short cuts canned and bottled products.

Dear Matthew Alice:

Every morning while going to work, I see balloons flying along the side of 805 north between El Cajon Boutevard and hetween El Cajon Bontevira and Highway 8, On any given morning, there can be one or two balloons of the same colors or different colors. They are not there later in the morning, What's the meaning of these balloons? F.B. Hoss

San Diego The Great Balloon Caper still has them



contents aren't formulated differently, though, Roger. Glass is a better tempera-ture insulator than aluminum. Any canned soda or beer will warm faster, lose its car-bonation a little more quickly, and perhaps contains a fitter more quitexty, and pernaps taste more intense, since heat makes tastes and smells more intense. And if you're a true long-neck drinker, I guess you wouldn't think of grabbing the bottle anywhere but around the neck. This keeps the heat of your hands away from the beer itself and keeps it cooler. These very sub-tle differences may account for people's

perceptions of a different formula for

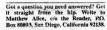
laughing in the Caltrans offices. Well, not inaging in the Cattrans others, well, not newpody is laughing. And if the balloons had caused an accident, then nobody would be laughing. Actually the balloons are still a mysery, in spite of some efforts on the part of Caltrans to find out who the ballooney bird is.

ballooney bird is.

It seems that, like you, many people started seeing balloons hovering over the freeway in Normal Heights a couple of weeks ago. Phone calls started coming into the state transportation office, and Caltrans dispatched someone to investigate. After staking out the area of 805 near Adams staking out the area of solo near Adams
Avenue for three days, they finally spotted
a blue balloon floating off the edge of the
cliffs and over the freeway. It was attached
to a very long string, which the Caltrans
worker tried to follow to its origin. By the time he got 'p to Boundary Street on the hill above the freeway, the balloon had been reeled in. Apparently, it was being flown out of an apartment window on Boundary Street by a person or persons unknown.

Anyone out there care to confess?

F.B. Hays and I would love to know what







# THE INSIDE STORY

THE SAN DIEGO PORT COMMISSION WILL have the chance next month to clamp tighter nighttime restrictions on jet traffic departing from Lindbergh Field. The commission, which currently prohibits any airport take-offs between 11:30 p.m and 6:30 a m., may well ban departures by older, noisier jets after 10:00 p.m. But leading anti-noise activists say one commissioner's apparen the curfew issue, even though he would probably support

their position.

The possible conflict involves Commissioner Louis Wolfsheimer, who is also a prominent land-use attorney One of Wolfsheimer's client Donald Taicher, a Malibu developer who wants to build a thirty-ninc-unit condominium project in Poin Lonna. But a March 9 city planning department study notes that Taicher's Rosecran Court condos would be located under a very loud portion of the Lindbergh Field flight path, and the city's general plan strongly discourages such projects.

While Taicher can lower nois

exterior noise can be reduced only if fewer or quieter aircraft pass overhead. That is just what attorney Wolfsheimer, writing on behalf of his client, suggests vill happen. Wolfsheimer's February 24

response to the planning

department's environmental

impact report notes that "it is quite possible, and in fact, probable, that action either by the Port District or the airlines themselves will in the next weeks since Wolfsheimer wrote that letter on behalf of developer faicher, the port district staff has asked the airlines voluntarily to reduce the number of noisy late night flights leaving Lindbergh Field. American Airlines placated the port by switching to planes with quieter engines. been so cooperative. As a chairman Daniel Larsen last month asked the port staff to study a more stringent mandatory curfew on late night jet traffic that will come before the commission next month. While there's no evidence that Wolfsheimer had asked the port staff to request the earlier voluntary

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ampliance from the airlines he strongly supported chairman Larsen's call for ougher restrictions, and he plans to participate in the

somebody who supports the airlines say the whole reason i passed is because Wolfsheimer rted to beln his client. He

ought to sit this one out."

Wolfsheimer says, "It never even occurred to me that there'd be a conflict" between representing developer Taicher and voting on airport noise issues as one of San Diego's three representatives to the ort commission. He says thu port commission. He says that Taicher's property — a square block bounded by Rosecrans, Russell, Quimby, and Locust streets — wasn't under the loudest portion of the flight path when he took the case in 1984 but shat the recent addition of more late-night flights has extended the flight path perimeters. Though anti-noise crusaders don't consider Molfsbeaner an especially strong advocate of noise reduction — Palmag says he treats her group "cavalierty" — Wolfsbeiner credits himself with persuading other commissioners to approve the commissioners to approve the port's landmark 1979 nighttime flight restrictions. "I can't abandon my client, but I'd like to find a way to be able to vote on this, and if the port district's attorney tells me district's attorney tells me there's no conflict, I intend to," Wolfsheimer says of the upcoming curfew debates. Port District attorney Joseph Patello says he must study the issue before advising Wolfsheimer, but Patello says, "My initial opinion is that there's nothing there in the

ethically correct," says Nancy Palmtag, spokeswoman for the Airport Coalition. One of Palmtag's colleagues, South Mission Beach resident Gary upcoming decision.

But anti-noise activists, who could only benefit from a Wonacott, says Wolfsheimer caught in "a definite conflict of interest" between his role Wolfsheimer vote favoring a as port commissioner and land-use attorney. Wonacott worries that any commission tighter curfew, argue that his work on behalf of developer Taicher requires Wolfsheimer vote favoring a stricter curfew could be overturned if to abstain. "It's in our best interest for him to vote on this Wolfsheimer joined the and it's in the best interest of his client to vote, but it's not HN • BAKER CTURE FRAMES CLIP THIS COUPONS **CUSTOM FRAMING** WE ARE OPEN TILL 9:00 PM MONDAY THROUGH FRIDAY WE ARE OPEN SATURDAY & SUNDAY TILL 6:00 PM 3445 MIDWAY DRIVE 223-5313

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affect thousands of airport area residents, not just developer Taicher.

IN COURT DOCUMENTS FILED LAST YEAR. San Diego City Council candidate Maria Marshall argued that it would be "cruel and ridiculous" for a judge to make her sell the Kensington home she owns with her estranged husband. He wanted the property sold and the proceeds divided; she countered that the couple's children "are secure in the residence, happy living there

and it is not in their best and it is not in their best interest that they be uprocted at this difficult stage in their lives." Last week Marchall moved from upscale Konsington, in the city's third council district, south to Encanto, within the boundaries of the fourth district, where she bopes to

district, where she hopes to replace departing incumbent William Jones. Polities plays throughout the Marshalls' driverce court file. In one pleading, Jon Marshall alleges that Marta Marshall deliberately understated her income as administrative

istant to Gloria McCall and he produced a copy of a Daily Transcript article that reported her annual salery at \$46,363, not the \$36,792 sine \$40,303, not the \$30,792 sine chainsed. And in one document, Marshall herself fueled criticism that top council sides, some of whom earn \$10,000 a year more than their bosses, the elected council members, are overpaid. "It is because of the inherent risk and short-term opportunity associated with my job that I receive a somewhat inflated salary," that document states.

ives haven't been disrupted b the move from Kensington to Encanto because they wen accepted into a gifted school program near their new home, and the court records show that Marshali filed her contested income statemen with the court before she'd received a segment of her salary increase. (Marshall stresses, too, that she
presented the judge with a
copy of her most current
paycheck during the actual
hearing.) As for her admission

hawyers do. I was just trying to point out that we don't have contents of the court record

might be publicized in this numer's fourth district council race and cause grief to her young daughters led Marshall to seal those records earlier this month, making them unavailable to her opponents and news

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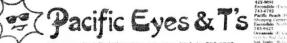




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from the Brookings Institution in Washington, D.C., to join UCSD's new Graduate School of International Relations and Pacific Studies? Who's heard about the disastrous loss the psychology department is about to suffer with the upcoming departure to Stanford of one of its leading cognitive scientists? And yet, in this day when the presence of a major university can boost the economy of an entire region, UCSD's recruiting victories and defeats have a greater financial impact on the lives of San Diegans than anything the Padres do Certainly the faculty recruitment process is a complex and esoteric one. but it's also dramatic. Though these scale richards and dress in tweeds and silks, though they may never dirty their fingers with anything other than the ribbon for their computer printers, they use the most potent, even violent, language to discuss the business of hir ine more of their own - they use the

language of marauding.

The of the things that makes the process hard for outsiders to grasp is the dual nature of the world's most prestigious universities. Their function is not only to teach; if it were, the process of hiring faculty would be much simpler. The best universities would be those that assemble the best teachers to deliver the desired product, that is, good teaching. But although all the best universities in this country profess to care about having good teachers, they also care at least as much about being major research centers. That is, they want everyone to recognize them as being places where the frontiers of human knowledge knowledge about everything from

French literature to particle physics is being expanded at the most spec-tacular rates. That recognition is crucial, because it's what perpetuates any institution's status. Every year, for example, the smartest young would-be sociology professors go ask their faculty advisors where the best graduate sociology programs in the country are At the moment, the advisors would be likely to name the universities of

to risk going in and trying to restore a department's former glory, Gourevitch says. He says he admires the UCSD faculty members "who came here twenty-five years ago, when this was sand." But even they were joining the University of California; the San Diego campus may have been brand new, but it nonetheless included the venerable Scripps Institution of Oceanography,

# "Your person could get here and discover the beach or have his marriage break up and not really work for three years."

Chicago, Wisconsin, and Michigan. Those schools will then get the largest number of students wanting doctorates in sociology, applicants from whom the departments can pick the very best. Those graduate students, along with the professorial stars who attracted them. then are poised to win research funding and produce more books and papers that will dazzle other people in the discipline. But it's the senior professors' names - their reputations - that are the central magnets.

the central magnets.
"The hardest thing in the world for a university is to start from not-so-good and upgrade," says Peter Gourevitch, dean of UCSD's new graduate school for Pacific Basin studies. "Or take a department which has sunk. The University of Pennsylvania has a very bad political science department. It's very hard to improve that." No pro-fessor will want to be the first luminary

"The second thing is that you had probably one of the great university builders in the modern period at work in Roger Reveile. The man was a brilliant recruiter. He had vision. He had personal force. The closest thing that academia has to charisma, he's got. He's a man who commands respect both because of his vision and his innovative ideas, and because he's just fabulously smart. And he persuaded the president of the university to allow him to build a university from the top down. He went out and hired eight chemists, every one of whom was already in or soon to be in the National Academy of Sciences." Chodorow says this was simply not done at the time, but it's why UCSD became renowned so fast, and in physics Revelle did the same thing. 'He started with the sciences because he could attract scientists and he could judge scientists, being one himself."

This tack of recruiting senior faculty with national reputations is an expen-sive way to build. Chodorow points out, but the great attraction of winning academic stars is that they have track records. "You know what you're buying," and that's particularly crucial in the humanities. Chodorow says "A hot young historian hardly exists. You can make a guess to the person who's going to be a reasonably good historian, but it takes a long time to become a good historian." One or two senior heavyweights in a field, in contrast, can give a department national distinction overnight. But such people by defini-tion already are established in wellpaying jobs, with lifetime tenure. They own houses, have children in school These days they often have spouses with substantial careers of their own, frequently in academia. To recruit one is a delicate dance," in the words of Roy Ritchie.

At the moment, Ritchie is stift engaged in the tricky steps involved in UCSD's pursuit of a distinguished historian of science. A professor of American history, Ritchie va., ap-pointed chairman of the search committec set up to scout for such a person.

Why a historian of science? Ritchie explains that this position has been at the top of the department's "wish list" for many years. Years ago UCSD did recruit a historian of science from St. Johns College in Annapolis, but that man had found himself hankering to return to the small college system, and he returned to St. Johns in the early 1970s. In subsequent years, the depart-ment had won historians with other specialties and had developed certain areas recognized to be exceptionally strong. For example, "We have something on the order of five Latin Americanists." Ritchie says. "Most





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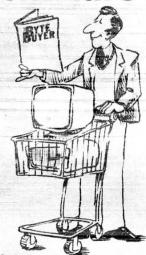
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[history] departments at most have two. But for us, it's a major item. We're not likely to add another Latin Americanis for quite a while because we've got a very exceptional group." On the deficit side, the twenty-nine-member depart-ment has no permanent specialist on Middle Eastern history, It has only one person who studies Eastern Europe and the Soviet Union; only one who does research on Africa. It had no Japanese historian until last year, when it scored a great coup by raiding from the University of Wisconsin a man named John Dower, widely hailed as being one of the finest Japanese historians in the country. But the department still has no historians of science, and this year it decided to try to remedy that.

University departments don't simply expand at will. All doubtless would like to; the more professors it has, the more powerful and influential a department is likely to be. But even during a boom such as the one UCSD is experiencing right now, it has been recruiting only about forty faculty members per year just fifteen or so of whom are in new slots (twenty-five or so positions per

year are typically vacated through retirements, deaths, and outside raids). A depertment must sell the administration on its worthiness in order to be awarded one of those coveted new spots. Ritchie indicates this wasn't too difficult to do with a historian of science, since both Chodorow and Harold Ticho, the powerful vice chancellor of academic affairs, "are advocates of the history of science." Both men had been deeply involved in recruiting the five senior philosophers of science who have joined the UCSD faculty in the past three years. "You don't normally give a department those sorts of goodies" (such as the five new senior philosophers), Ritchie says, "So the very fact that they did indicated they wanted to make a major move in the area. A historian of science could complement the philosophers of science very nicely, the administrators

concurred.

Right from the outset, everyone agreed that the department should set its sights on a senior person. Ritchie ex-plains that when starting a new program within a discipline, if one hires assistant professors before bringing in a senior scholar, one runs the risk of having the senior person declare that the junior faculty members' work is in-significant and refuse to approve the young people's tenure. "So it's better

"Most superstars are content where they are, and it's extremely difficult to dislodge them."

to hire the distinguished full professor type who will then help you recruit the

other people."
Ritchie says he's not sure exactly how many distinguished history of science professors there are in the United States -- certainly fewer than fifty. "And the thing is, some of them are im-movable." One of the biggest names in the field, for example, is Thomas Kuhn, a man who twenty-five years ago electrified the discipline with the publica-tion of a book cailed The Structure of Scientific Revolutions, "It'd be folly for us to go after Kuhn," Ritchie says. "He just left Princeton for MIT because he wanted to be in Boston. I don't know -maybe if we offered Kuhn half the Pacific Ocean and two-thirds of La lolla, he would come here, but that's not a likely appointment. Or I. Bernard Cohen at Harvard. He's just not going

o how do you know who might move? If they had been doing the search busery for the search twenty-five years ago, Ritchie says the search committee members would have relied completely upon the legendary old boys' network. Committee members would have called Kuhn and other big shots in the field to find out who else was worthy of pur-suit and available. Today, such an ap-proach would be illegal because of affirmative action requirements; universities must advertise most available jobs. Gourevitch in the Pacific available jobs. Courevich in the Pacific
The advertising has greatly changed
the whole structure of recruiting." It
still doesn't hurt if the relevant old boys. network judges someone to be wonderful, "but advertising has changed the context in which that happens," Gourevitch says. "One way of putting it is that it expands the old-boy network. because there are many other old boys who know the job is there. In the old days, somebody at Harvard would call up their friends at Yale and Princeton and Chicago and say, "We've got a job. Do you have any bright students?" They may have also had a friend at Berkeley or someplace else who might have also had a bright student, but that friend might not even know the job existed." Advertising increases that information flow, Gourevitch says.

So Ritchie's committee advertised in the employment information bulletin of the American Historical Association. Despite its preference for a senior professor, the department announ would also consider junior people. "We wanted to make an appointment," Ritchie explains, and "you just never know what you're going to get if you advertise only for a full professor." In addition to the ad, Ritchie did con-

duct some personal investigations. He made a point of having lunch, for example, with one acquaintance who is a historian of science at Caltech. "I 'I want you to tell me about the field. What's going on? Where's the real cutting edge of the field?" This particular friend told Ritchie he thought interest was going to shift into the Twen-tieth Century, with a lot of major work to be done in modern biology. Such an opinion is of limited value, Ritchie cauions. "He could be dead wrong. You also can get to the cutting edge, only to discover that that edge went so far and then stopped. It's a real dicey business. Or you might have the opportunity of getting somebody in twentieth-century biology who's not as bright as

somebody who's working on Copern cus. And frankly, I'd rather have the bright person. You start juggling a lot of balls. If you get the chance of picking up the most brilliant person doing twentieth-century biology, terrific! But the year you're searching, that might

ot happen."
Finally, the search committee also sent out letters to the nation's top-rated history of science programs, asking for recommendations. Ritchie says the responses to those letters provide clues to the myriad reasons a senior professor might want to leave his existing post, from the most personal — divorce to the most institutional - lack of

support.

Money also can be a factor. Comuniversities can shift from one year to the next, but to keep track of how its salaries rank, UCSD compares itself against a pool of seven other research universities including Stanford, Yale, and the University of Michigan. Several years ago, toward the end of Governor Jerry Brown's administration, UC salaries had sunk to the bottom third of the list — a development that faculty members say made recruiting much more difficult, particularly in the more difficult, particularly in the engineering school, where private in-dustry was offering such attractive salaries to engineers with bachelors' degrees that few students opted to go on to do graduate work. Governor George Deukmeijian's championship of higher education has changed things; professors' salaries jumped about thirteen percent one year, followed by another substantial raise, so that UCSD's salaries currently rank about one to one and a half necent above the median salaries in the comparison group. "We are competitive," says Chodorow, though he adds that upperlevel salaries for full professors have been climbing so rapidly nationwide that the UC schools are quickly falling behind in that subcategory. (Annual pay for full professors at UCSD ranges up to \$71,200, though some "above-scale" scholars are paid as much as \$30,000. At the other end of the scale, the starting pay for an assistant professor at UCSD is \$29.800.)

OCSD is \$29,800.

All schools don't pay that well. "The whole Midwest is not doing very well financially." Ritchie says. "The state legislatures are strapped for money. There are a lot of terrific people in the Big Ten schools, and some of them are really sufficient, and no its consolit. really suffering. And so it's possible to go off and raid in the Midwest where you can make a substantial salary offer" - perhaps as much as \$20,000 or \$30,000 more than the target's current salary. Great Britain under the Thatcher government is also a fertile hunting ground, he sees.

But the high cost of housing in Southern California further complicates the process, everyone agrees. Chodorow elaborates, "Very often you take somebody out of the Midwest, to give an example. He sells a beautiful house on two acres of land for eighty or ninety thousand dollars, and he comes here. His standard of living is going to be severely affected. It may that the relation of his mortgage payments to his income is like it was when he was twenty-eight or thirty-two." To help offset the problem, the university has a faculty mortgage program in which UCSD can provide up

to \$156,000 for slightly lower interest to SIDURA ON SIGNAY lower inscrea-rates than the prevailing market mort-gage rates; only a limited number of such mortgages are available in any given year, however, and top ad-ministrators exercise the sole control over them, wielding them as crucial

over them, wielding them as crucial bargaining chips.

I one time, the cost of housing was the greatest imposiment in the cost of the coruling process, but now professors seem as likely as not to single our another problem: the phenometron of two-career craiples. "In the old days, the little wifey would probably subsert her career to the great scholar," says Ritchie. Now that's the case much less often. One administrator says, "One of the first things we do when we begin a recruitment is to ask what does your spouse do? If we don't bring it up, they do." In some cases, the spouse may be creating the notential for recruitment; he or she may want to leave a small town where job opporpunities are limited. "All over the coun unities are limited. "All over the country there are people moving around because the spouse is unbagg," the administrator sage. But when both spouses are professors, the pairing can make recruiting just that much sticker. When both are brilliant, highly distinguished scholars, the university that wins them both with one stroke actually benefits from their maritial urion. But what of the great man who declares that part of the "deal" required to move him is a faculty slot for his young, not-so-distinguished second wide?

a faculty alot for his young, not-so-distinguished second wife?
Ritchie saps a more subtle apoussal dilemma roses in the search for a history of science professor. One ex-tremely promising prospect unearthed by the search had a husband who was applying for another job withing the history department. But when Ritchie checked with the chairman of the other search committee, he was told that the history department. But when Ritchie hashand use. "maybe in the sope sea" but unlikely to advance beyond that. "So we just dropped it," says Ritchie. By last fall, about forty people had applied for the job, and by Jamary Ritchie and the other search commi-

to three seaios scholars, all of whom were againstifty serious should a possible nove. How does one judge the sincerity of each people's instructive free in a major research university everyone's plugged into a world. This January I was on a followship prize committee for which I read fourness dissertations. I went from duting that the being on a grants-in-aid committee for to three senior scholars, all of whom being on a grants-in-aid committee for the American Council of Learned Societies, and I read a hundred anolica tions. Then I got together with five peo-ple in New York, and we spent a day

together. You gossip."

To illustrate what a small world academia can be, Ritchie offers this anecdote. One of his committee's top hoices had chosen not to tell his department he was being recruited (a somewhat unusual move, since recruit ment normally enhances one's reputation). "This happened to be a depart-ment where I have a good friend. I said nothing to the friend. But he's one of nothing to the friend. But he's one of the people I saw when I was in New York. And he said, 'I hear you're go-ing after so-and-so.' I said, 'How do you know that?' And he said, 'Everyone in the department knows. He hasn't told the department, but we all know it. I said, 'How'd you find out?' He said,

We've got networks that are every bit

as good as yours. There are very very extensive possip networks."
This past January, the top three history of science candidates all came to La Jolla for one of the latter stages of the recruitment ritual. "They trot out their inselfactual goods in a seminar." Ritchie says. Although the seminars usually consist of an hour-long presentation, candidates typically stay in own for two or three days, breekfasting, lunching, and dining with as many existing department members as possible, each side circling and uniffing at each other. A critical judgment hangs in the balance. All three separate meetings win the eminest historians of sciences went well. Ritchie says. But then the recruitment took an unexpected turn

recruited - Martin Rudwick Princeton and Robert Westman of UCLA — began talking to each other over the phone. "Sometimes you know who the other people [being considered over the games, outstances by many who the other people liceing considered for a positional see, sometimes you don't," Ritchies says. "You can usually find out through whatever goostip network you want to consult." These two had met years boline at Cambridge, and their fields were quite far sparif, Radwick is a world subnotivy on nineteenth-century geology, while. Westman specializes in studying the scientificentary large of the subnotice of the continues, when do not have been department that they would be interested in coming together." This was an dizzying prospect. "Certainly if you want to say. "We're going to do history of science," these two guys would be a justicular in survivous description of the continues, when to say, "We're going to do history of science." The survivous of a recent book called In Green Devontan Company, which has been called a croversy, which has been called a "masterpiece" by renowned Harvard scientist Stephen J. Gould.

So back to the admin So back to the administration the committee went, to pitch for an addi-tional sensor faculty slot. "All the departments wast more," Ritchie says. "And [vice chancellor] Ticho's the on-who has to determine what's best for UCSD, not just for the history depart-ment or the history of science or anyone else." In this case, confronted with arguments that the acquisition of these two luminories would create "an instant history and philosophy of science pro-gram," Ritoric says Ticho "gave us the heating licenses for both."

Next the entire history department

had to vote - another crucial check-point in the process. "If you bring in a new faculty member, it's like adding a new reember to the family. You will permaneally change the character of your department," says philosophy department chairman Paul Churchland. Another professor adds, "In some departments, there will be lively and passionate debates about a given candidate, and in other departments it will be much more civilized. Some departments have a reputation for being a bit contentious and cantankerous in contentious and cantanterous in discussing their own appointments." This man says debates most often have to do with ideology, "in the sense of how they happen to view the world." As one example, he mentions one UCSD engineering professor who about turbulence. "I suspect if some



other schools around this country, he'd have a hard time -- because his th

go against the generally accepted no-tions. That's what I call ideological." Churchland explains, "Academics like to be validated in the work that they're doing, or the research they're pursuing, or the particular school of their field — by having further people brought in who share the same interests, the same values; people who will show an interest in their work, from whom they can draw. They won't want somebody who's in a distant field in the same discipline, who won't ever do them any good. So it's always a bit of a competition. Everybody wants new

In the case of the new potential history playmates, Ritchie says the departmental vote brought unanimous approval. Yet the process still wasn't complete. For every candidate approved by a department, a faculty-wide committee reviews the candidates still fur ther, and for tenured positions, this committee consults with yet another ad hoc committee usually composed of specialists in the relevant field. Although most of the recommendations for change relate to the salary level at which a given department is proposing to hire someone, biological Doug Smith, the committee chairman, says

rejects a candidate. This level of bureaucracy is just one more check and balance, Smith says, designed to pre-vent such possibilities as that of the powerful department head who bullies powerful department head who busines his colleagues into approving some hand-picked fivorite. Pith College Pro-word faures Lyon, a former member of the committee, says he once saw such a thing happen when he taught as a junior faculty member at Harvard. "I saw a faculty member there who managed to convince the dean and the administration that this person who was a friend of his was really important for their program. And they br and he was so mediocre, and also arrogant. And the result of this was that three faculty members resigned their positions and left Harvard over the next five years because they couldn't stand him. That kind of loss is incalculable! You can perpetuate a buddy system that builds mediocrity into it."

expected to win approval of the commost delicate phases of the courtship will remain: the detailed negotiations between UCSD and the two objects of its desire. Beyond the straightforward

"When university administrators learned we were leaving, they offered us our own mini-empire"



that can be sent to any faculty member These may be laboratory space or computers or mortgage money. Stan Chodorow, the arts and humanities dean, says senior people usually won't move "unless they're certain they'll get

the opportunity to build something. They want other faculty positions committed to their area." These crucial assurances are never written; they're a matter of honor.

This is the only practical approach to a very complex relationship, Chodorow asserts. "The university, for example, is going to say to somebody, 'If you come here and you're as good as we think you are, and you are productive, and you attract graduate

your courses, then we're going to throw good money after good. The person will attract the graduate students. I will be productive. Of course they're going to do everything that is of things can disrupt that chain of events, Chodorow says. "The person could get here and get sick. The per-

students, and undergraduates come to

possible to really keep me here and enhance my academic area." But lots son can get here and discover the beach. The person can get here, and the [research] problem he's working on is solved. And then he's sort of lost and doesn't know what to do. Or his marriage breaks up and he gets unhappy and doesn't really work for three to five regotiations with junior faculty members, fresh out of graduate school or postdoctoral positions. usual' are less complex,

Chodorow says. But that doesn't mean bright young assistant professors always leap in response to a snap from the La Jolla university's collective fingers, as one current example in the biology department illustrates. That department has long ranked as one of UCSD's most has long ranked as one of UCSD's most prestigious. Molecular biologist Don Helinski says a survey carried out by the National Academy of Sciences a few years back "clearly placed it in the top ten b'ology departments in the country Some people say it's number one; some people say it's number seven or eight. But it's in the top ten, which is about as precise as you can be" about this sort of thing, Helinski contends. That kind of stature means UCSD's biology department always is competing for young professors against such institu-tions at MIT, Yale, the University of Chicago, and Berkeley. That kind of competition can significantly frustrate a search such as the department's cur

rent hunt for a plant biologist

Helinski served on the committee that searched for such a person — a task that began three years ago. The first year, the committee offered the position to a young woman who wound choosing another offer from Berkeley. The committee tried again. last year, but its too candidate waivered before finally deciding to take a job with the United States Department of Agriculture. That year the committee had an alternative candidate whom the committee members really liked but who was rejected by the department members overall. Again the search lurched to a halt. This year, however, the committee came up with three ex-cellent candidates, one from the University of Washington in Seattle, one from Duke University, and one from MIT. The department as a whole also liked all three and is currently

In this department — indeed in all UCSD's natural science departments recruitment of junior faculty members is the rule, something Helinski readily explains. "We already have a lot of prestige at the senior level." As one in-dicator, the biology department includes more than a half-dozen people who are members of the elite National Academy of Sciences, whereas "many camposes would give their right arm to have just one." Helinski says. "That doesn't mean we would reject a superstar who expressed an interest in coming to the department. But we have found that most superstars are pretty content where they are, and it's extremely difficult to dislodge them.

"The stars elevate your reputation, but you have to be a little selective in the sense that the future also depends on your young people," says chemistry department chairman Kurt Shuler. "You

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mix." And unlike the humanities. "In the sciences, you can publish one paper and become famous," Shuler states. "For instance in mathematics, if you tackle a very important problem that's been around a long time and you ver something totally new, you absolutely famous, with one paper." He says it's common for intelligent young physicists to have played a major role in at least a half-dozen significant papers by the time they apply at UCSD or an assistant professorship

Finally, Shuler points out that the ex-pense of hiring even a junior-level scientist is an entire order of magnitude greater than that of hiring even the most renowned professor in the humanities. "If you want to get a great philosopher, you need an office. Even mathematics has a much simpler time. You know, we have two Fields Medal winners [the highest award in that discipline), but we

give 'em an office each. Big deal." The research scientists, in contrast, need not offices and computers but also fully equipped laboratories. To win junior faculty members who are just starting their careers, the state of California must provide them with seed money to begin their research. Helinski says in biology today, "Start-up funds of \$75,000 are not out of line." That expenditure invariably proves a good investment for the state, he contends because the person then levies that money against federal research grants to bring in a lot more money. (Helinski for example, needs about \$500,000 a year in order to operate his laboratory.) And biology ranks among the least expensive of the natural sciences. Because the instrumentation tends to cost more Shuler says it requires between \$150,000 and \$300,000 for a young experimental chemist or physicist to get started.

For a top senior scientist such as a really great organic chemist, Shuler says one has to be prepared to accommodate the group of twenty to thirty graduate students and postdoctoral candidates who typically work for such

person. "It's like a factory." Shujer exclaims. "You bring someone like that here, and you suddenly need a floor of building." And not just any floor of building, but one that's beer podified to meet all the federal and state regulations governing chemical

Shuler says some of the things that are being done to recruit top scientist "unbelievable," and he cites the case Nobel Prize winner Steven Winberg, an elementary particle physicist who in 1981 reportedly accepted a salary offer of \$126,000 a year at the University of Texas, which was then deep in its effort to boost the state economy by buying its way to great-university status. Shuler says the total outlay for Weinberg doubtless amounted to "a multimillion-dollar package by the time you get through.... it is no different from negotiating with a baseball player. And I can foresce the day when the really great scientists an to get their agents." quickly says he's joking, but he adds, They've learned. They're as good at

Shuler speaks from experience Although the chemistry department has n hired a senior person since 1980, the chairman says this spring he began talking informally with two senior scientists who let it be known they might be interested in coming to UCSD very sizable groups. "Over the past five or ten years, we have past two or ten years, we have succeeded in attracting a group of very good young people who are slowly matering." Shuler says. As they've become more visible, they've drawn the superstars' interest, "It's like a baseball player who would rather play for the New York Yankees than some other

it as movie stars and baseball players.

When such an opportunity arises, it helps to have the flexibility to fit in the superlative scholar. Says Peter Gourevitch, dean of the new school for international relations and Pacific studies. "You don't want to get too rigid in what you're looking for. Suppose you want the world's leading expert on trade in Outer Mongolia. And then you recruit for that and interview four people, and you don't think any of them is all that great. You don't want to hire them." On the other hand, Goursvitch says the new graduate school had the opposite experience when it began recruiting for faculty last year. Given UCSD's strong existing Latin American studies program, Gourevitch says the new school had not planned to hire a Latin American scholar (even though the "Pacific Basin," which is the focus of the new school, clearly includes Latin America). But when the search sity's Peter Evans, a well-known expert on Latin American economic develop-ment, was available, they found the oprtunity irresistible and included ans among the first faculty hired.

he convergence of the five have energized the philosophy department developed in a slightly dif-ferent way. Chodorow, the arts and humanities dean, says that a few years ago, the philosophy department was admirable, but it was notably dominated by historians of philosophy. It had one philosopher of science, but "one per does not form enough of a critical mass," says Anagnostopoulos, the de Anagnostopoulos, the department chairman at that time. Philosophy of science has become one of the most active areas within the field, and expansion of that expertise also made sens in the light of UCSD's distinguished science departments. 'I have never gone through a year when someone didn't say, 'Good God, why don't we have a historian and a philosopher of science?" "Chodorow says. So three years ago, the department

received the administration's blessing to take action, writing letters to all the epartments recognized to have major philosophers of science. The most exciting response came from a married couple named Paul and Pat Churchland, both of whom had done graduate work at the University of Pittsburgh; he had gotten his PhD there, while she had finished her doctorate at Oxford. The Churchiands accepted jobs at the University of Manitoba since that in-stitution offered them both "tenure track" positions, "and that was rela-tively unusual for a married couple even in those days," Paul says. Though the Manitoba university was a "very low-pressure" institution, in Pat's she says that turned out to be fortuitous, since it enabled her to make a dramatic move. "I'm interested in questions such as: How is it possible to see? What is the nature of consciousness? How do we learn and remember? How is it possible to imagine?" All those are questions that have driven philosophy from its begin-nings, but Pat says she gradually became convinced that in addition to examining human behavior, the person

sciousness also ought to understand the human brain. So she began attending classes at the University of Manitoba's medical school and immersed herself in hands-on neuroscientific research, a move that proved so exciting that her hasband eventually also worked in one of the neurophysiological research labs. "If I had been at a place where I'd been expected to produce like mad and to produce very conventional stuff, then expect I never would have made the switch," she says. "As it was, they [the administration] pretty much left me alone. Nobody said, 'Well, you won't get tenure if you do this, or you won't get promoted because you won't have papers out.' They left me to do what I wanted to do." Paul Churchland says the work in neuroscience "changed our view of how

we should be doing things like epistemology and theory of cognition." When the Churchlands began publishing their new-found insights their work gained them international respect. In fact, Chodorow says the procedure known as a "target of oppor-tunity" recruitment; this means UCSD didn't even have to advertise for applications from other people before hir-ing the Churchlands, the couple was recognized as being so identifiably

Along with the Churchlands, the department also hired a young philosopher of biology from Princeton named Lisa Lloyd. So although the department also simultaneously lost its existing philosopher of science (who return to Chicago and for that reason took a job at the University of Illinois), it suddenly had a very respectable philosophy of science department. When it won permission in the spring of 1986 to expand again, the department wasn't even particularly looking for more philosophers of science. Churchland says it just turned out, providentially, that three senior people who all had weighty credentials in other areas of philosophy and were ready to leave current positions also were all eminent philosophers of science. One was Stephen Stich, a University of Maryland professor whose work focused on the philosophy of language and applied ethics, as well as the philosophy of mind. The other two, ned to be a married couple. Philip and Patricia Kitcher, who had three years previously taken senior posts at the University of Minnesota

Philip in fact had been hired to build up that university's once-prestigious

philosophy of science center. And he had succeeded in winning a huge Na-tional Endowments for the Humanities tional Endowments for the Humanities gran, to organize a year-long institute that brought to the Minnesota campus twenty-five of the most renowned philosophers of science in the world. But in their second year in Min-neapolis, the couple had become aware of long-smoldering intra-departmental squabbling that they began to fear might opardize the growth of the philosophy

of science program.

Despite that, Philip says he and his wife thought long and hard about leaving. They worried about the quality of schools in San Diego; they knew they would miss the rich cultural life in Min neapolis. And "the adm would have done anything to get us to

stay," Phillip says. When university adstrators learned the couple was ministrators learned the coupte was thinking of leaving, "they offered us our own mini-empire," Philip says, in-cluding salaries to match anything UCSD offered, plus an extra \$20,000 per year to be spent on travel and any academic program they wanted, plus fellowships to bring in any graduate students they wanted. "And if there was anything else we wanted, we could take it up with the vice chancellor for academic affairs." On his way to Europe, the president of the University of Minnesota called to arge the Kitchers to ask for their hearts' desire.

But given the bitter politicking within the University of Minnesota department and the intellectual prospects at UCSD, the couple decided that a move was

simply irresistible. Resides the lum of the other philosophers of science who had been newly recruited by UCSD, the had been newly recruited by UCSD, the local campus held special attractions for Patricia, a noted Kant scholar as well as a philosopher of psychology. She says she was drawn both by UCSD's wonderful cognitive psychologists and by the philosophy department's two renowned Kant scholars (including Henry Allison, recognized to be the premier Kant scholar in the United States because of a book Allison wrote cailed Kant's Transcendental Idealism).
"There is no better place on earth to work on Kant and the philosophy of psychology than UCSD," says Patricia Kitcher. Although they only arrived this

nast fall, she says the couple already has



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had calls from other universities to see if they're "'movable' ... And we're not because this is best place," she adds.

the them, the Kitchers brought three graduates students; Stich brought one from Maryland. But perhaps the most dramatic indication in the rise of the status of UCSD's philosophy depart-ment is the number of applications from new graduate students. In the last year alone, these have increased from about

fifty to at least 120. "And my guess is that's not the end of it," says Stich. "I would guess that the number will douhle again next year." Stich says although UCSD's philosophy department wouldn't previously have been ranked among the top ten in the country, the next time such a ranking is done, "it

sure as heck will be."

UCSD's doctorate program in philosophy in fact was rated in thirtyfirst place by the last such major study. Conducted in 1980 by the Associated Research Councils (an entity that includes such lofty organizations as the National Academy of Sciences), the most attention-grabbing part was a

"reputational" survey in which scholars all over the country were asked to give a numerical rating to all the graduate ograms in their particular disciplines When the rankings given to the faculty in all its graduate programs are averaged, UCSD's offerings placed eighteenth in the country overall. Interestingly, that's the very same rank-ing given UCSD's overall graduate instruction by a private organization based in Northridge, California, that publishes The Gourman Report, evaluations of both undergraduate and graduate schools. This organization in 1985 rated UCSD's undergraduate pro-gram even higher: thirteenth in the

United States after Princeton, Harvard, Michigan (Ann Arbor), Yale, Stanford, UC Berkeley, Cornell, Chicago, the University of Wisconsin (Madison) UCLA, MIT, and Caltech.

That was one of three "consumeris ratings published in 1985, and provost James Lyon says UCSD was the only one that appeared in the top twenty of all three. Lyon is also quick to mention the high number of Nobel Prize winners associated with the faculty, along with the number of Guggenheim fellows and the large concentrations of members of such organizations as the American Academy of Arts and Sciences or the International Academy

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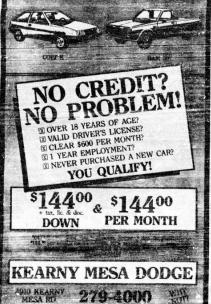
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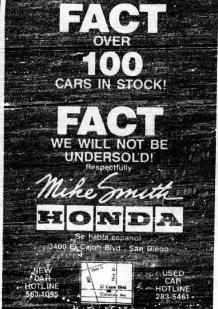
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of Astronautics. "These are the gauges by which one rates excellence." Ly states. Another gauge is the amount of federal research and development dollars received, a competition in which UCSD has rated high for many years (eighth in the country in 1984-85). And the local university's of-1984-63). And the local university's of-ficials assert that the quality of both undergraduates and graduates has been steadily increasing. As one measure of that, UCSD graduate students' average GRE scores now rank second in the UC system only to Berkeley's. Says one ad-ministrator, "We're at least as selective as Berkeley in terms of the percentage of graduate applications we receive

compared to the number of graduate students admitted." Among undergraduates, the median grade point verage has risen from 3.43 in 1983 to 3.66 last fall; SAT scores have climbed from 1054 four years ago to 1073, and ost Tom Bond predicts the median SAT score will reach 1100 this year Bond says UCSD is even prouder of a 1985 report that looked at the percentage of American undergraduates who go on to receive doctoral degrees. go on to receive doctoral degrees. UCSD ranked tenth in the country and was the only public school listed among the top twenty.

It adds up to a substantial body of

evidence to support the contention of

those like Chodorow who say the local university already stands among the nation's very top schools in some ways and in other areas will continue to climb fast, Chodorow says, "For exampolitical science is a brand-new PhD program, so it hasn't gotten any reputation really as a graduate program. However, everywhere I go in the country, people tell me I've got the best department in political science in the country." He says that's based on what UCSD's political scientists are writing and the role they're playing in the field "And so the graduate program is likely to come out of the ground very, very

Being on the very top "is not only a matter of being good. It's being good in so many fields that everybody notices. To a certain extent, it is sizerelated," Chodorow says. Continued growth should help boost the school's climb, he predicts. And with more successes in the recruiting wars, he says, "The real result is to create an intellectual community which is better or more exciting to be in. There's more things going on. There are more smart people saying interesting things. And more people want to com-here to give lectures. That's what makes a great university. You don't quantify it, but you know when you have it.'





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# BEAUTY DUTY Of Pageants, Queens & Chaperones

By Brae Canlen

M OST people in this town take Miss San Diego for one I granted. Each year a new on in the newspaper, and she looks pretty similar to the last Miss San Diego. It is not common knowledge that there are made to the last Miss San Diego, as Diego, and a superson to be Miss America and the other in paraula of the from the san Diego, and that superson to be Miss America and the other in paraula of the frowns, two pageants, two newspaper photos, and two middle-agod chaperones to steer the beauty a queen noise.

road of public appearances.
Lou (she hates Louise) Elkins
and Dorris Boyar have been
cultivating and watching over their
respective Miss San Diegos since
the 1960s. When it comes to presh
parents, mishehaving beauty
queens, and owerzalous admirers,
they will tell you they be seen and
heard it all. They can remember
each girl, her history, her assets,
and her liabilities with the food
clarity that comes with years of
being steeped in a particular

But as similar as their lives are, the two women are as different as a Venetian bilind and a lace curtain. They are also competitors, in a sense, because they draw from the same local well of pretty faces and sparkling personalities. Neither will disparage the other's pageant, at least not without a little prodding. Bold firmly believe that theirs is the

superior organization.
The Mis. USA pageant split from
the Miss America pageant in 1951
over a dispute concerning a
swimsuit sponsor. The Miss
America Pageant is the one held
every year in Atlantic City, the one
that had Bert Parks crooming.

"Here she comes. Miss America ..." for twenty-five years until they canned him for another announcer. The Miss USA Pageant, held in different cities each time, is the one that almost had no announcer this year because Bob Barker was protesting the use of real fur coats. (The pageant relented, and the queen wore a

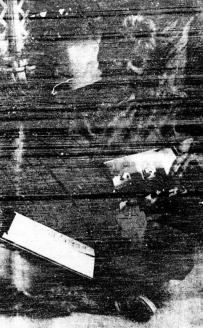
Miss San Diego is part of the Miss America system, while Miss Greater San Diego feeds into the Miss USA pageant and, ultimately, the Miss Universe pageant. The key word here is "Greater." It separates the names and also the attitudes.

Miss San Diego is a college scholarship program, Lou Elkins will emphasize again and a<sub>n</sub>ain. All the contextuals are, or will be college students, and Miss Greater San Diego receives \$1000 to further her education. Miss Greater San Diego, on the other hand, is a beauty program, Elkins explains. There is no talent portion in the Miss Greater San Diego competition. Talent counts for one-half of Miss San Diego's contest

The Miss San Diego pageant came first, and in Elkins's cyes, the Miss Greater San Diego pageant is an interloper. She is especially disdainful of the entrance fee. To enter the Miss Greater San Diego costs \$200, and contestamts are expected to pull in a \$200 sponsor. (It costs anthing to enter the Miss San Diego is strictly a pageant that someone has put on to raise money for themselves," agus Elkins, who volunteers her time. 1 don't believe in making money off kids."

in making money off kids."

Dorris Boyar thinks the two
pageants are basically the same,
with one no more prestigious than
the other. Miss Greater San Diego
has scholarships, too, although they
tend more toward business and
modeling courses. Because beauty



Derris Boyar

pageants are her livelihood, Boyar beferes she is able to devote more attention to the job. "I don't believe that they get as involved with the girls as I do," she says of the Miss San Diego volunteers. "They have other concerns. They have to get on with their lives." Boyar does not try to steal sponsors away from other pageants, she says, but she knows that her sponsors have been approached by other beauty comest promoters, although she is not

ORRIS Beyar reminds you of the prettiest aunt in your family, the one who always smelled of perfume and wore big rings and had good candy lying around. She is also the aunt with extremely breakable things in the living room, items that you knew, instinctively, not to play with. Ask Dorris about her age, and she delivers a pat joke, something about lying every chance she gets. She's been married (and divorced) three times and has one daughter who has never entered beauty pragents.

Boyar came to San Diego from Fennessee in 1941, graduated from Grossmort High School, and attended SDSU. She lives in a Mr. Solebad conde done in shades of salmon, quiet beige, and cream, She tends to flees in the same colors, her white leather boot matching her pearly blouse complimenting her ivory bracelets and rings. Everything about Dorris-

is blond and petite, except for ber

long, dark cyclashes.
Boyar perks on nervous fuel,
flitting between subjects like a
hummingbird leaving a cup of
espresso. Her forte is orchestrating
hig pageants, but her mission is to
mold young girls into young ladies,
be says: "I'd ont' just put on a
beauty pageant. I have a finishing
school for those girls." Dorris will
take a group of plump junior high
schoolers ("chubs," she sometimes
calls them) and teach them how to
stand, walk, smile, fix their hair,
and do their make-up well enough
to compete in a minor beauty
pageant. Then she'll train and
other them in the condition of the country
pageants and, if they're good
enough, enter them in the Miss

California USA contest.

In twenty-three years of beauty pageant involvement, Dorris has seen two of her proteges become with a content of the proteges become and a dozen other local title holders (e.g., Miss South Bay, Miss Coustle Cities, Miss Port of San Diego, Miss Mountain Empires to the state pageant in Los Angeles, hopping for another winner. Boyer pays the ortification of the protegory of the protegory

"I will someday, though," she says. Each girl who enters a Boyar-run rageant must sign a statement saying she has never posed nude in a publication or movie. Dorris has been doing this for twelve years and is proud fin the repagant has had some the property of the property of

"Vanessa made Rhoda look like a Girl Scout," she says. Scandal number two involves Lisa Porter, whis Southland 1985. Porter, who's from San Marcos, was mistakenly announced as the third runner-up in the Miss California UsAs pageant. Instead of quietly informing Porter of the mistake, the pageant emce addred ber off the stage in front of the audience and the television cameras. "Lisa handled it with class. She didn't lose her composure," says Dortes, proudly Atterward, Poter demanded a published apology and the prizes tormally awarded to the third tonner-up. The pageant organizer followed, and Porter is now suning

Boyar sloughs off these indecorums, although she considers her beauty queen's community image as a direct reflection of her own. "People say ou can always tell a Boyar girl," she brags. "I tell my girls that I don't care if their feet are falling off their ankies — I don't want to hear meaning and groaning. Or backstabbing the other girls. If I hear it, they'll never go to another praecant again."

another pageant again."

While she may sound like the Knute Rockne of beauty coaches, Derris is covered with soft spot When she tells the long poignant story (using three different mimicry voices) of the girl with the harelip who tried be Miss Fallbrook, small tears form in Boyar's eyes. She has cried on more than a few occasions, she says, because young backs have been turned on her, backs that she lent clothes to and straightened into the proper posture. "There have been some girls who have broken my heart," she says, recalling the ones who made it clear that she meant a lot less to them than they did to her. "Every time it happens. I say I'll never get close to another

gri again But then this shy little girl will come along and. ""
Theress Ring of Imperial Beach was so timid at first that Durns thought she was doll-wined. "She drove me cravy," says Boyar, mitating I hereas's Marilya Monrosvoice and bashful demeanse. One day. Theresa called Durns to say she was quitting the pageant circuit, she'd entered a number of contests and the only title shed ever wo was Miss Photogenic. She never

even made it to the semifinalisting. What was holding here back? she wondered. Dorris asked Theresa if she really wanted to hear the ruth. Theresa said yes. Dorris started in. "I said. Theresa, you have personality like wallpare paste. On a one-to-one basis, your personality is a zero." Dorris figured that Theresa, an especially pretty girl, was bombing out during the judges' interviews. Theresa asked if there was any hope for her. "I said yes, I can teach you to have a personality? Dorris reach you to have a personality? Dorris reach you to do what I tell you to do, you're going to have more fun in life and you're going to farther. Otherwise, you're going to be just another pretty face."

Theresa's training consisted of

Theresa's training consisted of eating lunch with the homeliest girl in the school cafeteria, being friendly to strangers, reading Time magazine, and butting into conversations. Five months later, she was a changed girl. A year down the line, she was Miss California USA 1984.

Lamofrina USA: 1994.
In addition to working with the girs, Boyar solicits goods and services from local merchants and businesses. Maybe it is only a bunch of free haircut certificates, but everything she gets sweetens the prize por that each contestant wins. Not every girl can be crowned Miss. Not every girl can be contended to the contended of the contended o

Boyar doesn't collect cash donations but sells advertising space in the program booklet. Sponsors also get their names mentioned in newspaper ads that Boyar takes out to recruit new contestants. Another payback is having Miss Greater San Diego appear at a place of business. "We make more appearances than Miss San Diego because we don't charge," says Boyar She will also send her title holders (if they're willing) to nonsponsors because the considers it good training and exposure. The only invitations she rejects are for motocross races and anything else that sounds like

trouble. Dorris calls ahead to arrange the details ("If it's going to be during a lunch or dinner hour, I insist that she be fedi") but does not usually attend these events. "The girls don't need bulysitting," she says. They all know the rules, no smoking or drinking alcohol or boy friend companions, and never leave the event with someone you met there.

With Solinother you meet meet.

May 11, 1985, was Dorris.
Boyar Day in San Diego.
Both the major (Roger
leculary board of supervisors made
official proclamations and sent her
certificates. That particular day was
picked because of a banquer
signaling the end of her twente-year
reign over the Fairest of the Fair
pageant. Dorris started with the
pageant in 1963, white working for
a now-defunic public relations firm
in San Diego Her agency g, the
Del Mar Fair account, which

meant, among other things, running the Fairest of the Fair contest. Dorris was chosen for the job because she had some modeling experience. The event was held every year in the Seal Bowl in the zoo. The girls came on between animal shows.

Dorris remembers her first show with lingering easperation. Many of the contestants were exhausted because of a prom the night before, and they tried to eap on cement benches while waiting for the seals to finish. The barking kept them swake. When they got on the stage, it was still wet. The audience wait of cornomies, a newscater from Channel 10 who had refused to come to rehearsal, mixed up the order of the show, announced the wrong names, and made disparating remarks about the girls.

Following the contest, Boyer submitted a list of demands to her agency: she wanted an evening event in a better place, the same swinstin and evening sown as the contestance of the same swinstin and evening some contestance of the same swinstin and evening some contestance to replace the newscaster who had been doing the newscaster who had been doing the saled I want another hundred dollars." she added.

dollars," she added.
Boyar got what she asked for. A few years later, the fair hired her outright to run the pageant. The event grew larger and moved to the Grant Hotel, then the Scottish Rite Temple, and finally to the East County Performing Ars Center.

Everything was fine until Roger Vitach was hired as new fair manager in 1983. She and Vitach locked horns almost immediately Dorris claims he was anti-benuty pageant from the start and made hir life miserable for the next two years. She was glad to leave, she says, having already gotten anvolved in another big pageant. Dorris started the Miss Greater

in another ong pageant.

Dorris started the Miss Greater
San Diego pageant in 1969 by
purchasing the franchise. Before
that, she could only send one girl,
the Farrest of the Fair: to compete
in the Miss California USA
pageant. The Fairest of the
discussion of the Fair of the
discussion of the Fair of the
discussion of the
discussion of the California
Contact Vista
Contact Vista
Miss Provay, and other
municipolities. Each community
runs is own pageant, usually
sponsored by the chambers of
commerce and staffed by volunteer
parents. Dorris has a paid staff and
also a volunteer board of directions
for the Miss Greater San Diego
pageant. The franchise costs her
\$1200 per year.

In 1974 Boyar started the Miss

In 1974 Boyar started the Miss Ensemada contest at the urging of Nico Saad, the former state director to tourism for Baya California and the owner of the San Nicholds hotel in Ensenada. Sand came to Boyar with the idea of organizing a bikini contest in Ensenada, Sand came to Boyar with the idea of organizing a bikini contest in Ensenada, the asked Boyart to orchestrate the event and supply American girls. Dorris said not it sounded like a meat parade, and besides there was already a bikini contest in Rosartor Beach and the two would get confused.

Saud later agreed to one-piece bathing suits and hired Dorris. She interested San Diego beauty contenders in the contest and then laid down the rules; they couldn't bring their boyfriends or cars to

- Committee of the Comm

# Chaperones

Ensenada, and the evening curfew had to be obeyed. "I was concerned with the image of American girls down there," Boyar says. "I didn't want them comine down in leans. no bras, and getting drunk in

Equaliy unpopular were the Boyar rules on the annual trip through Mexico. Dorris would take dozen girls on a two-week goodwill spin sponsored by Mexican businesses. In each town, they were scheduled for a 9:00 p.m. dinner; they usually arrived to a stag group of businessmen who were already drunk. Dorris's girls would introduce themselves and then form a greeting line. At the end of the line was Dorris, who quickly ushered the girls out the door after the last handshake. The Mexican men were not pleased. "They expected a night of dancing in the disco with the American chippies." says Dorris. The girl: had other ideas, too. "I did bed checks," she says, "I made sure there were no

She also kept an eye on the five young men brought along as escorts. They were allowed to dance with the girls, but only if a fast song was playing. "I said, 'No wrapping your arms around them. None of the slow stuff." Also, the escorts had to switch partners each time and couldn't orbit around the same girl all night. "That's the best way in the world to cause trouble with the girls," Dorris explains. There was only one time that she

# "I did bed checks to be sure there were no dates afterwards."

who went on to become famous:

Raquel Welch and Barbara Mandrell. It's obvious which one

she liked better. Welch, a former Miss La Jolla, worked as a model

for Dorris when Dorris was the

Company. "This was long before

to work done on Welch's nose,

a new girl," she says.

her revamp," says Boyar, referring

teeth and "extremities" "They just

jacked up the frame and ran under

Welch had the necessary drive, Boyar says, but Barbara Mandrell

proportioned little human being

of seventeen, was only five feet one. She was charming, talented,

disciplined and above all a nice

Dorris to say, "There are very few people in life who are doing exactly what they should be doing. I'm one

OU Elkins has girls she is

proud of, too. But one of the small sadnesses in her

girl. The kind of girl that leads

life, it seems, is that none of her

California. (The last Miss

girls have ever been chosen as Miss

was a work of human art. "Berbara was one of the most perfectly

I've ever seen," she says. Mandrell, who was Miss Oceanside at the age

fashion director at the May

discovered an illicit coupling. The girl was sent back to the United States immediately.

Dorris looks for three things in a girl before she will encourage her to enter beauty contests: good bone structure, good body balance, and good teeth. But cosmetics, training, and above all, drive can turn a mildly pretty girl into a beauty queen. Dorris claims. The way describes it, the experience parallels being in the navy for a wo-year stint: the pace is rigorous at times; it requires a lot of selfwhat you think. After it's over you're left with a certain selfconfidence and the possibility of parlaying the experience into a

Boyar believes she has been sent into people's lives to give them the shove they need. She likes following a beauty fledgling from the beginning and seeing her land into a good position in life. She has noticed a shift in aspirations over the years, she says. In the Sixties and Seventies, many of the girls wanted to become stewardesses and actresses; these days they talk about television work.

Boyar has worked with two girls

California was Suzanne Reamo in that - Joanne Durant, Miss. San Diego 1950, tragically took her own life a few years later.) Elkins has been one of the prime movers behind Miss San Diego for

the last fourteen years. She is as solid as the pageant's history, which teans back to 1918. (Miss San Diego joined the Miss America system in 1948.) Elkins extrudes reliability and is as calm and deliberate as a priest saying Mass. She addresses even the remotely young as "Honey" but says the word not like waitress but like the mother of a childhood friend. She possesses the space around her confidently and cems unflappable in most situations. If you got sick in a foreign country and had to pick a stranger to care for you, Lou Elkins would not be a had choice

On the night of the Miss San Diego rehearsal, Elkins is wearing brown polyester pants and a print polyester blouse that has been taken over by a cardigan sweater, buttoned all the way up Her long, straight brown hair hangs in a ponytail. She wears wire-rim glasses and no make-up. She has a carry-all bag with papers sticking out of the top. Jammed among them is a package of Lemon Twis

Standing in the back of the Serra High School auditorium, Elkins talks about the picture of Miss USA in the morning's newspaper. The winner, Miss Texas, is shown in Lou shakes her head in astonishment. "They would have pulled our franchise for something like that," she says. "They" refers

which oversees the Miss San Diego pageant. They keep a sentry eye on

Lou Elkins is the unofficial chaperone for Miss San Diego. "Never does our queen go on a public appearance without an adult," says Elkins, who is usually that adult. "We want to make sure that she's protected. That she gets that site's protected. That she gets there and gets home." Elkins is also guarding Miss San Diego's image. As chaperone, she makes sure that Miss San Diego is not seen with a cigarette or a drink or photographed with anything that could be mistaken for a drink Elkins is forthright about her age,

fifty-seven, but shy about listing her two beauty titles. As a young woman, she was Miss Cherry Valley (near Indio), and as a young bride, she was Miss ARD 29 - a title she won for being the prettiest wife of any navy seaman on her husband's ship. She was a pin-up and fashion model for a while, and all three of her daughters have also worked as models and held beauty titles. She got involved in the Mis-San Diego pageant in 1973, when her daughter JoAnne competed and won. (Lou and JoAnne Elkins, a Polynesian dance duo, performed shows at the Bali Ha'i and other

local luaus during the 1960s.)
After her daughter left the pageant world, she stayed, joining a core group of half a dozen people who propel the pageant from one year to the next. Like Lou, most of them have had daughters who entered the pageant. Now they olunteer their time, rotating the hats of executive director, conter coordinator, secretary, and program "I think the girls consider me as a mom."

"I'm probably the most eventempered of anyone in the pageant," says Elkins. "I don't let anything rouse me or the girls, i'm very protective of the girls." One of Lou's jobs is to decide which public appearances Miss San Diego will make. Elkins's organization charges for these appearances (the average cost is fifty to a hundred dollars).

unless the request is from a business sponsor, the military, or the city. Miss San Diego is the county of San Diego, Elkins points out. Every year she gets a proclamation from the mayor and the board of supervisors documenting her elevated status among other beauty queen

Lou is also in charge of approving the bathing suits. Modesty is the style here. "They have to be very proper," says Lou.
"No French cuts, and no upper
breasts showing. We try to get them
to cover up the boobs and the thighs

as much as possible."
Although Miss America's reputation suffered a bit at the hands, feet, and everything in between on Vanessa Williams, Miss San Diego still has an image to maintain. Applicants to the pageant must be of good moral character,

which Lou explains as no arrest record and no live-in boyfriends How would she know about the latter? "Say I call the house four or five times and a man answers the phone each time. Then we would investigate it," she explains. Would that disqualify a contestant? "No," says Lou. "She would just have to

because there's anything wrong with

it, but because people would talk."
Elkins claims she rarely runs into these situations. Most of the girls who enter the pageant are what are ommonly called "nice kids" fro what are usually referred to as "good homes." They commit their peccadilloes, of course, but these re more a brief walk on the wild side than a developing lifestyle They might hide their transgressions from Lou, but they come to her with their problems, too, she says. "I think the girls

consider me as a mom But tonight they look upon her as the hoarder of all that is valuable, because Elkins possesses the remaining tickets to pageant night on February 21. Each girl seems to have a friend or relative who didn't buy the ten-dollar ticket and has decided, three nights before the

the show is sold out, except for the hundred tickets held for the sponsors and the visiting beauty his year as happens every year,

Lou predicts: many of the sponsors who get free tickets won't attend, and a number of title holders from other parts of the state will ignore the notification deadline and then show up. ("They come down to be recognized," Lou explains. "They

want to be on-stage.")
One by one, the girls approach Lou for more tickets. They use whiny voices, they tilt their heads coyly, they bunch up their foreheads and purse out their lips, but nothing works. Lou is not giving out those tickets, not even to Bob Arnhym. the former COMBO director who was responsible for moving the Miss California pageant from Santa Cruz to San Diego last year.

Arphym's friends will have to try their luck at the door along with all the other ticketless people. Elkins is generous with the Lemon Drop cookies, however.

At last on-stage, the girls, who re wearing street clothes and very high heels, run through a scaled-down version of the show. "Have you picked the queen yet?" asks Lou, grinning. She declines to predict the winner herself. Instead, she explains what the judges look for: talent, a good figure, and personality. The seven-minute interview, during which the contestants are questioned about their goals, their interests, and current events, is very important, according to Lou. Self-confidence is a must. Elkins attends a judges refresher course sponsored by the

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# Chaberones

year and has judged beauty

pageants in other counties.
After the rehearsal, the girls hug anything that moves in the lobby which includes Lou. She gives check kisses and holds out ber Tic Tac dispenser, waiting for an upturned hand. Most of the contestants are buzzing too fast for candy; they want pointers on walking and standing in their heels. Lou demonstrates how to walk so that the thumbs graze the thighs in a slight pendulum swing. She shows how to stand so that shoulder blades

and ribs don't protrude.

N pageant night, Lou sits at a folding table outside the glass doors of the Lyceum. glass doors of the Lyceum.
She wears a fuchsia shirt dress that could be silk. Covering it is a cream blazer. Her hair is twisted into a bun, out of which sticks a

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rhinestone bun decoration. Next to Lou is her carry-all bag, papers jutting out of the top. She wears her

Elkins misses the beginning of the show but is soon running throughout the lobby, trying to mancuver the stairs in her black dress sandals as she compiles a list of the visiting beauty queens. Miss Orange County is here. Miss Carson, Miss Fullerton, and a few former Miss San Diegos. Some have checked in late, of course. The queens are easy to pick out, once the place darkens; their tiaras glitter below the spotlight.

After Lou is certain she didn't miss anyone, her fretting turns to pique. Next year will be different. she vows. If the visiting queens don't R.S.V.P. in time, they won't get a seat. And she's going to send out a letter asking the queens associated with other pageants to leave their crowns and banners

Each girl performs her talent

number, and the majority of them sing. Friends and relatives applaud loudly, while rival families mumble critiques. The crowd gasps when baton and it twirls into the judges'

entrance, watching as Catherine Milder, a twenty-year-old UCSD student, comes on-stage and pounds out a Chopin sonata. She was recently accepted to medical school, according to the master of ceremonies, and "dreams of performing surgery" someday.
"That girl's really sharp,"
comments Lou. "I would be surprised if she didn't win.

The TV people check in with Elkms, and it looks as if the swimsuit competition will happen in time for the eleven o'clock news Miss San Diego is crowned by II:15, and sure enough, it's Catherine Milder. Elkins does not run to the stage like others in the audience; she's thinking about the

refreshments. Soon Lou is banging bags of ice on the lobby carpet, trying to dislodge enough to fill the punch bewl. Her sister, who snally assists on pageant night, is pouring white, pink, and green pillow mints into a glass dish. A few teen agers, oblivious to the proper point at which a person may help himself to a free spread of food, dig into the peanuts. Lou just smiles at them as she cuts the sheet cake into everybody-gets-one Twenty minutes after the

coronation, the losers are on their way out the Lyceum door, their friends and relatives carrying suitcases full of cosmetics and clothes, hot curler sets, and radios Most of the girls do not stop by the refreshment table to say good-bye to Lou. Catherine Milder does, though. Lou puts down the cake knife and hugs the new Miss San Diego. She holds her for a few seconds, smiling, with her eyes



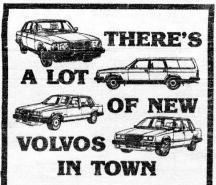
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I've never had any sexual interest in a dental hygenist, though I'm told there are dentists who poke, pursue and occasionally even marry them.

Dentists themselves are difficult to imagine as sex objects for anyone, and Laura Bryant's January 1929 recording of "Dentist Chair Blues (Part One)" — "I need a quick-filling dentist 'cause I'm mean and cross/At night I'm hot with fever and I just roll and toss" - can hardly be regarded as more than a pre-Crash novelty of the most hathetic sort. Nor, unless we're Jack Nicholson in Little Shop of Horrors, can we take Dinah

Washington's "Long John Blues" "You thrill me when you drill me" (he's a dentist, see) - with anything but a grain of that salty stuff, that, diet permitting, we sprinkle on eggs. A rich source of "double

A rich source of "double entendre," perhaps, but if they stopped drilling — let's say they hammered — they'd cease even being good for that. They'd be good for nothing, and yet.... And yet the metaphor, the poem,

the image composite ... sex/pain.

pain/sex, "painless dentistry"/yank, yank, yank ... does kind of persist with a certain eerie ic no s potency. One that isn't wholly comic.

Okay I was in for a cleaning. New dentist — always a new one. I'm more fickle with dentists than the Fickleson Sisters. A new one, and so long since my last cheery "visit," that the dental facewear had changed - radically. And handwear Gloves and masks where previously there vere none. Yes, apparently, the dread

contagion of AIDS has aitered another lifestyle. The dental lifestyle. The noisome workspace of drillers, yankers, and their ilk has forever been transformed, a new poetic resonance subjoining itself to their sour, grimy chore. The heck with sex and pain; sex and death has become the couplet wherever molars seek service and relief. Tristan and Isolde meet Walter

Matthau in Cactus Flower. Romeo and Juliet rub teeth with Henry Zuckerman in Roth's The Counterlife... A grander theme enters the frame.

But of course, it's extra-dentist chair sex that has drawn the Reape to the dental sanctum. Busic sack sex or even just ... blood contact.

Blood and spittle — let's not forget
spit — a little mouth blood has struck FEAR in their dark dental

Dentists have never minded draining my blood. Three yankers ago, I lost between a pint and a quart when the jerk nicked an artery during a "routine" wisdom extraction: Four dentists (and another wisdom tooth) back, I lost a pint from just a vein.
So it felt so-o-o great to see,

well maybe not a dentist, but his hygienist lackey wince, cringe, every time her tool struck capillary paydirt. And it wasn't from the mere sight of blood - that tired, old number. It was the meaning of blood. Blood and pestilence. Blood as death. My blood and saliva spiraling down the sink, I gazed at the lackey's panicky blues as they gazed — at the spiral. Blood, spit 'n' panic. Look who's squeamish

of the butcher

Speaking of which, butchers do - and how far off can this when the first lucky heifer with HTLV-III up her privates starts spreading it to the steer, i.e., beef population? Slaughterhouses, butcher shops — all this possibly tainted blood flying 'round, landing in people's eyes, nostrils, freshly scratched bug bites & etc. Soaking their socks, entering their systems through lesions in their athlete's foot. What're they gonna do, dress

like astronauts?

And what happens when we the meat-buying public start to notice and ask pointed questions requiring frank answers? Thorough cooking kills the virus, see. Well-done is sufesi. Medium, slightly less so Rare, make out your will, Jack. Rumors of illicit cow-poking at the Double-R-Bar Ranch will get nasty. It should be interesting...

Back to dental love, though gloves. You could bite through 'em casy. As she slips digits gumward take a whiff. Yes! The Jandy smell of old-fashioned rubbers, the nonlubricated variety that're still thut are hardly functional for sophisticated, discriminating penetration). You could bite through 'em easy, but the bite threat has always been there. Always - yet it's never made a dent in dental arrogance, indomitability. The butchers have persisted, they've

persisted in spades.
So I'm thinking, hey! Now's the time to put our teeth IN it. The eternal quid pro quo, the trade-off we've for too long declined - take it! Cuspids through rubber, incisors through glove. Slap some bloodcurdly terror - not this trendy cautionary biz - on their pastel golf-playing face.

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# Lousy Taste



JONATHAN SAVILLE

Shelagh Delancy's A Taste of Honey was sheagh Delaney's A taste of rioney was never much good. Now, in the Gasiamp's production at the Deane, it is even worse. This negligible play, first produced to in-explicable acclaim in 1958, is a piece of

old-fashioned, unimaginative naturalism. All the traits of the genre are there: the working-class ambience, the local dialect, the grim view of life, the downtrodden characters, the plotlessness, the tawdriness. Robert Earl at the Deane has given us a set neticulously true to the environment described in the script: the dreary urban flat in the English Middlands, the shabby furniture, the lifeless decor, the neighborhood gasworks (or is it the slaughterhouse) crouching outside the door. True, yes when are Earl's sets not true? But ugly and boring, draining away one's energy as one looks at it for two and one-hair hours.

neglected by her loose morated and seli-centered mother, made pregnant by a fly-by-night sailor (who happens to be black), cared for during her pregnancy by a kindly male friend (who happens to be gay). Dur-ing the course of the play, the mother mar-ries a pimp, moves out for a while, then moves back in. Those are the characters and that is the true. Foot

and that's the story. Fun!

Actress Nicole Bonsail, as the girl, has a difficult role to contend with. Jo's attitude toward her mother and the world is one of sniping resentment, constant complaint, and dull sarcasm. Who can blame the poor creature? But who wants to listen to her go on and on about how awful her mother is? Singularly charmless, she has no wit, no singularly charmess, are last to with the intelligence, no sensitivity, no vitality to capture the audience's affection. Bonsall is a technically adroit actress who knows exactly how to embody the character's sluggishness of spirit so that we believe in Jo's reality. In this performance, Jo is distinctly there. But as Bonsal! drags herself around. as she expresses Jo's grumpy negativeness

in a careful imitation of a deadening Ringe Starr drawl, the whole experience comes to resemble a lengthy immersion in mud.

Jo's shallow, flashy mother, Helen, is played in an artfully shallow, flashy man-ner by Rosina Widdowson Reynolds, a talented actress who has been too long abtalented actress who has been too long ab-sent from the San Diego stage but who should not have returned in this rust-rotted vehicle. She, too, fills the air with the whining sounds of Manchester or Liver-pool, to the point where one begins to wish everything between Scotland and Sussex blotted off the map of Greet Britain. Wid-dresson Revokels bas at lot of the her time. dowson Reynolds has a lot of style; her timdowson Reynolds has a lot of style; her tim-ing is flawless; and she has the lock of be-ing given the only ballway witty line in the play ("I don't forget things, I just can't remember anything"). But her skillful pro-fessional efforts are defeated by Delancy's thorough amateurishness in the construc-tion of dislets. ion of dialogue

Delaney was only seventeen when she wrote A Taste of Honey, and it shows. Long stretches of dialogue simply repeat what we already know about situation, characters, ard amosphere, doing nothing to advance or deepen our knowledge of anything. Every conversation goes on much too long: very scene goes on much much too long every scene goes on much, much too long; and the play itself seems interminable. The playwright works especially hard to show us what an awful person the heroine's bad mother is, but at the same time she inadverteatly makes the play as tedious and oppressive as the character; one wants desperately to run away from both.

Helen is a jabberer, but that is established

reien is a jaboter, dut mat is essationsed early on and does not have to be shown to us again and again. She ha: little real af-fection for her daughter and thinks only about her own seedy romantic projects, but we know all about that ten minutes into the first act, and the many later reiterations and reminders of her unpleasant traits give us no further insights into her or into the human frailties of which (though Delaney does not seem to have realized this) she is herself a victim. Indeed, the chief trouble nerseit a victim. Inooce, inc chief trouble with A Taxte of Honey (aside from its technical ineptness) is the playwright's relentlessness in hating Helen and in getting us to hate her. A bit of compassion for the mother and a recognition that the daughter is not such an attractive bit of goods either might have given the play a moral roundedness it desperately needs; a teen-age indictment of Mommy, while it may serve to relieve emotional pressures, is not in itself enough to make authentic

There are other characters in the play, of linere are other characters in the play, of less importance, and of varying (though never absorbing) interest. The mother's boyfriend, a "funcy man," is merely a gaudy outline from a comic strip, another dapdash object of contempt, and the allenating show, provides implausible motivation for the sailor's later actions; a lover as nice, good, and true as that ought to luve come back to his girl, as he

promised he would.

Loper's Geoffrey is at times quite engaging, for here a good acting talent is matee with a role considerably less negative than the others. This tender-hearted art student, who likes to clean house, loves babies, and exhibits far better mothering instincts than the women in the play, has the distinction of being one of the earliest examples on the modern stage of a gay man treated sympathetically. But a gay man treated sympathetically. But thry years late, the condescension and clichés of the portrayal are more evident than the playwright's pathbreaking boldness; it is a tribute to Loper's acting ability that he often manages to transcend the role's defects. By the way, the fact that the relationship between to and Geoffrey begins only in the second of the two acts is norther sign of Delaney's dramaturgical immaturity. The scenes are not well writ-ten, and the psychology is crude, but the immaturity. In secences are not were writ-ten, and the psychology is crude, but the friendship between the motherly gay man and the pregnant girl is more interesting then anything else in the play (which admittedly is not saying much), and it takes far too long to get to; those imperient theater goers who leave after act one—as one is strongly tempted to do — will miss. one is strongly tempted to do - will miss it entirely.

Will Simpson is credited with the direct tion. This usually inventive and vital director seems as dull and lacking in energy as the script. He probably didn't like it

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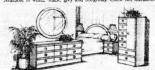


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# The French Resistance



ELEANOR WIDMER

The Restaurant: Le Rendezvous
The Location: 2391 San Diego Avenue,
Old Town (298-3032)
Type of Foud: French

Old John (290-3052)
Type of Pauls French
Price Range: Entrées, \$8.50 to \$12.50
Hours: Closed Monday, Lunch, Tuesday
through Sunday, 11.00 a.m. to
2:30 p.m. Dinner, 6:00 p.m. to
10:00 p.m.

Occasionally, when I organize a large party and the evening proves to be a disaster, I sit there blushing, in agony and remorse. This happened to me the first time I dined at Le Rendezvous, a French restaurant located in Old Town. Our party of seven, which included souncene's mother, showed up a few days after a review of the resistants had appeared in another paper. Consequently, instead of the cormal dozen diners, there were doubtle from aumbers. The owner-shot, André, could be seen from the open kitchen, sweating and mattering under his breath, and the restaurant was vastly understaffed, with only two or three women is work the week of the council of the control of the council of the c

and the restaurant was vastly understaffed, with only two or three women to work the entire room. Our waitress acted as if she were in a trance; she coped with the pressure by doing virtually nothing. We were all saving, We had originally met at a restaurant called First Avenue, downtown in the Executive Clob, only to discover that they had raised their prices beyond our means a scart day before. We decided so press on to Le Rendervous, but not before one of our party called to

discover whether there was room for us. We were urged to come and told that the cuisine was "very French."

cuisine was "very Present. Rendezvous: When we arrived at Le. Rendezvous: When we arrived at Le. Tendezvous: Comment of the Pacifica, we discovered it to be nowy and courtyard where the management occurityard where the management occurityard where the management occurityard where the management occuring the properties of the properties of the participation of the properties of the participation of the properties of the participation of the properties of the

in defense of our satiress, she did have to attend to the other side of the resturrant, and the satire of the resturrant, and the satire of the resturrant, and the satire of the satire

With some of the entrées, salads were provided, with others they were not. One of my friends asked for a spinach and hicken-liver salad (à la care, \$4.50), and ny escort and I decided to share a salad with bleu cheese that cost \$5.80. The wateres informed us that if we shared the salad, he cuttre plate would cost a dollar. Having shared Cnesar or he spinach, which is not plate would cost a dollar through the salad was not plate would cost a dollar through the salad was not plate. When we said we would ear from the same plate, then, the gave us a look of withering disdain. The other thiners were in situations.

The other diners were in situations identical to ours: hungry, overwrought, impatient. In spite of our attempts to be polite, we looked like objects in a contemporary

painting. All of our bodies were arched as we leaned toward the hitchen as we scrutinized the movements of the chef. The toom was noisy with conversation, most of it directed to our instdenable wiit. The pask sincicioths and the pask glove of the room did not detruct from our hunger. At one point, the wateries came over and commented, "Diou book as it you something." We cried out in autonomi-

in salads — when they arrived, possibly a fail hour later — were good, possibly a half hour later — were good, for one Rather. I would order one of the entries, that included a salad, namely any of the fib preparations. One of my friends couldn't eat his chicken-liver salad because the livers were so highly saled. He had to wave wildly to attract the attention of the waiter salar when our thill earner, some discussion ensued as to whether or not he would be charged 34.50 for one bile of a chicken liver. Again there was consternation, metaly because the owners are not sware of our traditions.

Since we saw nothing but sailed coming out of the kinchen, and not a studie entrice had been attended to, I unged our party to cut thern our losses, pay for the stailed, and leave. My though is that no entried is worth writing furly minutes to obtain. During that time, I can drive bark to my coxy litchen, which I keep compalaisely stocked with facel. But I bewed to the will of my friends. When our outless were finally ready, the rec-versus-positions orders appeared in a

When our entrées wore finally ready, the rice-versus-potatoes orders appeared in a state of confusion, as were the vegetables—some of us were neglected, didn't even bother to bring this to the attention of the waitress.

attention of the waitress.

This is how the entries stacked up: lamb
chops prepared with shallots (\$12.50), a
fine value and beautifully done; prime rib
with fresh herb butter (\$13.00), a larger
serving of good prime rib, nicely prepared;
prime beef with pepper and cognac sauce
(\$13.50), also good tasting; scampl in
temon sauce (\$12.00), pleasant but not

FN THE MOOD

[RUSES LONDON]





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GOLD & DIAMONDS 2725 Congress Street, Old Town 297-6580 Closed Monday memorable; scallops in champagne sauce (\$15.00), somewhat lackluster, with the scaltops a bit overcooked; veal special with mushrooms (\$55.50), a hearly veal "stew"; and chicken with orange sauce (\$12.50) a rather run-of-the-mill chicken parparation. Of the accompaniments, the rice was good, but some of the vegetables had uneven preparation; underfune or overdone.

Our waitress was so sullen and

Our waters's was so staten and supplefing that when we asked for several way before the supplefine the supplefine that when we asked for several water construction (\$4.00), we were make to refer like unwanted guests. When we left, we were so exhausted from our tribbiations that my friends responded sugarityely to Le Renderwas, in spite of the fact that they fixed the food. What irritated most of them was the fact that the waiteres kept saying. This is a real Prench restaurant. And what did she think the other Prench and the supplefine the restaurants in soon were serving. Chines. If

a few weeks seemer i returned with a trient.

This time there were only two other people in the restaurant, a lovely cain in the charm of the room was shown to its advantage, and the chef was shown to its advantage, and the chef was shown to its advantage, and the chef was the contract of the charm of the waste of the charm of the waste of the waste of the charm of the waste of the waste of the charm of t

a few weeks before I returned with a friend

value for 312.30.

I chose the nightly special of filet migron (\$14.50). Since I am not a beef eater, I vacilitated between roast weal and steak and finalty went with the steak because there appears to be a remassance in steak consumption. One of the nicer aspects of Le Rondervous is that vegetables are

served is apparate dishes. When my country-fried postates arrived, however, they were swimming in an oily substance. I asked the switness to bring me a proper towel and then placed the potatoes in the paper timed non my clean bread plate. Still, they remished too greasy, and I rry not to just such substances into my body. The steak was charred, and what I thought was a brownish awocade nested in the brown gravy prived to be a brownish, small artichoke.

When i spoke to the waitress about the greasy potatoes, she replied this was "real French cooking." So was the brown artichoke and the seared steak.— "real French." And no accommodation was made in offering substitutes. I paid full price for that dinner.

Le lendexvous is already a success.

Le Rendezvous is already a success. Many people go there and enjoy the food. But in the interest of smoothing out some of their rough edges, the owners should visit UEscargot, Maitre D', La Chaumine. La Bonne Bouffe, and Mille Fleurs. What the owners of Le Rendezveas would discover is that these other French restaurants run smoothly, provide meals superior to their own, and when something goes wrong in the kitchen, they never say. "Oh, this is real French."

An insist reason control are more An in any custom, and a control and a control and a comparison of André at 1.5 Bendervous could learn much from his comparison is fis and liego, and of the man control and a comparison is fis and liego, and the we don't use as much sail here as they do in France and that we don't care for stuff that's too heavily sauced or no greamy. Le Renderwous has a great deal of potential, and it could develop nite a fine restourant. At present it's too self-concisions and defensive about in Franchisens, without a construction of the control of the



# Progress Report

DUNCAN SHEPHERD

Making Mr. Right should do nothing to hurt the directorial career of Susan Seidelman, fresh from the exceedingly helpful Desperately Seeking Susan. The level of sheer professional competence is sufficiently high to justify all over again the budgetary increase from her scruffy first feature. Smithereens. And she demonstrates herself once more, indeed continually, to be something in the way of a colorist, with rather a trendy shopping-mall sensibility than a very original or subtle one - but this means at any rate that even a setting as usually sterile as an underground research center will be awash in robin's-egg blue and be entered exclusively down a above all she comes out with lots more of what those of us on the outside might sup-pose to be a sort of late-night women's dormitory sense of humor, giving abundant substantiation to the truism that women directors do indeed have things to con-tribute to films that we haven't been getting from men. Anyway this woman direct

The humor in Seidelman's case can be no less cruel to other women (a devastating turn by Laurie Metcalfe as a woman sufficiently "modern" to ask a man out on a date, and even to sprint across an entire parking lot and shoulder her way down the escalator in order to catch up with him to do it, but whose modernity fades fast when she has to pick up the tab for his "gift" to her of a thirseen-hundred-dollar pair of ear

rings) than it can to men. But it would be irest to say that the humor is equally and discriminately deflationary all around. There is no sort of slip-up or soft spot that permits any character to slide by as if under a safe-conduct, especially on the basis of looks alone. And it seems almost too good to be true - for a mainstream comedy about the mathematical improbability of ever finding the proper romantic match — that the casting of all the roles would so deliberately downplay (though not rule out altogether) the importance of looks in the romantic equation. Optional physical endowments like unshaven underarms a

mustache, a two-day beard and a Geror

haircut, are apt to come in for brutal

scrutiny; but no one is ever chided for not

looking like Christie Brinkley or Tom Selleck. And this, coupled with Seidelman's puncturing and penetrating wit, forms a kind of two-pronged attack on shallowness. This director gets all of her people to register as individuals. Plot construction is another matter, and on this score the movie is very severely lacking in what professional wet blanket e prone to call development. That, and ughs. And the one, I like to think, would e helped to supply the other. Everybody in the cast showing up one by one at a climactic wedding ceremony certainly looks like farce, but it would feel more like it if it led to something more complicated than someone falling into the swimmin pool, and even more if it had come out of something more than just a ritual effort to look like farce. The starting point is or had been teeming with possibilities, some of

intimidatingly didactic. A much sought-after media consultant (Ann Magnoson) has been hired to generate Magnoson) has been hired to generate some positive publicity, and thereby regenerate some public funds, for a up-secret android called "Ulysses" (John Malkovich), specially designed for the hermitic rigors of endless wayages had deep space — and designed, furthermore, in the very image of his designer (immediate very image of his designer (immediate possibilities there for that farcical staple, mistaken identity). The consultant knows that swaying the public means swaying the feminine majority of it, and this means the instillment of some social graces into the

at this point, most prominently the Pygmalion theme, with the traditional sexual roles reversed and a chance to itemize a sort of computer program of What Women Want. A satire on modern advertising is mother possible route; as is The Childlike Innocent Let Loose in Society (in the footsteps of Kaspar Hauser, Chauncey the gardener, E.T., the mer naid from Splash, the robot from Short Circuit, et al.); as is the increasingly popular spiritual issue of the emotional capacity of automatons (see, again, Short Circuit). But though the movie takes a look in each of these directions, and takes a few halting steps in one and another of them, it neve does get far from the crossroads. It never, for instance, defines the robot's "love" for his teacher in any way to distinguish it from mere "imprinting" on the first female he has ever seen, and never defines what the robot has to offer her in return beyond doglike devotion and unblinking eye-contact whenever she's talking — and oh-yes, an operational penis (tested, not too successfully, on someone else only). The movie on the whole thus seems to define

nothing so well as the concept of shilly-shallying. But though it shouldn't, as mentioned, burt Seidelman at all even if it should prove to be a still more modest success than I pessimistically predict, the big question then becomes whether it can be any help to Ann Magnuson, an acclaimed New York erformance artist, a bit-player in esperately Seeking Susan, and now in her first leading role. On this showing, she comes in for the picest compliment we can there. Quite pretty enough not to have to go in for the self-deprecation of some comediennes, she is nonetheless very far from Just Another Pretty Face — with jabbing eyes, jutting jaw, tight upper lip and pouting lower one, a thumblike nose, and, in the current movie at least, a shade of mahogany-red hair that seems (and this is really saying something) to co-ordinate beautifully with everything around her-quite smashingly, for example, with the

side of her open-topped fire-engine-red convertible. There is no one in movies quite like her, no one with quite her combina-tion of impish sparkle and thuggish glare. And it would be nice, now that she has shown she can pass as a "normal," to be able to learn how far out her limits lie. The Coen brothers, meanwhile, have

taken great personal strides with Raising Arizona. No longer trying to walk the thin line between pastiche and parody that so held them back in Blood Simple, veering off instead into the woollies; wilds of their combined imaginations, they — director and co-writer Joel and producer and coguys. The premise, which along with the opening credits takes a while to materialize. gives us a couple of young newlyweds he's a small-time crook and several-time loser, she's a former police mug-shot portraitist — who would do anything to have a family of their own. But she's sterile, print-out. So, when the high-profile Nathan Southwest, and proud new father of quintuplets — is quoted in the papers as saying that five is more than he and the wife can handle, it seems like an open invitation. The open window to the nursery clinches the matter, and they make off with what they determine to be "the best one" - Nathan, Jr. (Maybe it's just me, but the notion of parents selecting one quintuplet to name after its father while relegating all the rest of them to rhyme with each other Larry, Garry, etc. — somehow strikes me funny. There are so many such notions here that I may have been "truck slap-happy.) To round out the cast of characters, we have a couple of escaped convicts, brothers and fellow dunderheads, who drop in on their old prison mate as uninvited guests of indefinite duration; the hero's foreman, whose own brood of offspring would give any barren couple a reason to count their blessings; and a Lone Biker of the Apocalypse (sometime heavyweight boxer Randall "Tex" Cobb), a sort of cross ing waste to everything in his path, not overlooking the smallest rabbit or desert lizard, and museting his way into the thick of the action as a manhunter nonpareil: You want to find an outlaw, call an outlaw You want to find a Dunkin' Donuts, call a

The whole thing feels rather as if a couple of principal characters from a Terrence Malick film (the hero even adopts the literary-nall style of narration: "At first I could not believe that this woman, who looked as fertile as the Tennessee Valle-

could be barren" and "The doctor ex plained that her insides were a rocky place where my seed could find no purchase" had been swooped down upon by Martin Scorsese's cameras and Ma and Pa Kettle's gag writers. Rather like that, but rather be er at every point of comparison. The wife (Holly Hunter) is purhaps a bit of a ciober outside of a powerful display of The Mate nal Instinct when she bassis at several bels,
"I love him so much," at the very instant the kidnapped baby is placed in her arms And the husband (Nicolas Cage) is almost a little too near to realistic caricature for total comfort; near enough, that is, to the real lower-middle-class, ne'er-do-well borderline-psychopath thing, that the realty threatens to put a damper on the cold-looded and mechanical joke-making. But Cage himself always looks carre-mish enough, with the triangular effect of pointed chin and symmetrically flyaway hair, softened only by the sentle are of almost-connected eyebrows, to help ease any humanistic qualins you might have.

Cartoons are certainly the proper touchstone. Where Terry Malick might legitimately be arraigned on charges of condescension, the Coen brothers are scarcely more culpable on that count than the creators of Elmer Fudd Wite E. Coyote, and Sylvester the Cat. And nowhere outside of the Warner Brothers cartoon factory in its hewday will you find a greater gusto, a cinematically purer gusto, for the compositional comical ities of point of view, perspective, scale, distance, etc. The camerawork here, spryer



wn from what seemed to me so excessive and distracting in Blood Simple. But there is an increased awareness that any technique so extravagantly stylized — whether the baroque visuals of Orson Welles or the Byzantine prose of Henry James — can never be far from comical; and there is an increased desire to push it precisely that much further. Shot selection and arrangement are, or ought to be, as important and subtle and indefinable a tool in visual humor as are vocabulary and syntax in verbal (and the foreman's inability to par rot back a "Polack joke" with the punchline

needn't be just a passive bystander to witness funny people doing and saying funny things — as in a TV sitcom or Chaplin "classic." It is a great deal more than that to the Coen brothers. And it is this that makes it so hopeless to convey in words what's so funny here, but it is this that makes me want to put a special italicized stress on the claim that Raising Arizona is the funniest movie comedy since Pee-wee's Big Adventure. If you are not at least cackling a little by the time Cage is making his kidnap selection, juggling and chasing down five rambunctious babies with whom the camera shares exact move ment and speed and viewpoint, you ma as well give up and go home; you must be inanune. Cute baby shots, by the way, are kept to a decent minimum: sentimental, too human.

And just for the record (in memorius And just for the record (in memoriam, that is to say, of what was at the Ken earlier this week and is no longer with us)....

Antonio Gaudi, an almost (not quite)

totally nonverbal tour of the works of the great Catalan architect, the works of some of his contemporaries and predecessors, and his general cultural surroundings, is the sort of pictorial essay which the experi-mentalists, avant-gardists, montage theorists of the 1920s would have wisely kent to under or near half an bour, and kent light on its feet. Hiroshi Teshigahara, the Japanese director best remembered for Woman in the Dunes although The Face of Another is no less good, takes roughly three times that long, and though the thing is glossily photographed in color, it is put together with not much in the way of a con.pelling or sustaining rhythm. The ef-fect is rather as if we were sitting beside him turning the pages of a fifty-dollar coffee table picture book at a pace that never quite suits us, and in an atmosphere choked with incense and candles and New Age music. The last thing on earth this outlandish architectural fantasist needs is to be approached with the attitude that we must all have died and gone to heaven.

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# Stages





IFFF SMITH

Michael Cristofer's The Shadow Box won the triple crown of theater awards in 1977. It was voted Best Play by the New York ritics, it won a Tony Award and also the

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Pulitzer Prize for drama. More important, it dared to address a problem deemed too touchy even for the theater; how to cope with, and how to cope with someone stricken by, a fatai illness. In the drama a reasonably competent production of which is currently at the Bowery Theatre,

three characters - a factory worker, an

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elderly woman, and a writer/intellectual - are all dying of terminal cancer. The Bowery's production, however, has made a slight but significant change in the script. Deadly diseases unimaginable in 1977 have since emerged, and the Bowery has omitted the specific cause of the characters' illnesses. For our age of viral rapacity, this is all the updating The Shadow Box

equires.
The drama is set in an unnamed California institute, where clinicians observe how the dying learn to live with that fact. Periodically, an omniscient voice interviews each of the three patients, who are living in separate cottages on the grounds. Joe, the factory worker, prefers not to discuss the situation with his wife and son. The fiction that their stay is only temporary buoys up their hopes. Pelicity, an oc-togenarian given countless surgical operations, curses her surroundings and lives only for — another fiction — the return of her daughter Claire. And Brian, the writer whose male lover and former wife compete to prove who knows what's best for him. to prove who knows what's best for him, uses rationality to mask his rage. Inter-woven with these reactions to finality are the responses of the families and friends, all of whom are clearly aware that advis-ing someone else to "let go" is a piece of cake if you yourself aren't hanging on. The reactions of the play's eight

The Proceedings of the play's eight handless are actually differ on manifestations of a common pattern: Elizabeth Kubler-Ross's five stages of digit, Faced with his or her own desth, says Kubler-Ross, a person will go through 'denial, anger, bargaining, depression, and acceptance. These stages will last for different periods of time, they will replace each other or exist at times stelly sold: In The Shadow Box, not only the terminally ill patterns but also their lored ones extended the stage of The reactions of the play's eight to Maggie's refusal to admit that her buy band Joe is dying. In this regard, Cristofer's script has a formulaic quality, as if his characters exist merely to prove KublerRoss's thesis. But along with having writ-ten a surprisingly funny and very life-affirming play, the strength of Cristofer's writing in The Shadow Box is what he has

done to the formula.

He has orchestrated it musically.

Cristofer's subject is death, but his treatment is symphonic. Scenes overlap or flow into each other, and there are instances when all eight characters are on-stage at once, speaking in ways that resemble choral incantations. On the surface, The Shadow Box appears to be a conventionally realistic drama, but its many musical analogues make it verge on being an expressionistic "voice" play. This combination, needless to say, makes it a bear to stage, and the Bowery's production, though sound for the most part, has its troubles along the way. The play demands fluidity. And director Carla Waggoner-Gundy has chosen to bring the actors on-stage for the next scene before the actors on-stage for the next score before the previous one has concluded — a move, however, that repeatedly upstages the climates of the scenes (J.A. Roth's set is an ally in this regard, but Sean LaMotte's lighting could have helped more by giving the actors deriver spaces to enter. The pro-duction also has fairly consistent problems with the relax's expressionistic propenses. with the play's expressionistic moments The timing could be (and by now probably is) better and these scenes, in general. sharper.

In Cristofer's more realistic scenes

In Cristofer's more realistic scenes, thanks to some moving performances, the Bowery's production is on much firmer ground. Except for Allen Bridgewater, who gives the intellectual Brian a dignified, elegiac quality, it is the women who carry the evening. Jackie Bensinger, as Brian's fally exwite has made an appropriately the evening. Jackie bensinger, as strian's flaky ex-wife, has made an insympathetic character, as written, into a memorable creation who knows that one can do great harm to the dying by having excessive hope for their recovery. Mary M. Egan's Felicity, whose existence is based solely on an act of will, is spry and appropriately mistriful. And in what could be such health. spiteful. And in what could have been lit tle more than a whiner of a role, Crystal Goodman has turned Maggie into one of the show's strengths. At first Maggie flatly refuses so believe anything. Then, in nicely

delineated stages, Goodman traces Mag-gie's slow acceptance of her husband's condition with a very touching performance (her speech about what Maggie will miss when Joe is gone — the irritants, ironically; like having always to wake up before him, and their fights - is a heart stopper). The Bowery's Shadow Box is not without its problems, but the production is successful overall, and the play still has valuable things to tell us about its subject.

Talley's Folly, the Pulitzer Prize-winning

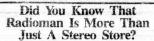
drama by Lanford Wilson, has already made several appearances on San Diego stages. Its latest emanation — a lively and

endearing production by the Lamb's Players Theatre — is just the ticket either for those who have yet to see it or for those who would like to know its charms once again. Set in a boathouse in Lebanon, Missouri in 1944, the play is an old-finshioned court-ship between Matt Friedman, a Jewish ac-countant from St. Louis, and Sally Talley, she of the Lebanon Talleys, a family femous around those parts as much for its fortunes as its follies — like the baroque boathouse, which Sally's great uncle built in his gonzo gazebo period and which looks like a wed ding cake for the Jolly Green Giant. Matt has come all the way from St. Louis to propose to Sally. He wants the evening (it's the

Fourth of July, no less) to be a waltz, a "noholds-barred remantic story." Sally, however, is less giddy. In fact, she can't member feeling "less romantic.

Except for Robert Smyth's accent which, like springtime in San Diego, is on again, off again — the production is a waltz. Smyth plays Matt Friedman as if he were defending himself in a court of law. Missing is Matt's ethnicity, but Smyth's in-tense portrayal gives the character, and the show in general, a driving urgency that is just right. As the recalcitrant Sally, Deborah Gilmour Smyth (real-life wife of Robert) has turned in one of her best efforts in recent memory. She is terrific. As

are Mike Buckley's a azingly detaile art - the bouthouse: a silver vithering lattice - and David Thayer's lighting (an almost imperceptible fade f designs. Kerry Cederberg's fine direction makes one wonder if Lanford Wilson ac-tually wrote the play to be staged, as it is at Lamb's, in the round. The space permits genuine intimacy - which is exactly what Matt and Sally fear as they duel by the water for alnety-seven minutes, both ter-rified of cracking their protective shells and yet each hoping, deep down, that this In-dependence Day will end up all sparklers and skyrockets.





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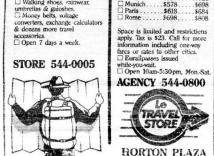


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# On the Country Side



JOHN D'AGOSTINO

The first time I saw Chris Hillman play, I was a twelve-year-olk kid peeping through the air vent of a local garage where the musician was rehearsing his bluegrass band. This was at the tuil-end of the early-Sixties folk movement, when acoussic instrumentations and traditional forms, albeit somewhat contemporized for the socially consicuous college student, were the hippest

things ou the music scene. Hillman — then a North County resident and avid surfer — was plinking some tasty mandolin for the exception of the scottwills Equirnel Barkers, who would record one album before giving way to the Hillman, the bluegrass namesake of its founder. With the advent of Beatlemania and the British Irvasion, Hillmans set saide his mandolin and abandoned his favorite local surfing spot to immore himself in the nascent L.A. rock scene, where eventually he would ride a wave of a different sort as

a charter member of legendary folk-rock pioneers, the Byrds.

Having survived the group gained to the most and the most are the most

The last time I saw Hillman play was last week at the Belly Up Tavern, where the forty-five-year-old veteran of the music biz appeared with his latest and to the best aggregate, the Desert Breaches and aggregate.

aggregate, the Desert Part has adapting from his recorded output over up past two decades, it has seemed at theigh Hillman were striving to shouk the excel. and roll jive and get back to a more autinorise brand of country music, the appears to have attained to country music, the appears to hear stained it wouldn't be entirely accurate to claim that it wouldn't be entirely accurate to claim that Hillman has come full circle since this days as Squirrel Barker, it's apparent to a long-time follower that his new group combines many of the qualities of the musician's previous projects, with deep lows to his

bluegrass background.

The six-man lineup boasts much-in-demand studio pro Jay Dec Maness, who for the ninh time recently was shoored as the best steel-guitarist in the business by the Academy of Country Music; the ubiquitous Herb Pedersen, who has sung

and pixed banjo with Linda Rosestaft, James Tulyto, Stephen Stilis, Emmyliou Harris, Buck Owens, Kenny Loggins, and Kris Kristoffenson and who arranged the socials on the new album, Tric, which features Rosestaft, Harris, and Dolly Parton, versatile guitaris' John Jorgesson, who has bouned with Dan Fogelberg and played with Bermy Goodman; drummer Steve Duncan, who also plays with the Paleonino Riders of I. A. 8 notorious Paleonino Clubs, and veterna country bassist Bill Bryson.

The level of musicianship in the Descenter of the level of musicianship in the Descent to strons acoustic guitar and sing and leave the mandolin playing to multi-struments its logerson, whose credits also include playing baseoon in the Los Angeles Camardus and christet in a band that play at Disneyland, in the Desert Rose Band, Jorgenson's quick-change picking has him constantly switching from electric scripting to the believe that the control of the c

As in its previous performance at the Belly Up, Hillman's band played most of the material from its debut album for MCA/Curb Records, which is scheduled for release this week. This isn't the hokey, Nashville-endorsed country of gecks like Randy Travis or rock speaking with a country accept A ia Alabama or even the

is access to la Alabama of even the e-med-outless wifel of Willie Nebion and Mydon Jennings. The music of the Desert see Band has the pure blossifiers of such neaky tonkers as Hank Williams (not Italian and George Jones, by way of the Merle Falgand Bakersfeld, estool of the Switz But neither is this mere minings). Hilman and the band begin with a thick stock of that genulare country, tons in a content and the such as the second that genulare country, tons in a concentration, proceedings of the second of the band's high performance flame, the result is a brand of country that should please puriss and come-lately country-rockers alike.

Although they don't consciously strive for it, the Desert Rose Band has a crossover appeal that was evidenced by the demographic mix that crowded the dance floor to twirl and dip and two-step to the band's medium-tempo tunes, high-stepping country shuffles, and such hallade as Michael Woody's lovely "14%. Band and I'm Bilbe." The constant is the band's performance standards, where can make even the most dog-cared changes sound freah and visial. Certainly, I flances must be given and visial, eventually, I flances must be given and visial, eventually, I flances must be given and visial. Certainly, I flances must be given the store of the stage, bits steel guitar contributed sweeping sight and melodic moans during the softer material, then cracked file an electric whith judining the uptempo stuff.

But if Manacas is the most decorated of

But if Maneas is the most decorated of the band's instrumentalists, lorgenson on might be the most essential to its sound. Jorgenson is a master of the understand but Jorgenson is a master of the understand but Jorgenson is a master of the understand but how the meek in a continuous search for the perfect rhythmic accent, complementary chord, or deliciously wicked riff. With Maneas and Jorgenson as bookends - visually and musically — Hillman and Pederson were able to concernate on singing and filling out the sound with their amplified acoustic guitars. Their words harmonies, especially when Jorgenson added a lower, third part, were as mooth, rich, and tight as an 7've ever

Civen their clear interpretive vision, it is no wonder that the Desort Rose Band could homogenize seemingly disparate material into a cohesive sound. By emphasizing the proc country elements that link them, the band moved from their own times through covers of James Taylor's "You'c Can Close Your Byes," Buck Owens, "Fiver Comes Trouble," the Johnny and Jack chemistry, and the Bands, "There Comes Trouble," the Johnny and Jack chemistry, and the Bands, "The Between" and made them all sound distinctively their own. That allegiance to authenticity, perhaps out with a bit of moralism, was at the core of one of Hillman's more telling comments of the inglet, After playing "Wheels," a song about motorcycles written in 1968 by Gram Parsons, Hillman stepped up to the

microphone.
"That's the way that song ought to be

B & L O4 (EW) B & L O4 (Tinted EW) B & L U4 (DW) B & L B3 (DW) Hydrocurve II (EW) Permalers XL (EW) Permalers (EW) played." he said bitingly. "Duri Islien to hat phony Burried Brothers version." Indeed, Hillman is not above feeling hitter about a lot of the things that how transpired lately. He resents the fact that a group with only the most tenuous connections to the original Flying Burrito Brothers has insertinging visite tenuous connections to the original Flying Burrito Brothers has insertinging the tenuous connections to the original Flying Burrito Brothers has insertinging the tenuous connections to the original Flying Burrito Brothers has inserting the state of the connection of the con

his career.

"How can a guy go out on the road with three guys who were never in the band and call is the Byrds" he asked theorically in reference to Clark's recent gigging. "In each of the state of t

"We put almost no time or effort into that glabum;" he said with some diagust. "The Byrds keep getting these incredible offer of money to gat back together, but the only way I'd agree to do it is if we went on the read playing our old songs, instead of trying to write new Byrds material. I'd actually like to play the old stuff again. But only if all five of the original members were involved." As to the Desert Rose Bend, Hillman is much more positive. The said the first control of the control of

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# QUARTER NOTES

### PIANO AND VIOLIN DUO

The La Jolla Chamber Music Society presented a young-artist benefit recital last week, the only defect of which was boldly proclaimed on the program: Frank Almord, Violin (in large print) "with" William Wolfram, Piano (in smaller priot). This relationship between the two instrumentalists may have served for the bits of program (Tchaikovsky's Meditation and Sarasate's Introduction and Tarantelia but a work like Brahms's Sonata in A, Op. 100 is not a piece for violin "with piece for violin "with" accompaniment; it is a full-fledged duo sonata, in which the two instruments carry equal weight, and in which the musical meaning is located in their dialogue. At Sherwood Auditorium, the position of the piano lid and a certain overly modest demeanor in the pianist threw the balance considerably toward the side of the violin, which was not

advantageous to Brahms.

This practice is, of course, not new. After the concert, I

the Probms sonata. One a the Branms sonata. One, a 1936 recording by Heifetz and Emanuel Bay, exhibited the usual traits of Heifetz recitals, with the piano miles in the distance and the violin seemingly in one's very ear. Heifetz's playing is, as one would expect, magnificent but the structure and texture of the sonata are distorted by the imbalance, and it is a bit difficult to follow the musical ideas, which blaze out when Heifetz is stating them but tend to disappear when they are given to the piano. A lat noted here before, is a recording by Rubinstein and inflected line, a lovely Szeryng (in that order on the lacket) reveals how extraordinarily important the plano part is, consequently making more sense of a work that is noted for various problems of form. This is a sonata dominated throughout by similarities of tempo (moderate), of mood (serene, reflective, tenderly melancholy), and even of the shape and expressive direction of the melodies. Sharp dramatic contrasts are avoided,

listened to two recordings of

themes are not strongly differentiated from each other

(within movements and in the work as a whole), and the lines between exposition and

development or between themes and transitions are intentionally blurred. The intentional formal blurring (which is an aesthetic device with an expressive aim) is in no need of the accidental loudly and the piano always speaks softly.

and excitement was missing.
Things were notably better
in the major work that ic.iowed the intermissio A change in the balance of sonorities would have done wonders for the Brahms at Prokofiev's Squata, Op. 94a. Almond's essential lyri and Wolfram's love of delicacy Sherwood, Almond, as I have and nuance underlined these traits in a score filled with marvelous violinist with a them. But at the same time both musicians were galvanized by the wit and the driving energy that are also characteristics of Prokofiev's expressive decorum, and the sitivity and tact, in tempo and phrasing, of a true musician. Wolfram, on the evidence of what one could style. This was a performance at once luminous and sparkling, and it was greeted hear in the recent concert, is by the audience with excited near in the recent concert, is an equally gifted artist, with an exquisite, floating tone, great subtlety of expressive shading, and a capacity for spiritual inwardness that suits enthusiasm - an emotion not discernible in the polite appliause during the first half of the program. That first half also included a charming spiritual inwardness that suits him perfectly for the Brahms Op. 100. (It would be good to hear this fine musician in performance of Schubert's youthful Sonata in D, D.384. This had the sweetness and limpid grace of the lovely recital on his own.) Almond actually plays better when the pianist is more assertive and the relationship more equal, as recording by Arthur Grumiaux and Paul Crossley. Almond, in fact, always

sounds very much like

Grumiaux, a musicians'

Gustavo Romero. There was

his playing last week, but in the otherwise intelligent and technically flawiess performance of the Brahms,

an ultimate level of intensity

no lack of pastion or poetry in

good taste were never touched by flamboyant showmanship or anything vulgar. This is not quite the temperament for Sarasato, whose lightweight display pieces, such as the Introduction and Tarantella that closed the Sherwood Auditorium recital, rather call for vulgarity: some selfcongratulatory Spanish ance or some Russian arrogance or some Russian schmaltz. Almond's performance demonstrated his easy mastery of the showy technique the piece demands, and he was treated to some well-deserved huzzahs after its final flourish. But for a piece like this to justify itself (for it is manifestly empty of worthy musical ideas) what is needed is excess, a spirit that matches the technique, the sense of rashly breaking the rules of propriety. Heifetz (to return to him) demonstrated president him) demonstrated precisely that spirit in his performances of such showpieces. Almond, in contrast, played it with the same serious attention to musical values he had devoted to Schubert, Brahms, and Prokofiev. Sarasate did not deserve such a virtuou performance, which in fact might have benefited from a touch of wildness and vice.

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### **SMIATS XIST**

banning visits or phone calls to the office. Since that day, Zampella and the new owners have led a parade of legal extensions and challenges through San Diego Superior Court. Mutual friends and associates have had to choose sides vis-à-vis court deposition and appearances. A number of employees have switched free one newspaper to the other. The publishers of Bravo! and The Scene continue to slam each other in editorials full of other in editorials tuit of oblique references and innuendo. Gay community leaders are complaining about the divisive bickering.

It's a nad blood infection, on It's a ead blood infection, one that John Lewis explains this way: "Mr. Zampelia has a grudge against our editor. We don't put up with that. She befriended him when he needed help, and then he turned around and hurt her." Susan Jester says: "If felt that "Dww. primated him." "I felt that Tony misused his friendship with me. Once he realized that he could no long manipulate me, he turned this back on me." Tony Zampella's diagnosis: "Susan and I were best friends up to the time I started The Scene. That alienated her. She thought I

dumped her." Although Zampella wishes he could spend more time on Bravo! and less time on As the Docket Turns, he says he intends to file another court motion to recoup his legal expenses. And if Lewis do return his possessions, he says his attorney will file contempt

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of court charges. "Tony Zampella has just been defending himself " says Tom npella. "I haven't sued the yet. But when I do, it's going to be big."

### CRYSTAL CLEAR

enlistee, "For a bottom-line gov entistee. "For a bottom-line gu in the military, it gives a sense of power," says Adler. Regular use of the drug, he says, typically leads to a kind of meth-induced paranola, characterized by a strong sense of being under attack. The regular methamphetamine user, unable to think properly, can become coardy appressive and become overly aggressive and bellicose. Adier also notes that fatigue and depression can accompany withdrawal from the drug, even after very short term

drug, even after very short term use. "These drugs really impair your judgment," he says. "They will always get peranoid, tieses kids. Before long, you will have yourself a paranoid tank driver." Mary McCormick, a clinical toxicology fellow with the poison-control center at UCSD. calls methamphetamine "deadly" and reports that the San Diego County Coroner's office records at least one death a month associated with use of a month associated with use of the drug, "I've been frightened by what I've seen," McCormics says. She agrees that use by military personnel - or anyon mittary personnel — or anyone whose job could endanger the lives of others — is particularly perilous. Not only does crystal meth cause acute psychosis, it can also unmask underlying mental disorders, she says.

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Although marine officials at Camp Pendleton say they have

no record of any violent crimes or major accidents directly attributable to the use of a significant increase in ion of the drug in urine samples taken from marine during surprise drug sweet The marines released only partial information on the esults of recent drug tests providing statistics for the smallest marine command a Camp Pendleton. But even those limited figures show a dramatic shift in the type of

drugs being used by marines.
"You ask if we have detected an increase in an increase in methamphetamine use," says Camp Pendleton base media officer Lt. Jeff Jones, "and the answer is, "Yes, we have."

According to Jones, of 17,000 urine samples taken from 2700 Camp Pendleton marines during fiscal year 1986, 1.6 percent tested positive for some illegal drug. Of the positive samples, stry percent showed positive for use of marijuana, eighteen percent were positive for cocaine, and ten percent tested positive for amphetamines.

The figures, however, changed significantly during the first quarter of fiscal year 1987, according to Jones. Of the 4236 urine specimens taken from the same population of 2700 marines in the first three months of fiscal year 1987 (which began in October), only (which began in October), only half of one percent tested positive for any drug. But of the positive samples, just thirty-eight percent tested positive for marijuana. The latest figures show cocaine-positive samples jumping to forty-seven percent and amphetamine-positive samples to the four percent in samples to the four percent in samples up by four percent to fourteen percent.

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Figures for all marines stationed at Camp Pendleton, says Jones, are not available. The figures he only for mazines assigned to Marine Corps Base but do not include the two other major units — with separate commands — stationed at Camp Pendleton: the 15,000-man First Marine Division and the

6000-man First Force Service Support Group.

The figures may be unreliable for other reasons. Marines who use crystal say they do not fear detection from the mandatory drug tests — and despite using

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Adler agrees with Dave's assessment. Methamphetamine is very quickly metabolized by the human body, he says, with all traces of the drug absent within three days, compared to up to thirty days for marijuana. In addition, says Adler, it is

it, have not been caught because they know how quickly

because they know now quickly the chemical is purged by the body. "I only take it on Fridays or just after a piss test," says Dave, a twenty-two-year-old

lance corporal. "If they don't

I'm good to go.

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Continued from page 37) difficult to detect people under the influence of

looking at them. They are more damage they have done to the linings of their nostrils by snorting the chemical. But they do not lose coordination or display any signs of intoxication. "It's a very seductive drug and it's a very addictive drug," warns Acler. "Cocaine and crystal are the two most addictive drugs in

society. For their part, the marines have begun including information on the detrimental effects of crystal use in their mandatory training programs says Jones. The marine corps even tests marines on the subject, he says. Nonetheless

he says, use of the drug still has increased among marines. "The base is no less subject to drue

Flying Apollo, "although we all hope he will." But already a

compromise has been reached — sort of. Chamber of commerce president Jim

McWhorter says the apple-

cowboy but for a "nioner a cowboy hat for a "paneer look" more in keeping with Old Town Ramona's proposed turn-of-the-century character. APOLLO PROJECT

real problem by giving people more shade and comfort, maybe "Nothing's going to please everyone, be it redevelopment plans or Apollo," Kaye says. "But at least the statue can give us some fun." by constructing something like a sidewalk arcade."

Since compliance with redevelopment plans is voluntary, Ramona Tomorrow's Degenfelder says, Kaye cannot be forced to take down his

### **BID BUSINESS**

(continued from page 5) impede normal traffic, such as putting a stop sign at every corner on Congress Street. Economically, the hundred doilars I'd have to pay the BID

"an oversized surfer." So by the time the Casey Tibbs Round-up Rodeo comes to Ramona in mid-May, Kaye says, Apollo

business, but the people who are going to benefit from the increased tourist traffic are asking the majority of us to subsidize their business interests... They say they wan

to hire a security firm to beef up security in the area, but why should we subsidize security in the park? We're already paying for that through state and local taxes."
Richard Heritua, owner of

Apache Trading Post on Juan Street, in favor of the BID: "A lot of people will oppose Diane Powers just because she's Diane Powers. She wants to beautify Powers. She wants to beau Old Town, maybe create monumental-type entrances so people know where Old Town is. Any businessman who's against this doesn't believe in business. The BID is for the little guy. I represent the small

past years, we could organize all we want, but we didn't have are we want, but we didn't have a central means of collecting money to get things done. The BID will provide that. It'll create a central voice. We've got it. Maybe we need some one-

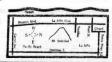
San Diego Avenue. The BID will give us a chance to unite with other merchants and will give us the ways and means to compete with Scaport Village compete with Scaport Village and Horton Plaza. This is a matter of survival; this is a must for Old Town."

Susan Obrero, delicatessen owner, opposed: "To get the BID okayed by the city council they only need twenty percent of the business licensees to support it, so they need about ninety licensees out of the 469

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in Old Town. But to defeat it we need a majority of the licensees. [Actually, state law suys that a BID can be turned down if those businesses. down if those businesses providing a majority of the sement money are against it I We have about one hundred signatures against it already, and we're mailing out letters asking for more signatures. The BID will just create another governing body over us. The BID will try to bring in more tourists, but tourists don't make it over here to Congress Street. And for more parking, the BID will start trying to buy out the old residents from their homes. We just don't need it."

# DIFFICULTIES

best, on D-5? The disabled get married too, you know it's no

coverage of the Baby Doc case of 1983, in which an Indiana infant suffering from a malformed esophagus was not given corrective surgery; the child also had Down's syndrome, which surgery could not correct, and so was allowed to starve to death. "Whom does the media ask about the quality of life? Doctors and parents, but not the disabled, who know what they're talking about. This is a life-and-death issue for the

Next came a series of speakers complaining about radio station KS-103's Randy Miller. On February 26, the talk-show host invited listener to contribute "Chinese jokes." They did. Other listeners called plain and demanded an apology. The next morning

disabled."

Miller gave one. Taiji Miyagawa played a recording of it for the subcommittee. To a background of koto music, Miller, in a "Velly solly. Solly, Challie. Ancient Chinese seelet. I aporogize. Velly solly. I solly. I so solly. You would not believe how solly. Velly, velly solly. The audience at the hearing was not amused.

Miyagawa said he represented the Asian/Pacific Islander

Media Responsibility Coalition, one of nearly twenty similarly-titled organizations in the county. He said "we need more public control over the mass media instead of private control." After all, he said, "All iokes are not created equal.' The Human Relations Commission "should help

control" he meant governmental ownership of the media or the public, such as boycotts of haven't decided. One thing he was sure of, though, was that he wanted KS-103 to air a real apology, "even if Miller has left the state with his tail between

his legs." Next up was Ernesto Portillo. Jr., representing the California Chicano News Media Association and half a dozen other groups. He noted that only six percent of reporters are from ethnic minorities. "Do ou mean to tell me we can't find one person of color to anchor a local news program. From the audience came applause and cries of "Amen! Partilla offered no advice on

members, said. "It seems mos of us complain" when something goes wrong, "but we should compliment as well if we expect to be listened to." She was greeted with silence.

Sunshine Horton, who roduced herself by saving 'I'm Mexican." announce she represented a group that would soon be formed. The want sant control from the Mays, was apparently chosen for its acronym. It will be a clearinghouse, she said, but she was not specific about what would be cleared through it; she just knew something had to be done about media bias. As she returned to her seat. Horton made the grimace of someone who hates to be at the microphone and is relieved the ordeal is over.



# Events, Theater, Music, Film



# Coleman. Roth & Fraser

The Fates conspired to lead me down El Cajon Boulevard last Friday afternoon. Smag gave the landscape a soft edge, and the heat rose from the asphalt in undulating waves, interrupted only by the maunderings of machines. Roberto's zave, way to Roberto's gave way to Wendy's to Burger King to



Feeling safe and secure, the visual and aural noise baffled by glass, metal, and plastic, I slipped a cassette of poet Ivan Roth and synthesist Jill

Fraser's Life is a Noun into the tape player and heard Roth intone, "The herbed breast of chicken sandwich at

Santa Monica and Sweetzer./Pickwick Bowl scorekeeping pencils that said, 'Let's go bowling.'/Rheumatic

> so innately self-referential as to deconstruct itself as it went to deconstruct itself as it went along. A quote in a newspaper interview with Roth later confirmed the poet's intent. "I am a pedestrian surrealisr," said Roth. "I believe things in our environment are surreal by nature." by nature."
> Roth and Freser, along with



red, media-ized, and

Roth and Fraser, along with Los Angeles poet Wanda Coleman, will be performing in San Diego this Saturday. All three are members of the "Spoken Word" poetry movement, in which the goal (montened on page 12, col. 1)

have no idea where Pia Zadora used to guzzle wine

Zadora used to guzzle wine.
But take heart, purists, Dick
Shawn is coming to town
tomorrow for an evening of
ourrageousness at UCSD's
Mandeville Auditorium. With



# The Strike Of The Matchless

To refer to a performe, as the "incomparable" so-and-so is, all too often, to peddle one of the hoariest cliches in the

Do. 4 Shows

If, for example, the word were blithely linked to the likes of Fiz Zadora or Adrian Zmed by some gib emcee, a good deal of its descriptive punch would be dituted. "Incomparable" means unique and without equal. Hell, I used to gurle wine on Philadelphia street corners with gury who could out-dance Adrian Zmed. 1



regard to one-of-a-kind talent, Shawn, at least as far as I'm concerned, has no peer. No one on stage, screen, or street comer has Shawn's unique 'one-shtick-beyond' craziness. To label him a comedian would be accurate comedian would be accurate, though in doing so, cane would understate the case most drastically. For Shawn is also an actor, minnic, monologist, asge, and clown. He misse his idiosyncratic, observational humor with partfalls, dialect routines, and standard whose the standard words are supported to the standard words. The words with the standard words are supported to the standard words when the standard words with the standard words words with the standard w

distinct stream-ofdistinct stream-of-consciousness brand of stand-up. He is a wild man, a surreal jester, the King Kong of comedy. Ladies and gentlemen, the incomparable Dick Shawn. I remember Shawn in the Sixties doing Carlinesque,

head-trip humor and assorted pre-Andy Kaufman, siightly off-the-deep-end bits. In those days, few people knew what to make of this madman (many were certain they had not been in the ho-bum presence of, say, Joey Bishop. Even if they didn't feel Shawn was funny, at least they knew he

was an original.

Shawn popped up in a variety of comedic movie rales over the years and also took a ouple of cinematic turns as the (extremely) odd psychotic heavy. He appeared in such toutimed on page 13, col. li

The Quality Of Merce

"A man lies prone ... a woman sits on his shoulders ... they perform a romantic duer just rolling..."
"The dancer half slips into a plastic bag and wriggles, thrashing, along the floor..."
"The dancer returns, riding a light half of the should have been also should be should

bicycle that has a small air bicycle that has a small air horn attached to the handlebars...." "All the dancers wear sweat shirts and pants and have black smudges pants and nave brack smudges applied beneath their eyes..."
"The man returns with one of his hands trapped beneath the elastic band around his waist...." "A bentwood chair

strapped to his back ... a door girl in a mammoth

muumuu ... a sweater with more than the usual number

28 By 27 The Smorgon family collection of contemporary American art, currently exhibited in La Jolla, is an Aussie's-eye view of the American art scene in the Eighties. The Smorgons are wealthy and very private Melbourne family, fourth-Melbourne family, fourth-generation Australians of Sussian heritage. They are known in their adopted homeland for their large collection of contemporary Australian art. This show represents their first foray into the world of American art. The pieces are destined for consecutive for a surrelian one of the major Australian museums after this tour of

several American, European, and Japanese cities. The show is a narrow bite, geographically, since all the contributors work in New York City and environs. But stylistically, it is delightfully diverse. There are pieces by the young, hit and-tur-style "graffiti" artists like Kersh Haring and gear-Michel Basquia; a coolly representational and evocative canvas by Eric Fischl; a neopop, spray-paint cartoon piece by Kenny Scharf, more Man

Ray photos by William Wegman, and mixed-media works by Rubert Longo, Robert Kushner, and Joe Zucker. In 31, there are resent-eight smotos of the work was done between 1982 and 1984, only one predates the decade. Works by women epresent one-third of the show, middentally, and the show, middentally, and the sanwases, photographs, or sciections are primarily sanvases, photographs, or other wall-hanging pieces with no sculpture or installations. Joe Zucker's Isan Koloff es. Executioner One is a gnarled, Executioner One is a gnarled, sweaty depiction of wreatlers in the ring. Zucker uses a ropy white material to outline the entwined figures. He frames the picture in black rubber hose and lavishes the whole surface with a clear plastic substance that is pooled in milky, opaque blotches, like reflections on a TV rereen or din patches of sporlights seen through the murky air in some gutty arena. Paint is applied within the boundaries built by the rope outline. Most of Zucker's work as shown in this selection, is concerned with a blending of content, form, and material. Two large,

floor. hampering the dancers' movements...

This is all unmistakably Merce Connigham — in fact, a series of vignettes from his modern dances pieces (1973). Place (1966). Variations V (1965). Winterbranch (1964). Crass (1960). American V (1965). Minerbranch (1964). Crass (1960). American V (1965). And Ker (1965). And Crange Eve (1966). Cunningham, whose dance company will be appearing in under of the most changes of the choreographers who have emerged from under the wing of Martha Graham. He began choreographic with the Graham. See the castly Fottes, but he soon left to form a company of his own, one that

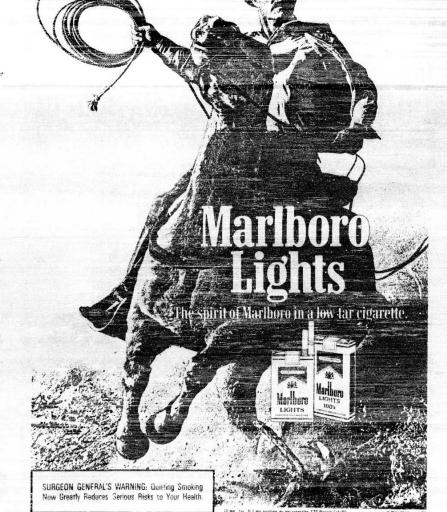
company of his own, one that would reflect the new style he was devising. Graham had created a new vocabulary of

different from that of classical ballet; but she had retained from the older form its

movement, significantly

floor, hampering the dancers

moody Cibac brome



# READER'S GUIDE TO LOCAL EVENTS

considered for sublication. Do not phone. The Events Editor reserves time it is to be held, the precise address where it is to be held, a contact plane number, and a phone P.O. Box 80803, San Drego CA. 92138.

# Outdoors

Celebrate John Muir Day in a

North Torrey Pines Road, La Jolla, Saturday, April 18, 10 a.m. In the South Bay, they il be celebrating Muir's memory with a hike around the Chula Vista bay and manna in a

Chuia Vista bay and manna in a Walkabout-sponsored amble. There are no trees to speak of, but you can enjoy the view and think leafy thoughts, Saturday, April 18, 2:45 p.m. Meet at the April 18, 2-49 p.m. Meet at the boat landing at the foot of J Street, Chula Vista. Both events are free. Rain wouldn't have stopped the intreptal, Scottish-born naturalist Muir, but it will

# Backcountry Bicycling, a slide

along the backroads on your bike. Speniorod by Adventure 16. Wilderness Campung Cartinetes. Wilderness Campung Cartinetes. Times. Tuesday, April 21, Wild Horstons store, 312 Horton Plans (goors deek), Gowtrown; Wednesday, April 22, Wednesday, April 23, Colara Beach, and next Thurnday, April 23, Adventure 16. 4620 Alvarado Carton Road, Missien Valley. Free, 283-286. which will feature Stanislav Issaev from the Moscow State Ballet Theater and the California

# Dance

"Western Orpheus," San Diego' based on the myth of Orpheus. Also included in the company "Spring Repertory" performans is Paquita, a Spanish-flavored ensemble piece, a neoclassical quarter to the music of Bach's Brandenhurg Concerto No. 2, and the pas de deux from Le Corsaire,

locally, Friday, April 17, 8 p.m., and Saturday, April 18, 2:30 p.m. and 8 p.m., East County and 8 p.m., East County Performing Aris Center, 210 East Main Street, El Cajon. For tickets call 440-2277, or charge tickets by phone at 560-6741. There are

ny phone at 560-6741. There an two additional performance scheduled on Wednesday, April 22, and next Thursday, April 23, 8:30 p.m., Centro Cultura! Tijuara, Pasco de los Héroes y Mina, Zone Rio Tijuana, 1-706-684-1111.

Modern Dance, Merce Cunningham and company make rheir San Diego debut in two performances this weekend. Cunningham's work celebrates

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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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social statements. He is able amount for the collaborations with amount for the collaborations with the collaboration with the collaboration with the collaboration with the collaboration of the coll American frontier," said one critic. The Merce Cunningham Dance Company will perform Friday, April 17, and Saturdey, April 18, 8 p.m., Spreckels Theater, 121 Broadway, downrown. For more information, see the article on page one of this acction; to charge tickets by phone, call the San Diego Foundation for the Performing Arts at 234-5855.



orrealistic and comic look a hing vith W.R. Mysteries of a biganism, a 1971 comedy by busan Makavejev, which the borisors call "a plea for enoti-scialism." Both films are this week's offering in the ongo Political Film Series of the Political Film Series of the Committee for World Democracy. They will screen Fisday, April 17, 7 p.m., room 107, Third Lecture Hall, UCSD. Free, 534-4873 or 534-2016.

"Animal Farm," Jon Halas directed this 1955 animated directed this 1955 animated version of the George Orwell novel. It was England's first feature-length animated uilm. Halas ended the work on a slightly more upbeat note than did Orwell; but the movie is intended for adults, not kads. It will be shown Memday. April 20 San Diego Public Library, 820 ESureet, downtown. Free 969-9327. screen in Portuguese with subtitles, Monday, April 20. program in the Contemporary Latin American Film Series, Free

"Nudo di Donna" is set during "Nudo di Donna" is set during camiyal time in Venice and is a vert off-centre Isole at love and obsession. This 1982 Nino Mantredi film will be shown with subtitles, Tuesday, April 21, 8 p.m., Mandeville Auditorium, UCSD, 534-2380.

"Nostalghia," the Andres "Nostalghia," the Andrea Tarkovsky, 2rostopective continues with his 1983 study of the difficulties of genuine communication. Filmed in Italy, the story is about a Russian professor of architecture who falls in love with his interpreter. The film will be shown in Russian with subtitles, Wednesday,

# - Musica

Jazz Trio, local favorite Peter Sprague will be performing, Friday, April 17, 8 p.m., Words and Music, 3806 Fourth Avenue, Hilleres: For reservations and ticket information, call 298-4011.

Klezmer Music, Rob Robboy has Klermer Music, Rob Robboy has reconvened his crew of rany specialists in Eastern European and Yiddish dance music under a new name, "Yiddishe Kishkas " (Among wher things, kishkas are spicy sausages.) They make their debut Saturday, April 18, 6 30 nm. and 8 30 nm. Old ocout naturday, April 18, 6:30 p.m. and 8:50 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. Scating is limited. For reservations call 436-4030.

This weekend's program by Robert Plimpton will feature the music of Gershwin, Strauss, Buch and others. Free Taiko Drums, a traditional drum

Talko Drums, a traditional drum ensemble of Japan will perform, festival music. Omosu-Koko-Daiko is a group of young performers making their first American tour. They will perform the traditionally energetic and complex rhythms on authentic taiko drums, which vary in size and pitch. Two performances will be offered, the first Sunday, April 19, 3:30 p.m., Spreckels Organ Pavilion, Balbon Park; and Organ Pavillon, Balecki rark; and the second at the Backdoor, Aztec Center, SDSU, on Monday, April 20, at 7 p.m. Both performances are free. Call the Center for World Music for more information. 265-4243.

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# TO LOCAL EVENTS

Bress Week, SISU's celebratin feature clinics and concerns. Next Dutton offers a restal of chamber most for that, Morely, statement of the control of statement of

information on the clinics, call 265-6031. The Tuesday through Thursday evening recitals are New Musle, UCSD composers showcase their work in the ongoing series "Atomicafe." The

campus. For additional

April 21, 8 p.m., Mandeville Reciral Hall, UCSD, 534-5404.

Rody Music the Fools Music Entemble of San Diego will perform songs of the Baroque and Renaissance periods, next Thursday, April 23, 12:30 p.m. and 8:30 p.m., room 220, Grossmont College Fine Arts Recital Hall, Free, 465-1700.

# Lectures

"How Important Are the Arts San Diego, and How Much Culture Can the Community Afford?" The Chamber of Commerce brown-bag lunch discussion will feature William Nelson of the San Diego Opera Association, Thomas Hall of the Old Globe Theater, and Jane Rice of the San Diego Museum of Companies in a discussion of the costs and benefits of arts programs for the city, which will take place Friday. April 17, noon to 1 p.m., room 935, Union Bank Building, downtown. Free, but reservations are required. Call 232-0124 x361,

"Feminist Theology: A Unique Perspective on Reality," Kathryn Fuller will discuss this religious-philosophical movement at a meeting of the Humanist meeting of the Hymanist Discussion Group, Sunday, April 19, 7:30 p.m., Pirst Unitarian Church, 4190 Front Street, Hillcrest, Free, 222-9477. The discussion is preceded by an optional polluck dinner.

Artist Judy Linhares, a New York painter, will talk about her work, which deals with the unconscious which deats with the unconscious as a source of artists' images, Mcndaz, April 20, 7 p.m., in SDSU's art building. Call 265-6511 the day of the event to confirm the room number for the discussion. "On the Roots of U.S. Foreign Policy," John Goltung, professor of international studies at Princeton and former director of the international Peace Research function in Oble, will speak on issues of global cooperation and U.S. foreign policy to these ideas. Goldung will be speaking. Monday, April 20, 730 p.m. International Center, U.S.D. The event is free, but an admission cities in grouped. Call and the professor of the contraction of the contra

"Drugs and Performance in Sports," Dr. Richard Straus, team physician for Ohio Scate University, covers the effects of anabolic steroids, stimulants,

depressents, and other medications currently favored by

definite opinions. They'll be expressed Tuesday, April 21, 7 p.m., room 221, Hepner Hall, SDSU, Free, 265-5774.

Rare Plants and Plant Rare Plants and Plant Management, the protection of the vegetation in Cuyamaca Ranch State Park will be the topic of discussion at a meeting of the California Native Plant Society, Tuesday, April 21, 7:30 p.m., room 201, Cesa del Prado, Balboa Park, Free. 227-9485.

Spark Forum, this month's iecute and open dacussion will be led by Land Studie's Rom. Wigginen and Ands Spatiek. Wigginen and Ands Spatiek. To the state of the American Institute of Architects. The free event will be held Tuesday. April 21, 8 pm. Words and Mail: 3806 South Avenue, Ellikeus. For further information, call 397 6300.

### LAB ANIMALS NEVER HAVE A NICE DAY Please oin our free candielight vigil

World Day for Lab Animals

Friday, April 24, 7:00 pm U.C.S.D. Basic Science Building Call EET.A. \*(feople for the Eshical freatment of Animals) 940-1450 460-1425 Bring ways friended





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Lakeside Friday, April 17, 7:30 pm -Baha'l Center 6545 Alcala Knolls Dr.-Linda Vista For Info 268-3899 or 561-7336

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U.S. Civil Rights Co. Chairman Clarence Pendleton will be back in San Diego to speak at an event aponsored by the Review, a UCSD student journal, Wednesday, April 22, 7 p.m., room 110, Peters UCSD, Free, 534-6881,

Politics in China, Benjamin Schwartz, professor of history and government at Hervard, is also a recognised expert on China He will be speaking about will be speaking about
"Communism, Liberalism, and
Traditional Political Order in
China," next Thursday, April 23,
12:30 p.m., Attec Center Council
Chambers, SDSU. Free.
265-5443.

"Odyseus, Acacas, and John of Salisbury," this is the subject for W.R. Johnson, chairman of the department of classes at the Univenity of Cheage, who will be addressing a meeting of Friends of the Classics. The locture will follow a reception and dinner, next Thursday, April 33, 6 p.m. The dinner and reception are unstandar. reception are optional.

Attendance at the 7:45 p.m. lecture is free, but reservations are required. For reservations and details, call 265-5156.

# Radio/TV

Padres Baseball, there are seven home games this week, so no (broadcast) television. But the play-by-play can be heard on radio, KFMB-AM (760) and in Spanish on XEXX (AM 1420). See "Sports" in this section for

Opera, the final broadcast by New York's Metropolitan Opera Company will be Saint-Saens' Samson et Duhla, Sacurday, April 18, 11 a.m., KPSD-FM (94.1).

Easter Music, Josef Foerster's Easter Symphony recorded by the Frague Symphony Orchestra, and J.S. Buch's Easter Oratorio (Dietrich Fischer-Dieskau, Teresa (Dietrich Fischer-Dieskau, teres Zylis-Gara, and Patricia Johnson with the Southwest German Chamber Orcheitta) will be broadcast Sunday, April 19, noon, KPBS (FM 89).

moon, RFES (PA e9).
When You're Number Two,
You Try Harder, local rock radio
station 91X lot its litterners come
up with their own promotion
ideas — the crasier, the better.
One enterprising far even
hounded Valerie Bertinelli into
weating a 91X button when she

hosted Saunday Night Live a fe weeks ago.) Now, parlaying all more free advertising, the station will air X-Pose the X — The TV Show, which will profile the prize winning ideas for getting the station's name before the public Sunday, April 19, 7 p.m., KUSI Channel 51.

# Sports

College Baseball, SDSU meets USIU on the USIU baseball field, Friday, April 17, 2 p.m., then again at Smith Field on the SDSU campus, Saturday, SDSU campus, Saturday, April 18, 2 p.m.; and Tuesday, April 21, 2 p.m., USD visits SDSU at Smith Field. U all got that! 283-7378

Padres Baseball, the losses have been hearthreakers, but we're in for an interesting scason with the new, skinny Carmelo and some rookles who look pretty good so far. The first home stand far. The first home stand concludes with seven games this week, three against the Dodgers, Friday, April 17, and Saturday, April 18, 7 p.m., and Sunday, April 19, 1 p.m.; and four against the Cincinnati Reds, Monday, April 20, through Wednesday,

Sockers Soccer, only one game this week for the wounded Sockers, but it's a big one. The Socks take on Tacoma in a do-or die match, Saturday, April 18, 7:35 p.m., San Diego Sports Arena. For ticket information, call 224-4625.

Jai Alei, the fronton is open mightly, except Thunday, for singles' and doubles' matches, with pari-moute betting permitted. Matches begin at 8 p.m. The jai alai palace is located at 701 Revolucion in downtown Tijuana. 260-0452.

### In Person

Comedians, Alan Havey is the headlines, roday, Thursday, April 16, through Sunday, April 19, along with Russ T. Nails and Erin O'Connor. Rick "Skippy" Rockwell adjustable glasses, hilter up his Bermudals, and up the Welmaday, April 22, with Welmaday, April 22, with Phil Van Tee and Dave Dugan also on the bill. The

Sun Diego Laff-Off, a competition ugh April, the Improvisa 832 Garnet Avenue, Pacific Beach, 483-4520. Show times are 8 p.m. and 10 p.m. Sunday and Monday; 8 p.m. Tuesday through Thursday; 8 p.m., 10 p.m., end 11:45 p.m. Friday; 7:30 p.m., 9:30 p.m., and 11 p.m. Saturday.

Jokesters Harris Peet, Brenda Jokesters Hartis Peet, Brenda Ferrart, and Ronny Kenny will be appearing this week, I hursday, April 16, through Satunday, added to the bill Friday and Satunday only, Sanday is maneur night. The Coincely Store, 916 Peal Street, 14, 101a. 454-9178. Show times are 5 p.m. Wednesday and Thumbary 8 p.m. Wednesday and Thumbary 8 p.m. Satunday only. Satunday of Satunday and 8 p.m. Sunday.

Off-Center Comedy by Dick Shawn will be presented in a one man, stand-up show, Friday, April 17, 8 p.m., Mandeville Auditorium, UCSD, 534-4559. (See the article on page one of this section for additional information.)

Open Poetry Readings, two are scheduled for this weekend. The first is open to proce writers as well, Friday, April 17, 7:30 p.m.,

# TO LOCAL EVENTS

Writes, Boolastons and Haven,
344 Adams Avenue, Nirmal
Height (282-3353). All productions and Height (282-3353). All productions are seen as a second of the North
County Ports Circle, Sarurday,
April 18, 2 p.m., 110 South
France, and Portry,
Ivan Roth, Juli France, and Wanda
Coleman, Freeway Records
recording artists, will be
performing dearmony, April 18,
10 .5m., Salgon Felsec, 550 Firth
Van Roth (181) France, and Wanda
Coleman, Freeway Records
recording artists, will be
available at the floor after 9 am.,
132-7706, (See the stricle on
page one of this section for
additional information.) Writer's Bookstore and Haven

Leeper, Seth Olsen, and Robert Schmeltzer) and Bill Luoma will read from their work, next Thursday, April 23, 7:30 p.m., the Book Works, Plower Hill Mall, 2670 Via de la Valle, Del Mar. 755-3735.

Poets, Candlace Class and Sinda Oregory will read from their work and discuss their lives as poess in the ongoing Living Writers Series, next Thursday, April 23, 730 p.m., Scrippa Cortage, SDSU, Free. 265-5443.

Watercolor Demonstration, John Kuser, a sechnical illustrator and past-president of Watercolor Water, currently contributes and artist for the articles of the past of the past demonstrator at the next meeting of the 5m Diego Watercolor Society. The event is free and open to the public, Tuesday, April 21,730 p.m., San Diego Che and Electric Company auditorium, Securid Avenue at Anh Street, dominoum.

## For Kids

Eg Hunts, watch where you step this weekend. There will be Easter cgps hidden all over the country. Among the egg hunts planted see these. In Santes' Mate Pail, the city possess or planted see these. In Santes' Mate Pail, the city possess with the event open to children sign two through six (546-5153 axil). In Oceanside, kids from one to revelve can thus eggs in North. Rover Road Pair and John Landes Row City of Oceanside, as the City of Oceanside, at 439-7290. The San Diego Junior Chamber of Commerce will

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sponsos en ege hunt Satunday. April 18,10 en., av Morfer Field, Balboa Park, Kida y no see ten ate welcome (244-4197). A April 18,10 en. ate welcome (244-4197). A disabled children will be held by the Easer Seal Society, Kida under the age of weeke ser (240 en. ate of the Hitten Hotel. 715 East Massine Parkers (240 en. ate of the Hitten Hotel. 715 East Massine Parkers (240 en. ate of the en. ate of the en. ate of the en. ate of the en. at of the

This is a noncompetitive event, but the eggs will cost you a donation to the society. Some of the eggs contain prizes. For more information, call the sponsor, radio station K-Lite, at 452-9595.

Marine Life in Tide Pools will be examine Life in 1 de roois will be examined in classroom stories and activities for children between the ages of three and five. One puent may attend the class at no charge. The hands-on

Borge

上

introduction to shells, searfish and the like will be held Saturday, April 18, 9:30 a.m., Scripps Aquarium, Scripps Institution of Oceanography, La Jolla. Advance reservation required. Call 534-4578.

Puppet Shows, the McKay Puppets present The Relactant Fuppers present The Renaziani Easter Dragon Saturday, April 18, and Sunday, April 19, 11 a.m., i p.m., and 2:30 p.m., Marie Httchcock Pupper Theater, Balbon Park. 466-7128.

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The Arts in San Diago Country, Country Public Arts Artson Country Public Arts Artson Country Public Arts Artson Country Public Arts Artson Country Public Meetings to introduce the members who represent each local duriest and opinions and ideas from the community regarding the arts. Once of PAAC\*, printary string of arts funding from state and federal sources. Ornet specifications for the June wards will be available. This world's representatives, David Beck This string and the suitable for the June wards will be available. This world's representatives, David Beck This world's Country Performing Arts Context, 216 East Mains Street, El Cajon-Free, 236-2211.

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"Daniel and the Towers." the based on the true story at the framedialip leaven a young. Latine boy and Simon Richler, the falian sumigram who bail the falian sumigram who had been also perfect, being the lover a number of years in the 1920s from concerte, broken glass and emckery, shells, tile, and other discarded objects. The fifth will be broade as Saruday, April 18, 7 pm, with a retivousdeast Sanday. April 19, 10 am, NFBS Channel 15.



paintings by Mario Uribe, and an Quartreenecth will be on dogstry through Ma o, Sauthvestern College An Callery, Chula Visia Gallery hours are 10 a.m. to 2 pm. Monday through Fuday, with evening hours from 6 p. so. to 9 pm. sdeed on Wednesslay and Thursday, 421-6700.

and trumany, 200 (No. New York Art from the Eightles, the work of twenty-section well-known New York artists will be an display through May 11, Included in this exhibit of works collected by the Simogue, family of Australia for permanent display in that countrie repeets by David Salle, Kentw Schart, Cindy Sherman, Robert Lord, Cindy Sherman, Cindy Sh Longo, William Wegman, Kenth Haring, Robert Kushner, Jenny

Holzer, and Barbara Kroser. The offection can be seen at the a folla Missim of contemporary Art, 700 Prospect

et additional ori conston.)

Sculptural Installation by

Mathers Gregorie and Jon

Skaman will be deprived.

He deprived to the constallation of the constal

viewed in the Roehin Gollers, Palomar College, San Marcon, Gilders house are 10° am, through 4 p.m. Tuesday through Bridge, mean to 4 p.m. Saturday, with evening hours of 5 p.m. to 5 p.m. added on Weshies-lay. The show opens with a reception for the artists, Fridgy, April 24, 6 p.m. to 8 p.m.

aconsignify of the Day of the Pearl is produced in paper, so dipted sugar, thread, plaster, as collected sugar, thread, plaster, and sugar distribution of more durable materials. It is calculated that Mexican day of remembrance. The works on display are on loss from the collection of the Centro Cultural Tipunta. The works will be shown through the collection of the Centro Cultural Child College (CSS). Gall-Rouns are Child and College (CSS). Gall-Rouns are College (CSS). Gall-Rouns are College (CSS). 10 a.m. to 5 p.m. Tuesday through Friday and until 2 p.m. on Saturday, 534-2637.

# "Art from the Day of the "Art from the Day of the Dead," the art of several Mesican arosts, including Podro Imares, who works in papier mache, is included in this exhibit, which opens Tuesday, April 21. The pieces celebrate wo. Roman Catholic feast days

"Feminist Photographics," this collection of "nublic" photographs by women includes posters, post cards, broadsheets.



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# TO LOCAL EVENTS

and the control of th

"Fantastic Planet," a collection of collaged prints by Elaine LeVasseur, is on exhibit through Saturday, April 18, Natalie Bush Gallery, 908 E Street, downtown

"Joanimate Objects/Dearmyed Works," a culterion of photographs by San Funcaco artist Proce Course, in at the Pink and Pend Ceslery, 711 Eighth Avenue, diorntosis, April 28. Collery hours are Wednesday through Saturday, in on to 5 p.m. 2360238

"Porcelain Today," nine arrats will be exhibiting new porcelain works created for this exhibit. continues through Saturday, April 18, Wita Gardiner Gallery, 535 Fourth Avenue, downtown. Running concurrently is an Tuesday through Saturday, 11 s.m. to 6 p.m. 231-2366.

"Forty Photographs," "I comiler myself a pointaint, not of people, but of conditions of being, "say loe! Peter Wirkin of bis toned and black and white priors that "give form to fartasies and nightmares from unknown regions of the imagination." This traveling exhibit contraint regions of the imagination. This traveling exhibit continues through Sunday, April 19, La Jolla Minesom of Contemporary Art, 700 Prospect Street, La Jolla, Gallery hours are Tuesday through Surday, 10 a.m. to 5 p.m., except Wednesday when closing time is 9 p.m.

454-0267

Color Photographs and Silverprints, the work of

Parallax: Five Photographi and Walter Welker in an exhibit Gallery hours are 9 a.m. to 2 p.m.

Monday through Friday Basketry and Drawings, the natural-fiber basketry of Polly Jacobs Giacchina and the bright Jacobs Chacchina and the bright, abstract drawings of Jennifer Luci will be on display through April 25, Spectrum Gallery, 744 G Street, downtown, 232-9743. Gallery hours are 11 a.m. to 5 p.m., Wednesday through

viewed at the Photographic Arts Gallery, 1149 Twenty-eighth Street (at B Street), in Golden Hill, Gallery hours are moon to

"The Reason for the Neutron "The Reason for the Neutron Bomb," 50,000 nickels (each one representing a Soviet tank), glued to a large grav rectungle, ropped with wooden matchstreks the dometer of the nickel, is Chris Burden's visualization of the

5 p.m., Wednesday through Sarurday, 232-2787.



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ontical/military situation in on exhibit in the Meyer Gallery La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, The exhibit continues through May, 454-3541.

"Projections in Public," this storeform window project in a interded to bring art out into public place and make it available and films gathered from artist around the control you viviation will be shown on a rear-projection screen, Audiotapes will be part of the coetinously running installation. The work can be seen from the arreer the projection screen, and the projection of the projection will be part of the projection will be projection with a projection will be projection with an articular projection will me through the projection will be projected to the projected to the projection will be projected to the projected to th projection will run through May 2, and can be seen in the front window of Archimatics, 920 Street, downtown, For more intermation, call Installation gallery at 232-9915.

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

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are represented in this show of Capps, Margaret Honda, and Mathieu Gregoire. From Los Angeles are Chris Borden, Giegerich, and Mark Lete. The show runs through May ). Mandeville Gallery, UCSD. Gallery hours are noon to 5 p.m. Tuesday through Sunday. 534-2864 or 534-0420.

and Sunday 10:30 a. 4:30 p.m. 235-8255.

incorporates fight orawing and writing in the print. These large-formar, black and whire prints are shown together with continuously projected slides and light drawings. The show is at Annaka Caliente, 2480 Kettner Boulevard, downtown. Gailety hours are 10 am. to 5 p.m. Wednesday through Saturday. "Weaving: A Common Thread," Weaving: A Common Thread, forty pieces from nineteen contemporary textile artists will be on display. Included are a humorous multipanel design by Shelia O'Hara and a dreamlike cityscape by Jayn Thomas. Traditional weavings from Africa and the Middle East are also displayed. The show runs through May 8 at International Gallery, 643 G Street, downtown, Gallery

New Paintings, the work of Manny Farber will be on display through May 16 at the Quint Gallery, 664 Ninth Avenue, downtown, 230-8592. "Visible Differences." fourt photographers of diverse ethnic backgrounds illustrate their views of what it is to be American. Betry Lee has created photomural hours are Monday through Saturday, 10 a.m. through 6 p.m., collages of Asian faces and image

New Photographic Works by

will be on display through May 9 His work in this show consists of

long-exposure night photographs in urban and industrial areas and

media. Towy Methicas account of the control of the

"La Ciudad de Amor" is the "La Ciudad de Amor" is the name of a series of paintings that will be exhibited along with still-life Polaroid phatographs. The work of Barry Bell will remain through May 23 at the Michael Dunstond Gallery, B2B O'Street, downtown: For gallery hours or forther information, call 232-5880 or 233-8201.

"The Biennial," twenty-nine artists working locally are represented in this inaugural show. The new, larger gallery

4 p.m.
"Masters of the Street:
Part III," the work of Emesto
Bazon, Max Fam, Reghabit
Singh, and others will be on
deplay through May 31. There
are 110 color images in this show,
and vipcrous technique of the
"street photographer." Museum
of Photographic Arts, Balbos
Park, Callery hous are 10 a.m. to
yar district of the street of the street
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"911," this installation by the Border Art Workshop is an

### TICKET EMPORIUM All Humphrey's Shows SDSU SHOWS

Al Jarrase, July 12
Billy Joed, April 13, Long Beach, Europea, April 23, Cult. Theatre Beach, April 16
Grasfield Boed, Iwine April 17, 18 6, 19
April 17, 18 6, 19
Billy scot, July 6
Boug Henning, May 13
Bought Beaching, Ma

Lakers playoffs · Kings playoffs Sockers · Padres 7128 Airemar Rd., (behind Wendy's) · 2nd floor, Suite 14 549-9222

### DRUNK DRIVING TRAFFIC MATTERS Minni Sound Machine, July 26 Hank William, Jr., July 26 David Sanbern, August 11 Jimmy Buffett, August 12 Pat Metheny, August 24 ACCIDENTS

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# TO LOCAL EVENTS

anvironment simulates a comman-torm setting that incorporates cellular properties of the control of the cellular properties of the control of the cellular properties of the control of the cellular properties of the cellular properties of the setting of the cellular properties of the setting of the cellular properties of the cellular properties of the cellular properties of the control of the cellular properties of the cellular properties of the control of the cellular properties of the cellular properties of the control of the cellular properties of the cel controversial area. The environmental installation will be on display through June 28, Parameters 8, 721 Eighth Street, downtown. Gallery hours are daily from 11 a.m. to 5 p.m.

. Museums-

Centro Cultural Tijuana, in the Space Theater, the IMAX film To Fly, with spectacular serial

times. The People of the Sun screens daily in English at 2 p.m. The Dream Is Alice is shown at 4 p.m. daily. A permanent exhibit of artifacts representing all phases of Mexican culture on view in the Centro's Museur of Mexican Identities. The 751 pieces include Mayan and Agree pieces include Mayan and Atree antisputies, costumes, crafts, and attifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and until 8 p.m. Sautrodays and Sundays. The Centro Cultural Tijuana is located at Pates od lea Héros de los Héros de Mayana. Son 810 Tijuana. For information call 1.706-884-1111 or 1.706-884-1132.

Mingei Museum of Folk Art, women's art from Eurasia and the women's art from Eurasia and the "The Birth Symbol," is on exhibit through July 15 at the Mingei International Museum of World Folk Art, University hours are Tuesday through Saturday, 11 a.m. to 5 p.m., Friday unt.l 9 p.m., and Sunday, 2 p.m. to 5 p.m. 453-5300. The Museum of Man has a

The Museum of Man has a number of exhibits open concurrently. "Hop Harvest" — seventy-two back-and-white photographs depict how the Hop Indians of the Arabana down the Arabana t

demonstrate how their culture changed under the influence of the European settlers. For more information on the show and on related museum activities, phone 239-2001.

Museum of San Diego Histor sevents-eight special projects students from San Diego and Tipuana are currently on display. These prize-winning entries in the fifth annual history fair depict the culture and history of the two cities. Viewing is from 10 a.m. of p.m. through Friday, April 17. The mueum is in the Casa de Balboa, Balboa Park, For information call the San Diego Historical Society at 232-203.

Printerial Society at 232-2039.
Natural History Museum, "On the Edge
Threatmed... Endangered... Extitict," a new exhibit that itodies
disapporting plant and animal
life, outtiness through 1986 at
the Natural History Museum,
Ealtro Park. The Museum is
oven dalle, 10 a.m. o 4 p.m. Call
222-2921 for more information.

Reuben H. Fleet Space Theater and Science Center, the 3-D Omnimax film We Are Born of Stars is the feature presentation.

produced for projection on a domed screen. The 3-1) effects a domed screen. The 3-d effects, screated with computer generate graphics. Scheduled to run through the summer, We Ave Born of Sura and Skyward show daily at 10-30 a.m. (except Mostday), norm, 1-30 p.m., 3 p.m., 4-30 p.m., 6 p.m., and 7.30 p.m., 8 p.m., 6 p.m., and 1.30 p.m., 6 p.m., and 6 p. at 10 am, teacept Monday), 1110 am, 17 pm, 230 pm, 4 pm, 530 pm, 2 pm, and 4 pm, 530 pm, 2 pm, and 530 pm, 12 pm, and 530 pm, 12 pm, and 1807 pm, 1 theater and science center is located on Park Boulevard in Balboa Park. For information call

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Coleman

(consisted from page 1)
is to go beyond the mere recitation of poetry into Kubernik, SDSU graduate and the main man at Freeway Records, is the mastermind

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May 6 LEE RITENOUR . GROVER WASHINGTON. JR.

behind the marketing of thi Blasters, Black Flag's Her Rollins, and the Minutemer D. Boone, as well as selection by Charles Bukowski, Roth. phenomenon. He has produced three recorded anthologies of poetry, Voices of the Angels, English as a Second Language, and Neighborhood Rhythms. These have included contributions by rockers Dave Alvin of the copies, exceptional for spoken-word recordings

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Ivan Roth and Illi Fraser are best known for their performances of Life is a Noun, which will be released as an LP later this year. The as an LP later this year. The work consists of sections titled Light and Liquids, and in it, Roth recites random personal and popular images over a shifting landscape of ed sounds created by Fraser at a bank of keyboards. Roth's theatrical declamations are sometimes growling, sometimes growing, sometimes sweet as the voice of a game-show announcer. He usually affects the guise of

mafioso, but has been known to appear in an eighteenth century costume, which one critic said resembled a combination of "someone from Paul Revere and the Raiders and a Star Trek

alien."
If it all seems a bit too glitzy, remember these are artists from El Lay, where even the poets have agents and their press kits list their movie and television credits. Of the three, Fraser has the most impressive credentials, having lent her synthesizer skills to the soundtracks of Personal Best and Reckless, as well as to commercials for Post Fruity Pebbles cereal and

> PLANETARIUM LECTURE SEDIES

APRIL 23, THE CURRENT G.S. SPACE EFFORT Find out the direction of the (I.S. ce program today after Challenger tragedy. MAY 7. THE SUMMER SKY

Cage, Nam June Paik, and Mortor, Subotnick at Cal Arts. Fraser claims the root of Arts. Praser claims the took of her music is the spoken word. "Working with Rorh is much more fluid than working with a singer," she says. "You're not concerned that everything Coleman, and a panoply of lesser known L.A. area poets. The records have done well, selling an average of 7000

Coleman, too, comes from a show-business background. She received an Emmy as a writer for the Days of Our Lites soap opena. Lately she has been concentrating on her poetry, for which she won an NEA grant and a Guggenheim fellowship. She is best known, however, for her collaborations with Exene nowever, for ner collaborations with Exene Cervenka of the rock group X.

Their work together resulted in a live album of readings titled Twin Sisters. Her next album of poetry will be Black Angeles, produced in conjunction with Michelle linton. Kubernik, who produced the

album, quotes Thomas
Pynchon in the liner notes:
"Watts is a country which lies miles further than most whites seem willing to travel."
Coleman seems more than willing to be the ambasador from that dispossessed colony. And despite her recognition, she has not tempered her fury against mcism. "I remember that blond boy sneering at me in class/laying down the tract: if you're so smart why ain't you/rich? the pain of nobody going no place fast if not backwards/so angry so eager to escape (going to agogo) to make it on/break it get it over get out get up get down get o with/it do it or die in the

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Wands Coleman, Ivan Roth, and Jill Fraser will perform their poetry and music Saturday, April 18, at 10:00 p.m., at the Saigon Palace, 560 Fifth Avenue, downtown. Tickets are available at the door after 9:00 p.m.

— Orlando Ramirez

The Quality

storytelling, its rules of coherence, its hierarchical emphasis on what is happening center stage, its thorough control of the consistency of style. Cunningham, in his long and productive career, has exuberantly overturned all these traditions. Music, for him, is usually an accompaniment, not a dictator; and the choreography, the sound score (which may be music or sounds of other sorts), and the visual decor are sometimes created by different artists independently of one another independently of one another. Following the innovations of his collaborator, the composer John Cage, Cunningham introduced chance elements into dance, determining sequences of movements by a dances to make their own random choices during the performance. Stories narricularly stories with the particularly stories with the traditional notions of cause and effect — have not been of interest to him. Dance is treated as a spontaneously imaginative event, with no rules to guide its structure rules to guide its structure other than the choreographer's intuitions. Stylistic consistency is intentionally avoided: the zany and the serious move comfortably side by side. The trans it after filled with a serious move that the serious movements are serious to serious movements. stage is often filled with groupings and movement

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# TO LOCAL EVENTS

therefore 'emands of the audience a constant alertness to the unexpected, an openness to the unpredictable. openness to the unpredictable, and a willingness to enjoy pure movement without any certainty as to its meaning. San Diego audiences will be

able to experience these demands when the Merce Cunningham Dance Company performs at the Spreckels Theater, Friday, April 17, and Saturday, April 18, both performances at 8:00 p.m. There will be two separate programs, made up exclusively of works choreographed in the Eighties: on Friday, Duets (1980), Channels/Inserts (1981), and Pictures (1984), and on Saturday, Points in Space (1987), Shards (1987), and Grange Eve (1986). Seating may be limited, so call the San Diego Foundation for the Performing Arts at 234-5855 for information.

The Strike

(continued from page 1) films as Wake Me When It's Over It's a Mad. Mad. Mad. Over, it's a Mad, Mad, Mad, Mad World, and Love at First Bite. Some might argue that Shawn's finest (i.e., most bizarre) cinematic hour came with his role as a wisecracking transvestite in a kinky 1984 comedy-thriller called Angel. But for my money, he gave his most memorable movie performance as L.S.D., the performance as L.S.D., the certifiable, maniacal "star" of Springtime for Hitler, the ploy-within-a-play in Mel Brooks's film The Producers.

And while he may be strange, Shawn is no strange to the Broadway stage. His work there includes Peterpat, The Egg, Fade Out-Fade In, replaced Zero Mostel in A Funny Thing Happened on the Way to the Forum. I did not see The Second

acclaimed stage production that Shawn created and performed in the Seventies and brought back in the Eighties to still more acclaim The popular performance piece, which won Best Production awards from both the Los Angeles and San Francisco Drama Critics Circles, was, by all reports, a two-act tour de force of brilliant comedy, song, schmaltz, and soliloquy. It was an evolving showcase for the

Nobody seems to know exactly what to expect when Shawn takes to the stage tomorrow night at UCSD. Not even his agent, Scott Pang, is sure. In a recent phone conversation, Pang did allow as how Shawn would not be doing any Second Greatest Entertainer scuff (he's been removing this material from his act), but the call turned up precious little else in the way of what new wonders fans might have in store. The agent did, however, close our chat with an officear, Zenlike envitation to his client's gig Go see the show," said Pani He'il do whatever be doe

8:00 p.m., Friday, April 17, at UCSD's Mandeville Auditorium. For furthe Pang. Call the auditorium ticket office at 534-4559 instead. Or cell TicketMaster at 232,0800 - Bili Owen

28 By 27

photographs by Cindy She man are actually self-portraits, with the artist depicting stereotyped feminin attitudes. In Untitled (#90), Sherman is huddled on a couch, gazing disconsolately at a white telephone. Her hand rests beside it, as if willing it

to ring. The flamboyant, Matisselike October, 1983 by Robert Kushner (a 1970 graduate of UCSD) is a celebration of ine, pattern, and color Luscious and garish floral. leopard, striped, and glittery fabrics are patched crazy-quil fashion to a six-foot-byseventeen-foot cotton backing. Two entwined, linear figures are painted on and around the patches. The work is funny and pure visual entertainment. In contrast, a three-panel drawing (pencil on cotton) by Troy Brauntuch is haunting and subtle to the point of obscurity. Within a narrow range of silver-black values, Brauntuch has reproduced a photographic

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negative than the positive print. Recognizable in the cerie panels is a coiled rope, part of a trench-coated figure, and odd levers and mechanical devices. The piece is a painstakingly rendered work with areas of strange luminosity, as if the graphite had been erased to form the

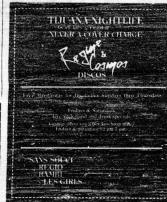
glowing shapes without clear linear borders. Among the other well-known artists represented in the show are Ronnie Cutrone. David Salle, Julian Schnabel Jenny Holzer, Barbara Kruger, Jack Goldstein, Louise Chase, and Jonathan Borofsky. As a

group photo of major figures in New York art in the early Eighties, the Smorgon family's show is a diverse delight. There are no big surprises, but the collection is intended to represent a city rich in artists talent, diversity, and influence. As such, it is a fine souvenir to take back to Australia. It is also a unique opportunity for San Diegans to see so many nationally recognized artists in one show The Smorgon family collection will be on display through May 31 at the La Jolla Museum of

Contemporary Art, 700
Prospect Street, La Jolla. A series of videotaped interviews with the artists is available for viewing in the management. viewing in the museum's Video Porch. For additional information, call 454-3541 The museum is open Tuesday through Sunday from 10:00 a.m. to 5:00 p.m., except Wednesday, when it is open until 9:00 p.m. — Lydia McRae

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ANDREA'S GOT 2 BOYFRIENDS Andrea's Got 2 Both Findings, and based on his sister Andrea, this ninety-minute docudrama offers touching glimpses into the lives of three "developmentally disabled adults": Andrea, Richie, and Freddie (her 2 hoyfriends, though Freddie's eyes do rosm on occasion), who are patients in unstate New York's Crystal Park Facility, More a series mentally disabled. Mike Morrissey, the fecility's superintendent (who is two months short of five years' service end also emotional burnout), narrates these scenes. Andrea concludes with Mike edging closer to both anniversaries. Along closer to both anniversaties. Along the way, in spile of a chopwoff-mendering script, the show offers many insights into a world the "normal" world would prefer to keep hidder from view. And the visiting production by the Los Angeles Theetre Unit, with one annexing exception, is excellent. The annexing exception, is excellent.

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Pass plays Frieddie with an ermail of earthy reneated movements the varge on the hypnotic And Coops as pellbinding as Andrea, a wome trying to order two Irrational universes one without and one within Lunderstand that she received several acting awards whe this show ran — for eleven months — in LA. She deserved them all. Hers is a remarkable, symediated performance, a them all. Hers is a remarkable, unmediated performance, a complete fusion with the character that gives us not only Andrea but also her world in vived, and the complete fusion with the complete of the vived of the complete of the vived of the complete of

ANOTHER ANTIGONE In A.R. Gurney, Jr.'s comedy-drama, currently in its world première production at the Cassius Carter grade the play.

relation. At the Cassius Cater where Crisp foot staged Gurneys. The Dining Room, unforgetably, a few yeast ago — Another Attitude is received in the production of the production of the production has the polleth one sould expect only for plays this have been produced many times before. The design work, especially. Seewer Rubhita set, is quite good. director. (Sm.) South Coast Repertory Theatre

engaging as you'very considerable Ahrisas Chibas is appropriately attident as Miller a role amost as one discussions as the eigenst as the eigenstate around him. The play's conclusion relies too heavily on the Greek eigenstate of the eigenstate as the eigenstate eigenstate as the eigenstate mcddlesome neighbor of Sidney Bruhl (Jemes Baker), a playwright, who would — and will — kill for a new hit show. She enlivens her even

Strain's much longed for return to the stage, the Fleste production can beast several other possitives. Tom McCorry's oriention is up to bissusual high stendards. In posticular, his staging of the play's score, and that they do, it first-returning the strain of an unresulted lighting the strain of an unresulted lighting. the work of an uncredited lighting designer reachs among his fines. And the user members — James Baker. Sametha St. Clair, Hod Freeze, Gary Wright, and Strain — and Itum in competent work, Levins timiter, which is about its own making, still: "plays," it is often tally, however, in ways the director and his cast have been unable to exercise completely (at one point one of the characters grittagues Act

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Saturday at 800 p.m. Sunday at one of the characters critiques Act One by seying, quite perceptively; that it could use some "tightening" McCarry's direction, the return of Sue Strein, and the efforts of cast and crew nonetheless make this show a good antidate for spines on

THE FANTASTICKS
The new Murietta Dinner Theatre opens its doors for the first time with the popular musical about "if with the popular musical about "folly and fragility of young love, age, and human nature — Ludy a sentimental musical for everyone. Michael Michettl has directed the Michael Michaelt has directed the production. Case members are five histories. See a seed of the control of the

April 26. Wednesday through Saturtan, dinner at 6:30 pm rentain at 8:15 pm. Sunday, dinn at 5:10 pm. curtain at 7:15 pm. Matinee Saturday and Sunday.

DON VICTOR AND FRIENDS

The Bowery Theatre presents improvisational comedy by Don Victor, formerly of Victor and (Whoop) Goldberg, Lee Conwey, Rochelle Robinson, and Corwad Welling. This distinguished company may present Small Dogs in Tight Tuccides, will probably ple

ompany may be seen arrain bogs in Tight Russdoes, will probably play Frece Tag, and, if you eak them incely, might do scenes from foursceas from Hell. The company ecently appeared at Marvin's Dinner Theatre in Solana Beach.

(Sm.) Bowery Theatre, through April 25 Thursday through Saturday at 10.00 pm.

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UNIVERSITY OF CALIFORNIA SAN DIFGO UCSD Theater, Studio Theater. Mandell Weiss Center for the Performing Arts 534 4574

UNIVERSITY OF SAN DIEGO Camino Theater Aicais Park Linda Vista Road, San Diego 291-6480

AUDITION HOTLINE Spreciath Viriater box office 121 Broadway, downtown 238-3810 ARTS TIX

CHARLEY BACON AND HIS FAMILY

insead the female Creat Reps. 16 Hogarine Playaright Engrect Literally is about a man who dame to support the property of the production of the boundaries of the production of the boundaries of the production. Tony, and the production. Tony, Plana, who played the title note in lest sommer's Spano Cide a Diese at the La Joille Playbouse, player Cide a Diese La Villagion of the La Joille Playbouse, player Cide a Diese Cide State of the Cide Villagion of the Ci e Cruz Conzalez the assistan

Mainstage, through May 10; Tuesd through Saturday at 8:00 pm. Sunday at 7:30 pm. Mattinee Saturday and Sunday at 2:30 pm.

Saturday and Sunday at 2.50 pm.
DEATHTEN DEATHTE The UCSD Events series presents, for one night only, one of the most popular comedians of our time who, along with performing in "at least a birillion club dates," has appeared in The Producers. It's a Mad, Mad, Mcd, Mad Morid, and his own award-winning show, The Second Constant Engagement. to.
Mandeville Auditorium, GCSD,
Friday, April 17, at 8:00 p.m. Foinformation call 534:4559

# **AUDITIONS**

The Bowery Theatre will hold ouen auditions for "When Mu Comin" Back, Red Ryder?" on Stt., 4/18 10 am-2 pm & 740 pm and on Sun., 4/19 9 am-12 noon, by appt. only. Call backs as necessary will be held as necessary will be held Sunday evening. Auditions will be held at the Driver BuilCing on 5th & Cedar For Information and appointments, call

232-4088

# READER'S GUIDE TO

dismattle comedy for the second time. In the play, an English widdler fall was a transplant of the play, an English widdler plant him on a spread during with the plant him on a spread during with the plant him on a spread during with the plant him on a proceeds to management as a proceeds to management as a proceeds to management as a proceed to the plant him of the plant him o

I DON'T HAVE TO SHOW YOU I DON'T HAVE TO \$1,0W YOU NO STINKING BADGES
The San Diego Repertory Theatre opens its 1987 season with the play, written by Luis Valdez of Teatro Campesing, that centers around the identity crisis in a Mexican-Competition, that centers around the facility crisis in Mexican. Mexican industry crisis in Mexican industry crisis in Mexican industry crisis in Mexican industry and industry crisis with 5 southers of the Mexican industry indus

WONT DANCE I NOOTT DANCE.

Then are three compeiling reasons for seeing the Gallemp Guarter to Theatr's current production of the Theatr's Current production of the They are DB. Yonk, Susamir Theopens, and Linds Libby, three of the area's best actors whose spaceament on San Diego stages one of the Compelling o playwright is in touch with powerful

CALLS OF STREET

themes in I Won't Dance. But his three-character play is in seelily several different kinds of plays yoked indelicately together. It is a dark murder mystery that treats its setting as a cross between the Los Angeles of Raymond Chandler and that of Charles Manson. It is a

Los Angress of engineering characteristics and control in spots, with sectors like one-like in spots, with sectors like one-like one-like

and Libby as Bay, a hosterespering entress, are also opposed. Libe Dorn, Lift must shot a psychological cooperation by the property consists of the property consists of the property consists of the property pr

Ronald B. Lang, Sam Kitchen, John P. Mellor, Kay Bourbiel, Ina Feiser,

and Ginger Perry (Sim.) Coronado Playhouse, through: May 16, Thursday through Saterday at 8:00 p.m. Sunday at 7:00 p.m. INTIMATE EXCHANGES:

THE IMPORTANCE OF BEING The Important Cor Bathus as Naging a production of the popular Oscar Wilde comedy about the amorous misadventures of two carefree young gentlemen. To win the love of their ladies fair, both claim to be a fictilious. "Ernest." Members of the cast are: Dane Hooley, John Franklin Thomas, Michael D. Day,

AFFINATE EXCLANGES
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MYSTERY MASTERS: DEATH AND TAXES AND TAXES
The Mystery Masters, who provide dinner theater whodunits for the Abbey Restaurant, are presenting a post-income-tex thriller, written by arrieng a group of fed-up taxpayer characters in the two hitmate
Exchanges plans at the Globe
belong basicnily to the world of
fance, where characterization is
intentionally simple and according
to type, but the plays also have
peculiar pretensions to
psychological and according
the seriousness detracts from the
farce, and the fance undermines it
seriousness. A very green playwing
might be able successfully to among a group of fea-up tempsy-who gather over dinner to discuss ways of hypassing the tax laws. But this time, there is more than just talk. Tensions run hot. There are talk. Tensions run hot. There are tireats. Then someone discovers a body. Who could have done such a

body. Who could have done such a heinous deed? The modes! embezzier? A frustrated citizen? The outspoken tax evengelist? The IRS secret agent? Spiles Surrentino as directed the production. (Sm.) Abboy, Restaurant, 2825 Fifth Avenue, Sen Diega, Praley, April 17, at 7:00 pm. For information cell 291-4779. might be able successfully combline the two gennes and the two types of characterization, but Ayckbourn is an engineer more than he is an artist, and he cannot possibly rise to the challenges. possibly rise to the challenger, possed by the Use's kin he has revised. The one unqualifiedly positive remarks one can make about the two Archbourn piles may be present the remark of Director Craig. Note! is an old hand at this sont of thing, and while swaping these plays does not require thin to use his other than the service his technical skilling with which the service his technical skilling with the burnished ease of a master. He levides those which one cast of creat all sheets (Yadrock Craigner) and contribute the service has cold on one cast of matter than the service has challed one cast of matter than the service has challed one cast of matter than the service has been a matter than the service has been a service of the se

OLD GLOBE THEATRE PLAY DISCOVERY PROGRAM: VICTIMS (BLOOD FROM A STONE) STONE)
As part of its Play Discovery
Program, the Old Globe Theaire
presents a rehearsed reading of the
satirical family comedy by
actressbornedlenne Anne Meara. In

alithms of tone in this action rightness of tone in this acting is particularly impressive, and when these two marvelous actors are required to call up real feeling, whether of anger or anguish, the human truth of their performances is suddenly electrifying. All in all, this production is an instance of making acrosships develop and

Centre for the Performing Arts.
Through May 3: A Pagennt Tunsday,
Thrusday, and Seturday at 8:00 p.m.
Matinee Seturday at 2:00 p.m.
Affairs in a Tent: Wednesday, Friday,
and Sunday at 8:00 p.m. Matinee
Sunday at 2:00 p.m.

actresstomedienne Anne Meara. In the play, a middle-class Jewish writer from New York invites his entire family to a reunion. His quest to open up old family wounds — to secure personal justification is responsible for his own unhappiness. Robert Beri of the Play Discovery Pro unhappiness. Robert Berlinger, head of the Play Discovery Project, will direct the reading. (Sm.)
Cassius Carter Centre Stage. Simon Edison Centre for the Performing Arts, Monday. April 20, at 730 p.m. OPEN STAGE EXPERIMENT OPEN STAGE EXPERIMENT
Every Thursday evening during
April, the Egomaniaca, San Diego's
popular comedy group, will host a
stow open to the public — to
perform, Amsteurs and
professionals are encouraged to
bring their letest scene, monologue.

Center, where they will be able to give it a froyout before a free audience. The hostling Egomaniacs will also perform. (Sm.)
Gress Boots Critical Center, 1947
Thirrieth Street, Sen Diego, through April 30, Thursday at 7,20 pm. For information call 236-9287.

SALLY AND MARSHA The North Coast Repertory Theatre is staging Sybilte Pearson's cornedy drame about two women who are neighbors on Manhattan's Opper West Size and who couldn't be neighbor on Manhattans (spoer West, Siète end vier orduin) the more opposite, Sally is from South Manhattan in Common South Manhattan in our entreved. Titler offerences enable them, however to show the feeling but the son stell each other anything Out-posited that the can stell each other anything Out-posited that the can stell production. Lyneite Winter is Sally, and Susan Gelman is Manhattan Berth Ballaud, set and lights Designers for the production are Berth Ballaud, set and lights Lewrence Colab sound, (Sm.) North Coast Repenory Theate, through 1 year 10 F. Thumsday through Soundley at 100 pm. Sunday at 700 pm.

THE SHADOW BOX Reviewed this issue. Bowery Theatre, through April 26, Wednesday through Saturday at 890 p.m. Sunday at 7:00 p.m.

SLY FOX
The Marquis Public Theater is
offering an updated version of Ben
Jonson's classic Volpone by Larry
Gelbart, who has moved the play
from seventeenth-century Versice to from seventeenth-century Venice to San Francisco at the turn of this century. The tale itself — about a scheming, rapacious miser bent on extracting fortunes from a trio of rich, greedy opportunists — remains the same. Minerve Marquis



cannot be ignored by any

THE ATT OF THE ATT OF

# **DON VICTOR & FRIENDS** THE BOWERY THEATRE

William Anton have concentrated on milking the scripts for every possible laugh, every possible revelation of humanity, every possible momentary plunge into true feeling, and they have accomplished this aim throughout, with wonderful stylishness. The

The spontaneous improvisation of Don Victor & Friends returns for a second angagement at the Bowery Theatre, Victor, formerly of Victor & (Whoop)! Goldberg, is joined by Contrad Welling, Lee Condava, and Rochelle Robinson for an evening of inflashing comedy.

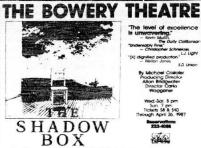
Thurs.—Sat. Tickets \$6.00 480 Elm St. through April 25 (Fifth & Elm)

Reservations 232-4048









"The level of excellence "The level of excellence is unworvering."

— Kerin Mullin.

— The Daily Colliumia.
"Undenlably Fine."

— Christopher Schneider.

"(A) dignified production.

— Wellon Jones. S.D. Union By Michael Crisider Producing Director Alian Bridgwater Director Carlo Wagganer Wed-Sat. 8 pm Sun. 7 pm Tickets 58 8 540 through April 26, 1987 Deservations 233-4096 1

. The one thing that persists is hope .

Gooch, Ellery Brown, Susan Simmons, Ellie Friedman, Christine Nemp, and Jeff Mahey, Gooch is the scenic designer, and Ellery Brown is slighting and sound designer. (Sm.) Marquis Public Theater, Friday, April 17t, through May 24, Friday, and Saturday at 8:00 p.m. Sunday at 7:00 person.

SNOW WHITE
The San Diego Junior Theatre
presents a musical version of the
classic story — the strungle of good
versus evil, the wicked queen and
young Snow White. Robin and
Carolyn Stevens have co-directed



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\$1995 per person Thurs.-Sat. 6:30 pm Sunday 5:30 pm Call for reservations! 755-7955 Theatre only too! 1000 and other countries are productions and other countries are productions and a second requirement of the production of the countries are contributed from the countries and countries are considered from the count

NORTH

REPERTORY

San illogo Premiero of

SALLY & MARSHA

April 19
Soth actresses, are just dandy for these parts.

Welton Jones, The Union Shares here shareshers

Hancy Chumin Demac, L.A. Times

an enthusiastic, fast-talking accountant from St. Louis, and Soli Talley, the attractive, down-home girl from Lebanon, Missouri, Kerry Caderburg has directed the production. Robert Smyth plays production. Robert Smyth plays Matt and his wife, veteran actress Deborah Gilmour Smyth, plays Sally, Soenic design is by Mike Buckley, costume design by Veronica Murphy Smith, and light

(Sm) havers Theatre, through May 2. Tuesday through Seturday at 8:00 pm. Mailinee Saturday at 2:00 pm.

Reviewed this issue.

Gaslamp Quarter Theatre Company
Deane Theatre, through May 30;
Wednesday through Saturday at
200 pm. Matthee Sunday at
200 pm. YES, I KAHN Marvin's Dinner Theatre is offering a one-woman revue, written by

Maithe harm and uses ningrees which harm and the harm and the second section performs the press, which is a "celebration of personal victory" illustrated by selections monologies, and along "When life sery to you, and "song." When life sery to you. "and "song." When life sery to you. A man and the service of the service of the Marquis Public Theater, (Sim). April 26. Thersday through April 26. Thersday through April 26. Thersday through April 26. Thersday through curling in 400 and Studge, dinner at 9.30 pm., curtain at 7.00 pm.

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### BY JOHN D'AGOSTINO

The Eighties might yet come to be known as the decade of the duo. Thanks to quantum advances in music technology, artists no longer require entire bands of musicians in order to flesh out their invisical ideas. A modest phalaix of synthesizers and a decent rhythm machine enable a songwriter to program accompaniment and try different arrangements without another pair of hands interfering in the process. Ironically, just as science has paved the way for the one-man band, music making has ceased to be the auteurist medium that it was in the Seventies, when the public seemed terribly interested in the introspections of individual artists. For whatever reasons, musicians of personal vision seem few and far between in the Eightles; the Howard Joneses and Thomas Dolbys are the exceptions, rather than the rule. Instead, we have two-heads-are-bette: than one collaboration wherein a duo co-creates that might or might not eventually be realized by several backup musicians.

To the list of such bipartite

acts as Eurythmics, Ceneral

Public: Tears for Fears, and Everything But the Girl can be added China Crists, a British due that recently grew three extra members and has released one of this year's smartest-sounding albums,

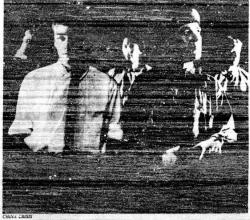
What Price Paradise.
Originally, China Crisis was
songwriter/wocalist Garry Daly
and songwriter/guitarist/wocalist
Eddie Lundon, two chaps from a depressed area near Liverpool with an affinity for

Brian Eno, and David Bowie released a single in Great Britain entitled "African and White, which was followed in

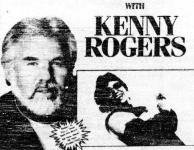
1982 by a debut album with the unwieldy name Difficult Shapes and Passive Rhythms, Some People Think It's Fun to Entertoin. The duo's first
American release, Horking
with Fire and Steel, led in 1984
to their opening a stateside
tour for Simple Minds, and the act's promise was enough to lure out of semiretirement the reclusive Walter Becker, who produced China Crisis' 1985 follow-up, Flaunt the

Imperfection.
Of course, Becker had been one-half of the Seventies' best one-hair of the Seventies has known and most successful tandem. Steely Dan. Perhaps due to his collaborative work with Donald Fagen, Becker with Donald Fagen, Becker brought a special sensitivity to a project featuring a duo-that-would be a-group. At any rate. Flount the imperfection was Daly and Lundon's most mature work to date, and by the time it was in the can, China Crisis officially had Crina Crisis oricially had become a quintet (bassist Gary "Gazza" Johnson, drummer Kevin Wilkinson, and keyboardist Brian McNeil had signed on earlier but didn't become full-fledged Chinese until the Flaunt the

Imperfection sessions).
Although China Crisis enlisted the production team of enisted the production learn of Clive Langer and Alan Winstanley (Madness, Dexy's Midnight Runners) to work the knobs for What Price Paradise, one senses the lingering presence of Becker in the



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The Temptations: Chic Theatre Thursday April 23, 7 p.m. and 9 p.m., Community Concourse, downtown, 236-6510, a 278-7185

Jack Mack and the Heart

Slide Hampton with Holly Hoffman: Hella Via, Friday. April 24, and Saturday, April 25,

Liv Story: La Palona Theater, Saturday, April 25, 7:30 p.m., First and D streets, Encoritas, 436-4030,

Fluctors and Collectors, Richard Filaccio, and Whei Whei T'Nango: SUSU's Backdoor. Saluruay, April 25, 8 p.m., Astec Center, San Diego State University



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SUNDAY, APRIL 19

**CHINA CRISIS** 



92.5

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DREAM



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SUNDAY, APRIL 26 O KGE FM

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Nazaroth: Bacchanal Sunday

April 26, 8 p.m., 2591 Highway 101, Cardiff, 942-1108,

The Rave-Uns: Helly Un theory Beach, 481-9022.

Go Ahead: Bacchanal, Monday, April 27, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560.8022

Doug and the Slugs: Belly Up Tavern, Monday, April 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Concrete Blonde: Bacchanal

Tuesday, April 28, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Eddie Raven: Bacchanal Wednesday, April 29, 8 p.m., 8022 Clairemont Mesa Boulevard,

Clairemont, 560-8022 The Fleshtones, Agent Orange and Manual Scan: SDSU's April 30, 7:30 p.m., Aztec Center. San Diego State University campus. 265-6947.

The Stranglers and Vigil: SDSU's Montezuma Hall, Monday, May 4, 8 p.m., Aztec Center, San Diego State University campus, 265-6947.

Olia

SLIDE

HAMPTON

April 24 & 25, 8 & 10 pm

Hiroshima: Bacchanal, Monday Holly Near: Humphrey's, Sunday, May 17, 6 p.m., 2303 Shelter Island Drive, 224-9438 or 278-TIXS. May 4, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022

Roy Avers: Bacchanal, Tuesda May 5, 8 p.m., 8022 Clairem Mesa Boulevard, Clairemont

Billy Idol and the Cult: Sports Arena, Wednesday, May 6, 8 p.m. 278-TIXS.

The Bears (featuring Adrian Belew): Bacchanal, Wednesday May 6, 8 p.m., 8022 Clairemon Mesa Boulevard, Clairemont.

Pseudo Echo: SDSU's Backdoor Center, San Diego State University campus. 265-6562.

Eddle Harris: Elario's, Thursday, May 7, through Sunday, May 10, 9 p.m., Summer House Inn. 7955 La Jolla Shores Drive, La Jolla. 459/0541.

Cheryl Bentyne: Lyceum Theatre, Friday, May 8, and Saturday, May 9, 8 p.m., Horton Plaza,

Leon Russell and Edgar Winter: Bacchanal, Monday, May 11, 8 p. s., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Dream Syndicate and Mojo Nixon and Skid Roper: SDSU's Backdoor, Thursday, May 14, 8 p.m., Aztec Center, San Diego State University campus. 265-6562

Lee Ritenour: Humphrey's, Friday, May 15, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 224-9438 or 278-TIXS.

The Yellowjackets: Humphrey's Saturday, May 16, 7 p.m. and 9 p.m., 2303 Shelter Island Drive 224-9438 or 278-TIXS.

Howard Jones: SDSU's Open-Air Theatre, Saturday, May 16, 8 p.m., Sun Diego State University campus. 278-TIXS.

Head East: Bacchanal, Wednesday, May 20, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

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April 26—ROY GAINES
April 30-May 1 & 2—NINA SIMONE
May 8 & 9—MICHEL PETRUCCIANI
May 15-16—PETER SPRAGUE & KEVYN LETTAU
May 22 & 30—TERRY GIBBS

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FRANCO

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Kenny Rogers, Ronnie Milsay and T. Graham Brown: SDSI Open-Air Theatre, Monday, May 25, 8 p.m., San Diego Sti

Bob Weir and Kingfish: 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022

Bachman-Turner Overdrive: Bacchanal, Wednesdin, May 27, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022

Bonnie Raitt: Humphreys, Friday, May 29, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 224-9438 or 278-TIXS.

# CLUES

Club listings are compiled by Ho Jennings. If yo, wish to be included, please call 265-9382 Thursday afternoon or Friday lectore 5:00 p.m. The listings are

North County

Bella Vis Restaurani and Nighticiab, 2591 Highway 101, Cradiff 942-1198 Uncle Pestive, jazz, 9 p.m., Thursday, Buddy De Franco, jazz, 8 and 10 p.m. Pricky jazdy Mark Lessman and Larry Moore, jazz, Monday, the Joe Marillo Quartet, betop jazz, Thesday, Pow Shooz, Jazz. Wednesday, Ine jazz is featured during the Sundar branch also. during the Sunday brunch also

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022; David Lindley and El Rayo-X, rock, and Little Women reggae, Thursday; the Mar Dels, vintage rock, Friday; Soul Patrol Mitown soul, Saturday, the Mar Dels, vintage rock, Munday, Little Women, regiger. Tuesday, Roomfull of Blues, hig-band bires. Wednesday, Afternoon Concerts: the Chicago Six, Dixieland Jazz, 120 8 pt. 11. Sand, hop and boughe, 5-8 p.m., Saturday, Tobacco Road, vintage inzz and swing, 6-8 p.m., Wednesday

The BookWorks/Panaikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3735: The John Nau Jazz.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday.

Camelot Inn, 887 San Marcos Boulevard, San Marcos 744-1332: The Paradise Street Band, Irish music, Friday; Saturday.

Coffee-by-the-Sea, 1953 San Elijo Avenue Cardiff by the Sea 436-1231: Joel Kimmel, folk, 8-11 p.m.: Friday: Peggy Shannon, folk, Saturday: Mark and Sarah Schlebecker, elassical guiar duo, Sunday brunch: David Paul, original: imspiritional, and folk music, 740 p.m., Sunday evening.

The Countryside Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday

El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside. 757-7757: Live Afro-Cuban and Latin music. Thursday through Sunday call club for information.

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 Poway Road, Poway, 486-1010; Ron Bell,

contemporary and country. Thursday through Saturday.

Fish House West, 2633 South Fish House W.st, 2633 South Highway 101, Cardiff-by-the-Sea 753-6438. The Bob Long Band hop, boogle, and Jazz, Thursday through Saturday; Tony Ortega hosts a jazz jam session Sunday

The Flying Bridge, 1103 North The Frying Bridge, 1803 rioral Hill Street, Oceanside, 722-1904; Tony Carmen, nostalgia music, Wednesday through Sunday; Denny Tymer, country and centemporary, Monday and Tuesday.

Gentleman's Choice Restauran 1020 San Marcos Boulevard (old California Market), San Marcos. 744-5215: Denny Tymer, country and contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Blind Date, contemporary, Thesday Utrough Saturday, Raoul and Frank, contemporary, Monday

The Grouchy Gaucho, 29000 Lilac Road, Valley Center. 749-8041: Chuck Peralta, oldies, hallads, country and wastern, and ontemporary, Friday and

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

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

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

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co., contemporary, Tuesday through Saturday, with Judy Ames. Thursday: the Belair Boys, vintage rock. Sunday and Monday.



Tuesday, April 21 7:00-11:30 pm



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Saturday, May 16

Thursday, May 21 Ovote date change: May 22 tickets will be home

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OPEN FOR LUNCH/DINNER SUNDAY BRUNCH/COCKTAILS/ DANCING DURING REMODELING "Come watch us change Call for information regarding banquets & parties in our completely remodeled east wing • 299-2828

THURSDAY-TONIGHT

DANCE IN OUR CABARET WITH THLY'S D.J. 9.00-close



presents FOR YOUR EYES ONLY!
A special lingerie auction show at 10:30 pm

FRIDAY IS JAZZ & FASHION

5:00-7:30 pm • Complimentary hors d'oeuvres oubles out of the well \$2.25 • House wine \$1.50





FASHION IMAGE SHOW

### FRIDAY & SATURDAY

Friday & Saturday, April 17 & 18 DANCE IN OUR CABARET WITH TILLY'S D.J. 9.00 closes FELIX TAVERNA

Come and watch us change to



with THE ORIGINAL CALMEX CUISINE

SUNDAY





EASTER SUNDAY BRUNCH Open 10:00 am. Both rooms available

Make your reservations now for Easter brunch or dinner, 299-2828

### NATIONAL SECRETARY APPRECIATION WEEK

April 20-24 • Tilly's will trest each secretary to a luncheon of equal or lesser walue than the boss. We appreciate you 2! Come in and watch us changel Please present this ad to your server. Void after April 24.

### RESTA HAPPY HOUR

Monday-friday 5:00-7:30 pm Doubles out of the well \$2.25 wine \$1.50 \* Complimentary hors d'oeuvres IT'S ASWAYS ENTERTAINING 2818 Camigo de Nio South Mission Valley 299 2828 Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. The Sugar Trio, Jazz. Friday and Saturday.

Ireland's Own, 656 First Street Encinitas, 944 0233; Sean McVicker, Irish music and contemporary songs, Thursday: Sean McVicker, Paul Dunn, and contemporary, Friday and Saturday, Brian Connolly, Irish Sunday.

The Jazz Pactory, 125 West Grand, Escondido, 747-3163: Scott Joplin plane sing-along flive music), Wednesday and Thursday; jam session, Sunday afternoon and Thesday evening, live dance music, Friday and Saturday.

Noily Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Jim Mouth, comedy, music, and entertainment, Wednesday through Saturday.

Kypling's, 927 First Street (in the Lumberyard Shopping Mall), Encinitas. 942-8181: Doug Randall, planist, performs Thursday through Sunday.

La Costa Hotel and SparBravol Cabaret, Costa Del Mar Road. Carisbad. 438-9111: The Manny Glass Orchestra, big-band swing, Monday through Saturday.

La Tapatia, 340 West Grand, Escondido, 747-8282: Live Latin music, Friday through Sunday, cali club for internation; the Mariachi La Tapatia performs Friday through Sunday beginning at 7 n.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 744-4120: The Phillip John Russell Band, country, Wednesday through Sunday; the Rumble Brothers, wintage rock, Monday and Tuesday.

Lu's, 1963 East Valley Parkway, Escondido. 746-7038: Steppin' Out. country rock, Tuesday ough Saturday.

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos, 471-2939: The Belai Boys, vintage rock, Thursday through Saturday; Harry Paul and Tom Connors, country, ight rock, and Fifties music, Sunray, Thesday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Dunn and Warren, contemporary, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935. Piano Bar: Buddy Rohner, Thursday through Sunday.

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

Session, 4-9 pm., sunday.

Old Del Mar Café, 2730 Via de li
Valle, Del Mar. 755-6614: Perfect
Stranger, rock, Thursday through
Saturday; the Wanderers, wintage
rock, Sunday; Country Casanova,
country, Monday; Ella Ruth
Pugace, iazz and blues. Tuesday;
Rockola, Beatles music and oldes,
Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia 436-4030: Greg and Margie Mirkin, American, British Isles, and bluegrass music. 7:30 p.m., Thursday, Tobacco Road, New 7 and 9 p.m., Friday · Kishkas, Klezmer musa and 9 p.m., Saturday. Tom and ady Carlstrom, folk music erformed on the hammered dulcimer 7 p.m. Sunday, Old Time Fioot Night, Taesday, Holly Burke and Patrick Berrogam, jazz, 7:30 p.m., Wednesday, Sunday brunch concert: Melissa Morgan



EVERY THURSDAY

# JAZZ DANCE NIGHT

RUTH PIGGEE



plimentary hors d'oeuvres beginning at 6:00 pm Gemini Fashione presents their Fashion Auction starting at 7:00 pm Dancing begins at 9:00 pm

FRIDAY THROUGH TUESDAY

### CLASSIC OLDIES PARTY



THE JETS featuring Kenny Morrill

Every Friday Fentasy Fashions Auction 7:30 pm Dencing begins at 9:00 pm

Tuesday, April 21



### The fabulous MAR DELS

Complimentary hors d'oeuvres beginning at 600 pm Genziai Fachions praceuts their Fashion Auction starting at 7:00 pm Dancing begins at 9:00 pm

### KIFM 98.1 HES Out JAZZ with Art Good of KIFM 98.1, Wednesday, April 22



nplimentary hors discurres beginning at 600 pm Fantasy Fashloris presents their Fashion Auction starting at 7:00 pm Dancing starts at 8:00 pm

EASTER SUNDAY BUFFET :00 am 5:00 pm. \$13.50 adults, 58.00 children under 12. Includes FREE cruise on the William D. Evans.



# SIERS **BROTHERS**

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

Beginning April 21

FRANCE

# **BONACCI'S** PIZZA & PASTA

Grand Opening

The most exciting new restaurant in Mission Valley featuring 10.875 Pizza Combinations

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



500 Hosel Circle North

Town & Country Hotel Aven Homes

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad, 438-9880: Frank Ricci and West Wind play show tunes, contemporary music, and more, Tuesday through Saturday free intry dance les

with Frank and the boys providing 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, contemporacy, Friday and Saturday; the Del Mar Beach Club, Jazz and world rhythms, 2-6 p.m., Sunday.

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

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

The ked Coach Inc., 135 North Pine Escondido, 743-9796 The leed Costel name, Pine, Escondido, 743-9796. Pine, Escondido, 743-9796. Midolight Express, rock, Thursday through Saturday; the Drastics, rock, Sunday and Monday, Prime Suspect, rock, Thesday 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 Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescendos, big band 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, country, Friday and Saturday.

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

That Pizza Pince, 2622 El Camino Real, Carlsbad. 434-3171: Bluegrass Etc., bluegrass, Saturday Time Machine/Chez Orleans, 302 Midway, Escondido. 743-1772: Scarlet, rock, Thursday and Friday: the Agents, rock, Tuesday

The Top Spin, 205 Laurine Lane, Fallbrook. 728-9108: Messenger rock, Thursday through Saturday; Cinema, rock, Wednesday.

Valley Center Inn, 27555 Valley Center Road, Valley Center, 749-1466: Dakota, country rock, Friday and Saturday.

VFW Hall, 12345 Pomerado Road, Poway 748-9903; Ron Morin, country, Friday and Saturday.

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

whiskey Creek, 14240 Poway Road, Poway Road, Poway 748-7531: Richie Carry and Sundown, country Wedendag, through Sunday Sounday feathers a lam session beginning at 5:00 p.m.), with singer Gall Lee Friday and Saturday, Swing-Nahmiss, country Monday and Tiestady, codigning lessons, Monday and Tiestady. Controlly and Country and wistern dance lessons Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, elseondido, 745-8640; France, rock, Thursday through Saturday, Hodding Power, rock, Sunday, Lipstick, rock, Monday through Wednesday.

### Beaches

Anthony's, 4120 La Jolla Village Orne, La Jolla, 457-5008. Centerfold, contemporary, Thursday through Saturday, Ohl Ridge, comedy and music, Tuesda and Wednesday.



DAVID LINDLEY LITTLE WOMEN



Friday, April 17, 9-3



MAR DELS

SOUL PATROL T



Sunday, April 19 HAPPY EASTER **EVERYONE** 

THE MAR DELS

Tuesday, April 21, 9:30 pm



LITTLE WOMEN

ROOMFUL OF BLUES



JACK

Coming Thursday, April 23, 9:30 pm



MACK

Friday, April 24—MEREL ROCKIPES
Sauntly, April 25—J. B. BOUTHER S EARLA BOROFF
Mondes, April 25—J. B. BOUTHER S EARLA BOROFF
Mondes, April 27—BODG E THE SLUGS
Mondesday, April 27—BODG E THE SLUGS
Mondesday, May 16—JOE RIMO CARPASCO
Thrusday, May 17—BOD RAY FRECUTIVE
STORMAN MAY 17—BOD RAY SERCETIVES
SUNDAY, May 17—BOT RAY SERCETIVES
SUNDAY, May 17—BOT RAY OF SULLARS S PLASMATICS
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THIS WEEK'S AFTERNOON CONCERTS

FOR INFORMATION CALL 481-9022

Tickets available at:

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288, George Reno, pianist house, i.p.m., Monday through Saturday

"Bakin Belle" at the dock, Bakin Hotel, 988 West Mission Bay Drave, Mission Bay 488 (6.5). The Revigueurs, conference on truste Rockaways, contemporary music for dancing, Friday and Saturday

for chiring, Friday and Saturday Bahla Mutel, 398 Mest Mission Bu Drive, Mission Bay, 488-0551. Ella Both Pagee, jazz, and blues, jazz, Thursday, the Jets, foaturing, Kenno Murrill, sintage rock, Friday through Monday, the Mar Dels, virtuger rock, Tussday; Secrets, jazz, Wednesday,

Bay Lounge/San Diego Princess 1464 West Vacation Village Road (off Ingrara), Mission Bay 274-4630 Josse Davis

contemporary. Thesday through Saturday.

Salunda, Bullfregs, 504th Newport Avenue Overan Beach, 222 5,000. Evenslar, rock, Dursday and Fride Dude Groovy and the Pasker People, starring: Woodstock, Debonaue, rock, Salunday, the Vandley, rock, Salunday and Monday, Big Medicine, rock, Thesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Carlos Murphy's, 4303 La Jolla, Village Drive, La Jolla 457-4170; Chuck Showalter, contemporary, wednesday through Statuday, the Show, with Thm Collins, rock, Sunday and Stronday, John Chatsworth and Dana Garret, Sixties hits and contemporary favorites, Thesday.

Carlos Murphy's, 1904 Osivira Basin, Marina Village, 223-8061; The Show soft: forn Collins, rock.

Tareday and Wednesday

Casey's Pub, 714 Garnet Avenue Pacific Beach 273,0005. Im Price took favorities on acousts guitar. Fralae and Saturdae, fre-music. Sunday through Thursday, call club for information.

Chuck's Steak House, 1250 Prospert Street, La Jolla, 454-5425: Mr. Nice Guy, jazz. Wednesday through Saturday, live jozz. Sunday, call club for information.

Elarin's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; The Hennessey's Tavern, 4639 Mission Boulevard, Pacific Beach 483-8847: Dean Davidson and Henry Butler Trin, kizz. Wednesday through Sunday, with wealist Moqui Graham-Lund, Friday and Saturday, Randy Forter, solo (azz piano, 8-12 p.m., Monday and Thesalay, and 5.9 p.m., Friday. Preston Colemen, vintage jazz 2:30-7 p.m., Saturday, Forties Be Bon Jam Session with Dean 15 videon's South Coost Rhythm

The Haleyon, 4258 West Don't

Forbidden Pigs, rock, Friday, the Beat Club, rock, Saturday, xim

production hosted by Ruben. 7 p.m., Moralay, the Vandles, took.

Helmer's Steak House, 4250

West Point Lona Boulevard, Lonia Portal, 223-9158. Frankie and

Paul, contemporary, Wednesday through Saturday, talent night,

Tuesday and Wednesday

Hondon

Hilten Hotel, Cargo Bar 1775 Fard Masson Bar Drive, Mession Bar 276-4010, The People Movers, contemporary Wednesday through Saturday, Windows, page and contemporary, Sunday through Thesday

Hotel del Coronado, 1550 Orange Avenue, Coronado, 1556 Orange Avenue, Coronado, 1556 Orange Coçon Ferrae Counge: The Spaal Bradbers, Motosco, oldines, and undern astandards, Brackler undern astandards, Brackler the Varsaltons, contemposors, 2,305-250 pm., Sunday, Jerry Melnick, paintst, performs at 9 pm., Sunday and Monday evenings Croon Boson Jew. Pidag, and 620 Dicili Staturdae, and Santalae and Santalae, and Santalae Santalae, and Santalae Santalae, and Santalae Santalae.

THURSDAY, TONIGHT Acoustic extraordiname (of the Hitters)
VAN ORBITSON with THE DRIVE-INS plus debit of
THE SOUL BROS. (excitont members) and THE PUMPS SLINGSHOT WILD THE RESISTANCE

FRIDAY, APRIL 17 Thest Package to Undress

AMARAY UNCALLED & opens at 8pm sharp

RESISTANCE
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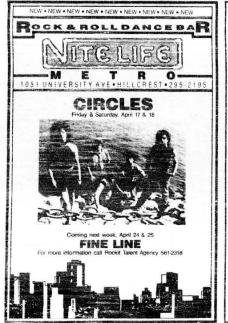
THESDAY, APRIL 21 ROXMOR pris TRYET with FAITH and F TROOP

### RAINBOW WARRIORS .... CARDIFF REEFERS plus SHANGO

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5.30.9.30 p.m., Sunday evening. Palm Court: Ron Singer and Jan Parish, pianists, perform daily beginning at 4 p.m.

Hyatt Islandia Hotel, 1441

Jazz Mine Records, 5726 La Jolia Buolevard, La Jolla, 454-9852; The Finest City Jazz Band, Jazz, 7,10 p.m., Thursday; Cottomouth D'Arcy's Jazz Vipers, traditional jazz, Friday; the Bobby Gordon Quartet, sizz, 1:30 p.m., Sunday, the Ray Crawford Trio (with Jay Hearn and Hank Dobbs), jazz, 7:30 p.m., Monday.

Jose Murphy's, 4302 Mission Bouleverd, Pacific Beach. 270-3220: The Heroes, rock, Tuesday through Saturday. Four Eyr's, rock, Sunday and Monda the Blonde Bruce Band featuring axophonist Johnny Viau plays

blues, from 4-8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard, 225-9090; Dale Wednesday through Saturday

La Avenida, 1301 Orange Avenue Coronado, 435-6262; The Jaime Moran Latin Jazz Ensemble, Latin Jazz, 8-12 p.m., Sunday

La Jolla Village Inn/Sbooter's Lounge, 3299 Holiday Court. La Jolla. 453-5500. Live piano bar music. Thesday through Saturday. call club for information.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLeod, piano and wical variety, 6-10 p.m., Tuesday through

Mary's by the Pier, 710 Garnet Arenue, Pacific Beach, 483-7844: Rick Gaziay and His Super Barracudas, rock and blues, Thursday through Saturday:

Thunderbolt the Wondercolt rock

McDick's Pub. 1921 Bacon Street, Ocean Beach, 222-6822; Lonnie Brooks, cock and rhythm toraine brooks, rock and rhythm and blues, son the backs, rock. Thursday, the Blue Hearts, blues and rhythm and blues, Friday and Saturday, and session, 7 p.m., Sunday, Birk Gazbay and His Super Barracudas, blues and rock, Wednesday

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

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

Miligan's, 5786 La Joliz, Boulevard, La Jolia, 459-7311: Charles Rutherford, standards, contemporary, and requests

performed on keyboards. Tuesday

Mony Mony's, 3595 Sports Arena Houlevard, Lona Portal. 223-556s. Crystal, rock. Thursday through Saturday, Pso Facto with the London Brothers), rock. Sunday and Monday, Scarlet, 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 Houlevard, Pacific Beach, 270-7522: Hollis Gentry's Neon, 270-7522: Holis Gentry's Neon, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; the Procrastinators, reck, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Queira Road, Marina Village, Mission Bay Park, 223-2335: The Procrastinators, rock: Thursday through Saturday.

Ipso Facto, rock, Tuesday and

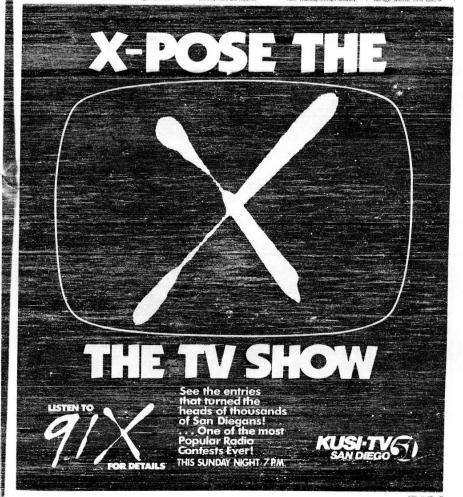
Street, La Jolta 454-9711: Bill Andrews and Bob Hamilton, with wo alist Coral Theet, jazz, Friday and Saturday, Bob Hamilton, jazz piano, Thesday through Thursday, and Sunday

Putcam's/Colonial Inn. 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook, pianist, performs standards and juzz, 4:30-7 p.m., Friday and

Rocky's Balboa, 4626

Albuquerque Street (at Garnet Avenue and Mission Bay Drive). 270 6550: Live music in the dining room, Friday and Saturday, call club for information; live sports via television is offered daily.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Alofia, contemporary, Tuesday through Saturday, Most Valuable



Players, danceable jazz, 8-12 p.m. Similar Eatthurger area, tep.m., Monday

The Salmon House, 1970 Ourvir.

San Diego Toujours, 828 Prospect Spect, La folla, 456-2944. The hil Clarke Band, azz. Thursday, Bobby Gordon, azz, 1-4 p.m., Fridw and Joe Marillo, sazz, Fridw and Saturday evenings, Linda Chase and Roger Dempsey, sazz and classical thew sto music, noon-3 p.m., Sunday, he Mike Wofford Tuo, iazz,

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: Ed Ellis and Tapestry, Saturday and early evening

Silver Fox Lounge, 1827 Garage Avenue, Pacific Beach, 270 FMS Sh Farmi, vintage reck, Friday and

Spice Back Restaurant, 1335 Mission Houlevant, Pacific Beach 483-7666; Robert Wetzel, classical ginlar, Wednesday Humigh School.

Stage Door, 4500 Ocean Boulevard, Pacific Beach, 483-6374; Jonathan Marry, acoustic golarist performing oldies, contemporary music, and requests, fliesday through Saturday, Kenny Bogard, variety, Sunday and Monday

Tabiao Flamenco Nightelub and Restaurant, 3567 Del Rey Street. Pacific Beach, 483-2703. Leve

flomenco music and dancing, 7:30 and 9.30 p.m., Wednesde, Thresder, 7.30, 9.30, and

Texas Teahouse, 1970 Voltar

Top of the Cove, 1216 Prospec Street, La Jolla, 454 7779, Ball Wight, Gershwin, Porter, Soudheim, et al., on the piano, Wednesday through Sinalay

Wednesday Brough; Sindaw We's Bar and Restaurant, 7825 Esp Asenue, La Jolla A 56, 1789 The Mile Worden Tris, pazz, Thursday Friekla Lee, pazz, Finda and Saturage Cath Eckert, pazz, Tiosday, the Don Glaser Tion, pazz, Wednesday Gene "Neglor Devises of Organization Wednesday Gene "Neglor Devise" sof Organization Armsha, Latin Sales dance music, 6,30 8 p.m., Friday

Victor's, 1403 Rosecrans Street, for country Monday country Thursday

Marney Stone Pub, 5617 Balboa

Blue Bayou Lounge, 25:37 Clairemont Drive, Clairemont 276:0865; Collaban and Callaban, contemporary, Thursday through Saturday

Bogey's, 5353 Mission Center Road 297/8361: The Polk Brothers, jazz, 6-10 p.m., Monday and Tuesday, Gene Negre Perry

s Su orquesta Afro Rumba, Latin Salsa dance misse, with vocalist coral Thuct, Crim., Sunday

Road, Mission Valley, 295-6600 toxia, Missio Bulliani, salaris Mare Bulliani, salaripotoxi, 5 Deptii, Monday through Fridor, Greg Glover, cost, apounty mose performed in la dysonly. Salanday

> Bunbury's, 1990s Mira Mesa Honley and Mara Mesa. 578-8666. Wire Cares featuring Keen Moyles (or), Wednesday through

> Carriage House, 7945 Balboa Acenue, Clairemont, 278 2597; Jim Moore, contemporary music performed on gualar, Thursday through Saturday.

Crystal T's Emporlum, 500 Hotel Carle North, elission Valley, 201 9010: The Siers Brothers,

rock, Thursday through Saturday; France, rock, Thesday and

The Godfather, 7878 Clarem Mesa Houlevard, hearing Mesa 500 (1305) Scott Skirmer, varie-music out-the pame, Frahac through Saniday vennings.

Genemet Lounge/Town and Country Hotel, 2001 Hotel Carl North, Mission Valley, 2017(3). Staron, singing with prans accompanional and honoring requests Standas through Thursdor, Jonelle Rock, Jazz-piants and weeks! performs Friday and Safunday.

Halli Baha, 104 Mission Volton Center West, Mission Valley 298-2010, Live Arabic music and entertainment, Wednesday through inday, the Fla e Flamenco Four, msic, Thesday

Hindquarter, 7040 Miramar Road, Mira Mesa, 506-4292. Jo Treamor, piano variety song-along mosic. Wednesday through

Holiday Inn, Cricket's Losings 1905 Hotel Crick South, Sussing Valler, 290-5720. The Helsins, condays rock, Thirisdos, Ella Ruth Pugge e savz and blick, Fraday and Saturday.

Islands Lounge, Bensler Hotel, 2270 Hotel Circle North, Mission Valley 297/H01 Share It On, contemporary, Thesday through Safunday, David Onforeros, contemporary, Sunday and Monday

Kelly's Steak House, 284 Hetel Circle North, Mission Valley 296-2131: Piano Bar, Paul Greak and Don Labbey, Monday Through Thorseta 3-6 p.m., Craig Jones, sing along favorites, jazz, ballads,

and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Salunday, Don Libber, Sandar

Ring Luis Inn., 2125 Linda Veta Rand Linda Veta 251 4279, 15a

La Racienda Cantina, Mesan

Lehr's Greenhouse, 2828 Camino del Rio South, Messon Valley 299-2828 Zzaji, jozz. Friday happy

Monk's, 19475 San Diego Messon Road, Mission Valley 583 0060 American Cale, rock, Biesdaw Brough Satundar, the Dick Braini 184 Band On hestra, big band wing 5.85 pp or, Sunday, Fizz, contemporary, Monday

The Moonglow, 4615 Claremont Retz. contemporary rock music

Frama Murpho's Cantina, 9320 oma Sieva Boulevard in the Oak free Plazar, Min Meso 2004(07)) Cars and Tilbe, country and conferenceary Freday and Saturday.

Navajo inn., 8545 Navaso Renal, San Carlos, 465 1730. The Trebet, rock. Three-slav through Saturdas, bee rock. Sumbay and Monday, all child for information, Perfect. Stunger, rock, Theoday and Wednesday.

Pal Joey's, 5147 Waring Road Allied Cardens, 286-7873, Fro Brigham's Preservation Band, Disteland sizz, swent, and older roday and Salunday

Pavilion Lounge, Town and Sountry Hotel, 500 Hotel Carlo

### LIVE ENTERTAINMENT-7 NIGHTS A WEEK!



THE AGENTS

BOUTH POS RESTAURANT DE

SAN DIFGO'S



ROCKOLA



Forst Lema. 226 1871. Downs Norman Clifford and Friends, contemporary, Wednesday thre Salmeiay, Cary Jennings, contemporary, Fraky and

W.D. Pabst and Co., 1981 Number

Bonlevard at Bose, rans. 224, 8655 hamelot, classic rock. Besslav through Thursday, Star Party.

audience participation presculation, Friday and Saturday,

Sound 'n' Feston, contemporary, Sunday and Monday

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Misson Valley 291-7131: Hramble, country, Tuesday through Saturday, Jim and

i & Sun 7 nm FANTASY

FASHION AUCTION

recorded music and vulco



(A) "We're closer than you think!" 4014 Bonita Road, Bonita • 479-3537 (one mile east of 805)
For booking information, contact Rockit Talent Agency • 466 ROCK

APPEARING 9pm-1:30am

Tuesday-Saturday Through April



**ENTERTAINMENT** 

& DANCING

On Mission Bay

# **IESSE DAVIS**

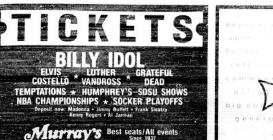


Come enjoy a romantic evening on Mission Bay with Jessel Davis. He'll croon love songs to you all night long. Likened to Johnny Mathis, and having musically toured Europe, Jesse has gained worldwide recognition for his latent. Remember "Still Thinking "Bout You," "Benji's Theme" and "Mr. Lonely?" Listen to these hits and many more at our waterfront nightclub. And there is never a cover charge at the Bay Lounge. Call 274-4630 for more information.

> CH SAN DIEGO PRINCESS

> A Princes Crubes Resort (Formerly Vacation Village) 1404 West Vacation Road (off Ing. - - 774 4630

PARADIJE BAY Seafood Restaurant & Ouster Bar LIVE MUSIC EXTENDED Tuesday, April 14 Saturday, April 18 Coming Tuesday, April 21 - Saturday, April 25 **IPSO** FACTO Every Friday, 7:00 pm GABRIEL'S FASHION AUCTION 100 // 10 H





you must be 21 - sundays only - \$3 admission 5373 mission center rd. behind confetti 2914185



SAN DIEGO - Loma Square - 224-3747 DEL MAR - Flower Hill Mall - 481-0522



Devocean Tuesday-Saturday from 9 pm



The Jets Friday Happy Hour

Happy Hour Tuesday-Friday 5 pm to 7 pm Complimentary hors d'oeuvres and live music

> Free Parking No cover - No minimu 291-2900

(S) Sheraton-Harbor Island East

1380 Harbor Island Drive, San Diego

# **Prime Time** Piano & Food Bar

It happens every weekday from 4:30:6:30nn Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening

PRIME TIME MENU MON. CARVED ROAST BEEF SANDWICHES TUES. PEEL YOUR OWN SHRIMP WED. 50° SEAFOOD BAR THURS. TACO BAR WITH ALL THE FIXIN'S FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50 Prime Time at Humphrey's a great way to end the afternoor or begin an evening

RICK AUTYI
Tuesday through Friday 5:30-8:30 pm Wednesday through Saturday 9.00 pm-1:00 am

2241 Shelter Island Drive + 224-3577



North, 291-7131. One Plus One Plus Jackie, contemporary, Tuesday through Saturday, Dining Recom-Friday and Saturday

Peter D's, 5149 Claremont Mesa Boulevard. 277-0217: The Varieties, nock. Thursday through Saturday

Radisson Hotel, Intermezzo Cafe, 14.33 Camno Del Rio South, Mission Valley, 260-0111; Detene, contemporary and jazz. Thesday through Saturday.

Smaggler's Inn. 402 Fashion Valley, Fashion Valley East, 291-7170; Live music, Thursday through Saturday evenings, call club for information.

chi for internation.

Spirit, 120 Raimo Acciue, BayPark 276-3993. The Pumps, rock, the Soul Brothers, blues and
rishtim and blues, the Prince Brarock, and the Illeries, rock.

Thursday, Pinke Slim, rock, Vangrock, to Belteri Levik, Amaris,
rock, and the Unsalied 4 rock.

Pirhagy the Residence, rock.

Accessives, rock, the Pine, rock,
and the Horsiles, rock Sathrafts P.

Though rock, Residence, rock,

Accessives, rock, the Pine, rock,

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Accessives, rock, the Pine, rock,

Accessives, rock, Sathrafts P.

Though rock, Fath, rock, and Tryt,

mck Tuesday the Rainbox

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511 Coral Room: Passion (from San Diego), contemporary, Tuesday through Saturday, the Dick Lopez Tho, swing, contemporary, and vocals, Sunday and Monday, Crane Roum: Bert Torres, contemporary, Thesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Cammo Ruiz, Mira Mesa. 695-1461: Kicks, rock. Thursday through Saturday; Casablanca with Judy Ames, contemporary, Sunday and Monday, Quad Mirage, rock, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 633.1 Mission Gorge Road, Mission Gorge, 280-9944: Mellssa McCracken, contemporary. Thesday through Thursday, First Effort, contemporary, Friday and Saturday

VFW Hall, 7785 Othello, hearny Mesa. 277-5510: The Clique, with Judy Ames, contemporary, Friday evening

The Weithouse, 10789
Therasanta Boulevard,
Therasanta 500-0677; hey Chess
reanist and guitarist Weitherstav
and Thursday Backstep, virtuge
rock, Friday and Statirday in
Theranot sing-along prants,
Sunday, Roy Correa, contemporary
guitarist. Monday and Thesday

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Craze country. Tuesday through Saturday Haywire, country, Sunday and Monday

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291 4779. Restaurant: Mile Lamy, elegant dimer music, 6-9 p.m. Wednesday through Saturday, Feagy Minister and Friends, jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diego Avenue, Old Town, 692-0653: Norta Martinez and Don,

contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232 6358; Shakers, contemporary fleesday through Saturday, Hollis Gentry's Neon, 5222, Tuesday

Astec Bowl, Tarquoise Room, 1956 Thirtieth Street, North Park.

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 Aconc, downtown, 544-0882; Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday

Broadway Place, 926 Broadway Circle, downtown, 234-3442 Bropical Jazz/Bossa Nova Duel, Friday and Saturday evenings.

Dock Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572. Mirage, vintage rock, Tuesday through Sunday. B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown, 236-1707: Secrets, jazz, Douktes, 4225 El Cajon Boulevard, East San Diego

283-6581, Piano bar: Paul Gregg, The day through Saturday; Patt Clenn, Sunday and Monday. periorms 6:30-9:30 p.m., Wednesday through Saturday. Coff del Rey More, 1549 El Dripping Lizard/Whistle Stop. Cafe del 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.

2236 Fern Street, Golden Hill. 284-2845: Sister Rae, rock, Friday.

Drowy Maggle's, Thirryfine Street and University Avenue, North Irat, 289: 8584: Rayna's Spanish Ballet, flamence, paties, song, and datec. Thurstley: Slee Freight, pepular and folk music, fresh matic, Saturday (Linda Chase and Roger Denseys perform light classical music beginning at p. pp., Saturday, saloi; Gid Time Heel Night, Monday, Cashy Curfix, contemporary and original music contemporary and original music carlots, jaza. Wednesday. Drowsy Maggie's, Thirty-first

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: Nathan Frye, all-around entertainer. Thesday through Thursday; Judy Dopke and Friends, jazz, Friday and Saturday on, pianist, Sunday Eddie Gold, contemporary,

Fat City/China Camp, 2137

Pacific Highway, downtown

Frenchy Marseilles, 801 C Stree downtown, 233-3413; Coral Thuet and Bill Cantos, jazz, Thursday; Don Croker, planist, performs Monday and Tuesday, starting at 4:30 p.m.; Grace Case contemporary, Wednesday and

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests. 9 pm. until closing, Tuesday through Sunday (blike performs with local stars Wednesday).

Hamburguesal 4016 Wallace Street, Old Town (in the Bazaar del Mundo), 395-0584. Charlie Morse, contemporary, Friday and Saturday. Harbor House, 831 West Harbor Drive, downtown, 232-1141: The Mark Lessman Band, jazz, 4-8 p.m., Sunday.

Holiday InniEmbarcadero, Port Hole Lounge, 1355 North Harbor

Drive, downtown, 232-3861: erfect Balance, contempo sesday through Saturdae.

Hotel San Diego, 239 Wes he South Market Street Jazz Band, with Bill Hunter, planist Dixieland jazz, 5-7 p.m., Friday. Harry's Bar: Devin Bailey, original and contemporary, Friday and Saturday.

Humphrey's, Half Moon Inc. 2241 Shelber Island Drive, Sheller Island. 224,0377: Indoor stage: Holliz Gentry's Neon, jazz and blues, Sunday, Zzaj, jazz, Moralay, also, performing vintage blues and azz from 5-730 p.m., Monday, is the South Coast Blues and Jazz. Band; Greg Glover, conte

Imperial House, 595 Kaimia Street (at Park Bouleward). Hillcresst. 234-3525: Wayne Juré, iazz, Tuesday through Saturday, with the Imperial House Opera Singers. Tuesday and Wednesday: Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown.

298-8066: Live jazz, Thursday call r information; The B Street and, contemporary, all other nights.

Jim's Hickory Wood Barbecue, 5312 E' Caron Houlevard. 246-8220: Talent show and hoot night with Elecu Hay performing everything from country to folk and contemporary, 7:30 p.m.. Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Barker and Orr, mirth and music, Tuesday through Saturday; Polk Salad Annie, contemporary, Sunday and Tuesday.

The Kensington Club, 4079 Adams Aernue, Kensington 284-2848. Split Second, reck, Saturday, Sue Pelmer, boogle wronge ragtime piane, 5-7:30 p.m., Sunday.

Roger Bellomy, classical guitar, Tuesday through Saturday.

Mandolta Wind, 308 University Avenue, Hillcrest, 297-3017:

Buttermilk Blues, blues and rhyston and blues, Thursday, King Biscuit Blues, blues and rhythm and blues, Friday and Saturday. Some Girls, rock, Tuesday, Soul Station Express, blues and rhythm and blues, Wednesday

NHellfe, 1051 University Avenue Hillcrest. 295-2195: Circles, rock, Friday and Saturday

Oasir Club, 3184 Martin Lother King Jr Way, Southeast San Diego. 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 Jazz, Sunday.

Papagavo Rostaurant, 861 West Harbor Drive, Scaport Village, 232-7581, Jimmy LaVello, variety piano music, Wednesday through Saturday.

Patrick's IJ 428 7 Street. downtown. 233-3077: Fro Brigham's Preservation Band Dixieland jazz, early evening



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30 p.m., Friday and Saturday

Carlos Murphy's, 3890 Twiggs Street, Old Town, 260-0305; Polk Salad Annie, contemporary, Friday and Saturday.

Club Cult/Wok Express, 109

West C Street, downtown. 239-8322: Playground Slap, industrial funk, Friday.

Coconut's Restaurant, 1961

Shelter Island Drive, Shelter Island, 222-6887; Dr. Chico's

Island Sounds, calypso and regigae music, 7:30-11:30 p.m., Sunday,

George Emerson, keyboardist,

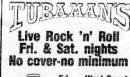
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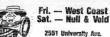
Fred Thompson

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2551 University Ave. 295-9426



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# V.I.P. PARTY

Everyone's invited to attend our April V.I.P. Party Tonight, Thursday, April 16

- · Doors open at 8:30 p.m.
- · Catered hors d'oeuvres at 9:00 pm · V.I.P. cards will be available for renewals
- plus new purchases · V.I.P. treatment includes nightly V.I.P.
- drink specials • \$2.00 cover at 9:30 pm for non-V.I.P.s

"Shut up and Spin" Amateur DJ Spin-off Every Wednesday, contestants will compete for weekly cash prizes of \$75.09. Final winner will be rewarded with a complete home DJ system in September

Mannikin • 945 Garnet Ave., Pacific Beach • 276-4653



Wednesday and Thursday, P.M., rock, Priday and Saturday the

Ramada Inn. 2435 Jefferson

Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music, Thursday through Saturday

Rosle O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666: The Bop Tones, jazz, Wednesday: Full Coverage, contemporary, Thursday: Celia, contemporary. Monday and variety music on guitar and fiddle. Friday and Saturday: Full Tuesday Coverage, contemporary, 3-7 p.m., Sunday,

San Diego Harbor Excursion San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Friday and Saturday; the Aubre Fay Trio featuring vocalist Fran Loskota, jazz, Sunday brunch.

Saigon Palace, 560 Fifth Avenue downtown. 232-9766: The Twelve Eleven, rock, and the Resistance, rock, Friday. Psychotic Motel: The Divine Horsemen, rock, Saturday

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900; Devocean, Top 40 dance music,

Tuesday through Saturday, the Jets featuring Kenns Morell, vintage Sundowner Lounge: John Austin

Vis Veneto Restaurant, 1745
India Street, domtown, 233-6306
Friday and Saturday: Luigi
Lucation and others sing Ballain
port songs at your table
Lucation and others sing Ballain
port songs at Herman
Salerno accompanied by Eduardo,
James Landing, Mannes, guilarist; orera
highlights by Herman Salerno and
the Salerno Salerno Salerno
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Luigin Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Pier Group, contemporary, Tuesday through Saturday. Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday: Donna Cote,

Westgate Hotel, 1055 Second Avenue, downtown, 238-1818, Lobby: piano bar entertainment, 4-8 p.m. Monday through The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Not Guilty, rock, Thursday through Saturday; Strangers, rock, Sunday and Wednesday. Thursday; toa dance 4-8 p.m., featuring a musical trio, Frida Plaza Lounge: Sylvia Lorraine show tunes and light classical Tuba Man's, 2551 University Avenue, North Park, 295-9426: West Coast, rock, Friday; Null and Void, oldies rock, Saturday. Saturday evenings; Peggy Keller show tunes and light classical piano music Sunday through Tuesday evenings. Le Fontainebleau: candlelight dining Upstart Crow and Company, 835 with jazz piano music. 6:30-10:30 p.m., nightly; piano music is featured during the

Sunday brunch. U.S. Grant Hotel, 326 Broadway Winters Restaurant and Nightclub, 5880 El Cajon Boulevard, 582-1813: Live music downtown, 232-3121: Robin Henkel and Richard James, blues

and jazz, Thursday through Wednesday, Friday, and Saturday, Salurday, Peter Robberecht, tea-ume pianist, performs from 24:30 p.m., in the lobbs, Monda through Thursday, and Saturday, and from 2-8 p.m., Friday

Via Veneto Restaurant, 1745

Words and Music Bookstore 298-4011: The Peter Sprague Trio jazz, 8 p.m., Friday: Fred Benedetti and George Syoboda. dual guitar recital: From Baroque to Modern, 8 p.m., Saturday.

### East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine, 445-2550: Rusty Falk and the Red River Rand, country, Wednesday, Thursday, and Sunday, live country music, Friday and Saturday, call club for information.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too. 7059 El Cajon Boulevard, College are: 463-2263: Tony Cummins, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3600. Eddie Gold, contemporary, Tuesday through Satunday, Ferry Burchard, Imaginal and suburban songs, Friday happy hour, and Sunday and Menday evenings.

Bronco Billy's, 11377 Woodside

Avenue, Santce. 448-8778: Bramble, country, Wednesday through Sunday.

Bull and Bear, 690 North Se Street, El Cajon, 440-5757: Chair Reaction, contemporary. Wednesday through Saturday

Carlos Murphy's/Grossment Center, 5500 Grossmont Center Drive, La Mesa. 698-9757: Live music, Thursday, call club for information; Frank Joseph, music and entertainment. Friday and Saturday; the Two Tones, rock,

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday: the White Horse Band, country, Sunday and Monday: clogging lessons, Monday

Crown Room, North Second Street and Oakdale Avenue. Il 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 forcegli Prilay evenings, and 5-8 p.m., Saturiey, Carol Craedical, contemporary, Sunday through Tuesday evenings; Den Miller play-piano, Monday through Priday happy hours.

Don's East, 13321 Business riighway Eight at Los Coches, El Cajon. 443-2444: Elton, J.R.,

and the Country Gold, country,

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Don Beck and Brown Sugar, contemporary, Tuesday through

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568; ton Morin, country, 7-12 p.m., Thursday, Big Sky, country, Friday

George Joe's Restaurant, 9568 Murray Drive, La Mesa, 469-6158: Don Libbey, pianist, performs Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Passage, contemporary, Thursday through Sunday.

Old Highway 80, Pine Valley, 473-8727: Rockola, Beatles mus and oldies, Friday and Saturday.

Kelly's Pub, 6344 El Cajon Houlevard, college area. 286-0400: Brent Bowers, pop favorites on Brent Bowers, pop favorites on acoustic guitar, Thursday, Live music, Friday, call ciub for information, Healing Arts, rock, Saturday, John Ingram, contemporary, Tuesday: Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

Lakeland Resort, 14916 Highway 79, Julian, 765-0736; Carl toss and the Whatever Band, a

KIFM98

Lites Out

variety from country to rock, Friday and Saturday

Live Oak Springs, Old Highway 80 Boulevard, Jacomb. 766-4288: Live music, Saturday call club for information.

Magnolia Molvaney's, 8861 Magnoisa Archue, Santee. 448-8550: Friends, rock, Friday and Saturday.

Marrakesh, 8238 Parkway Drive toff Jackson Drive and Fletcher Parkway). La Mesa, 462-3663; The Harem Carawan Bellytaince Revue. Moroccan dance and music. Thursday through Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: Live music nightly, call club for information.

Ol' Mill Inn, 7941 Mission Gonge Road, Santec 448-8656: Andy and Donna, contemporary and oldies, Friday and Saturday. Ole Wagon Wheel, 8646 Missio

The Ox Bow Inn. 9816 Campo

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PARK PLACE

LIVE ROCK 'N' ROLL EVERY NIGHT

\*\*Ne wagon Wheel, 8646 Mission Gorge Road, Santee, 449-9240, E. Z Does R. Friftes and Sixties rock and country rock, Thursday through Sunday and hosting a Jam session beginning at 6 pm., Sunday country and western dance lessons are offered on Thursday also. frumpett's, 596 Broadway, El Cajon. 442-9696: Bogart, contemporary, 'lisesday through saturday. Van Winkle's, 10055 Mission

Gorge Road, Santee, 449-0060: Crossine, country rock, Friday and The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Laredo, Country, Friday and Saturday. Saturday Viscount Hotel, Palm Grille, 1960

Harbor Island Drive, Harbor Island. 291-6700: Paul Montesano,

Road, Spring Valley 469-9616:

and the Ox Bow Country Lads, country, Friday and Saturday.

Frivate Dornain, rock, Thesday through Saturday, Perfect Stran rock, Sunday and Monday, Dr. James Downs, hypnotist,

performs Monday evening, and comedy is teatured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway

Lemon Grove, 464-9284; Slow Grin, rock, Wednesday and

Thursday; the Drastics, rock,

Rodeo Room, 8300 Broadwa

Lemon Grove. 469-5137: Amber Star, country, Friday and Saturda

Struw Hat Plaza, 163 Fletcher

Parkway, El Cajon, 460-1537: The Billy Ray Band, bluegrass, 8 p.m.-midnight, Saturday.

Friday and Saturday.

Park Place, 1280 Fletcher

tropical jazz, 5-9 p.m., Thursday, and 8-12 p.m., Friday and Saturday.

Win Cody's Saloon, 240 Win Main Street, El Cajon, 440-9247 Jam session, Thursday, musician welcome: Ginger and One Day

### South Bay

Cass Don Diego Restaurant, 5080 Bonita Poad, Bonita, 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Carl Simmons and Eddie King, country, Tuesday through

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Flyweii, rock, Thursday through Saturday; Evenstar, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

Do Vinef's, 626 E Street.
Clula Vista, 42.7-8890; Nick
Montana, contemporary, country,
oldica, and Latin music, Friday and
Saturday, Juan Robles,
contemporary, Sunday through
Thurnday, jam assion,
2.30-7 p.m. Senday.

Avenue, Chula Vista, 422-1566. Wednesday and Thursday: Wayne Saturday: Bill Somers

Sunday through Tuesday El Torito, 271 Bas Boules,

Hutch's, 1463 Palm Avenue, Imperial Beach, 421-3479, Linda Sherwood and Surefice, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista 420-4828: Louie and Loose Change, contemporary and oldies. Wednesday through Sunday, City Lights, contemporary and oldies. Monday and Tuesday.

La Maze, 1441 Highland Avenue National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday, East Coast, contemporary, Friday and Saturday

Landmark Cocktail Lounge 2511 Sweetwater Road, Nation City, 475-7313: Live country of Friday and Saturday, call club for

information The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Two on One, rock, Priday and Saturday.

Marisol Lounge, 1680 Broadway (at Main Street), Chula Vista.



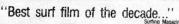
West Harbor Drive, Seaport Village. 232-4855: Live music,

Saturday and Sunday, call club for

Happy Hour 2 pm-8 pm

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STRAIGHT AHEAD IAZZ 8:00 pm-12:00 am

tanche Monday-Friday 11:30 am-2:30 pm with daily seatood specials Dinner: 5:00-11:30 pm. La joila's finest sreaks. prime rib and seafood Happy Hour: 4:00-6:00 pm, Monday-Friday

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**EVENSTAR** 

429-8045: Bobbie Cardozo y El Golpe, and mariachis, Latin musicThursday; Colour, Latine busic, Friday and Saturday bie Cardozo y El Golpe, Latin music, 4 p.m., and Mosaico, salsa and Cumbia music, 9 p.m., Sunday evening

Gasis Bar, 1121 Third Street Chula Vista. 426-2977: Gold'n West, oldies and country, Thursday through Sunday (live jam session, Sunday at 8:30 p.m.); live country music, Monday through Wednesday call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: The Agents, rock, Thursday threugh Saturday; Rockola, Beatles nusic and old rock, Sunday and Monday, Mar rock, Tuesday and Wednesday.

Perico's, 4062 Bonita Road, Bonita. 475-6322: The Baja Strings, contemporary, Friday and

South Bay Golf Club. 4475 Bonita Road, Bonita, 267-7700: Holding Power, rock, Thursday through Saturday; Edison Riggs, solo acoustic rock, Tuesday and

Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: Rio, Latin music, Friday through Sunday.

Performer listings are compiled by from Jeruings. If you wish to be included, please call 265-9382 Thusday electroon or Proto-bellow 5-10"

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The Bent: Spirit
Big Medicine: Bullfrogs
Lonnie Brooks: McDick's Pub
John Chatsworth and Dana Garret: Carlos Murphy's/La

China Crisis: Bacchanal Chinema: Top Spin Circles: Nitelife Crystol: Dance Machine, Many Mony's Danny and the Dogs: Ralph and Eddle's

Iges Pactor Purmens on Months Mony's
The Jacks: Haleyon, McDick's
Pub
The Jets, featuring Kenny
Morrill: Sheruton Horbor
Island Bort, Bahle Hotel
Kameloh: W.D. Pubst and
Composite

Kameloki W.D. Pubst and Company Kleize: To LeviMiru Mesa David Levi Skoestring Operation: Caseys Pub David Lindley and El Bayo-X: Relig Up Tavern Lipaticki Whiskey Flats The Londons Mony Hony's The Mac Delin Delig Up Tavern, Edita 1961.

Messenger: Top Spin Midnight Express: Red Coach

Shugshot Wild: Spiri Singshot Wild: Spirit Slow Grin: Pelikan Pub Some Girls: Mandolin Wind Split Second: Kensington Club The Spud Brothers: Hotel del Coronado The Drastics: Red Coach Inn Pelikan Pub
The Drive-Ins: Spirit
Evensiar: Bullirogs, Dance The Drive-lins: Sorie
Kennaari Rulinos, Dame
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Flower Boane Southerning.
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Flower Boane
Whiskup Flower
Flower Boane
Flower Boane
Red Gastley am McClerk's Pub.
Analys's by the Fire
Clanger and One Day Notice:
Win Cooply
Win Cooply
Boane
Flower Hilliage
Flower Holding
Flowe

Strangers: Trojan Horse Thunderbolt the Wonder Mary's by the Pier The Ticket: Navajo Inn Tryit: Spirit The Twelve Eleven: Saigon

Palace
Two on One: the Lantern
Two Two Tones: Carlos
Murphy's Crossmont Center
The Uncalled 4: Spirit
Namp: Spirit
The Vandles: Halcyon, Peter D's,
Buillinus

Private Domain: Park Place The Procrastinators: Old Pacific Beach Café Foradise Bay

The Pumps: Spirit
The Resistance: Saigon Palace

Edison Riggs: South Bay Colf

Restaurant, the Inn at Pine Valley, Old Dei Mar Café The Rumble Brothers: Leo's

Club
The Ritz: the Moonglow

Rockola: Old Bonita Store

Little Bit of Country Scarlet: Mony Mony's, Time Machine/Chez Orleans

Sh-Boom: Silver Fox Lounge The Show with Tom Collins The Show with Tom Collins:
Carlos Murphy'sLa Jolla and
Marina Village
Sister Rae: Dripping
Lizanl/Whistle Stop

The Score: Potrick's II

Bullfrogs The Wanderers: Old Del Mar

Café
West Coast: Tuba
Man's University Avenue
Who Cares featuring Kevin
Moyles: Bunbury's

#### Contemporary / Top 40

Alofin: Rusty Pelican Judy Ames: Tio Leo's Mira Mesa, VFW Hall/Kearny Mesa,

WW Hallbeamy Mesa, Henry's Dean Atkinson: Mexican Village Devin Balley: Hotel San Diego Baja Strings: Perico's Den Beck and Brown Sugar: Dan's West Randy Beecher: Mexican Village

Dusty Best: Antonio's Hacienda Blind Date: Gilbey's Cocktail

Lounge
Kenny Bogard: Stage Door
Bogart: Trumpeit's
Brent Bowers: Kelly's Pub
The B Street Band: the Jerry Burchard: Boondocks

Restaurant Callahan and Callahan: Blue

hm
Mirage: Dock Masters
The Panie: Spirit
Perfect Stranger: Old Del MarCaté, Park Place, Navajo hm
The Playground Slap: Club
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New Country: Countryside

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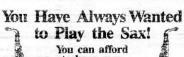
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The Bod Cradit Band: oldies, Rancho Bernardo Im The Crescendon hip-band dence music, San Luis Rey Dours Golf Course County Club Dan Crolver: plantst, Frenchy Marsellies Gull Dietrichs: classical harp. Shammell.

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Chuck Peralta: oldies, bollads, country and western, and contemporary music, Grouchy Gaucho
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Charles Rutherford: standards, contemporary, and requests performed on keyboards, histogras Herman Salerno and the Salerno Singers: Ruthon po-pongs and opera highlights, V. limeto Restaurant Jon Sandwai; pionist, Borel's Maris and Sarah Schlebecker;

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and jazz on the picno, Colonial Im/P-tham's Bill Wrights Gershwin, Porter, Sondheim, et cl., on the piano, Top of the Cove

rock and country rock. Ole

All reviews are by Duncan Shepheid. Provides are indicated by one to fine star-and antipathies by the black spot. Unraced moles are for now unevisioned.

An Assertion stretches and An America; "leto I week Mouselwerk learns while year leto I week Mouselwerk learns while year year or cats," And the streets at your cats, "And the streets, and paper with Chiesas". The setablishers, immediately and newsenderingly, the mountainuss pattern of roderitized citarias and servery patterns of roderiti

clichés and asreolypes: especielly attraic clichés and sterrotypes, Jewish, frish, French, Italian. There her been no recklation in the fearful sentimentally outstrancy under the argis of Seven Spielberg, and then has been an addition of sharrieless. tiag-waving. But the worst the movie can do is to loster the impression that Spielberg, among his immunerable other manifestations of genius, is also quite handy with a paintbrush. He is quite handy with a peintbrush. He is really only one of four assoutive producers here. Dil actor Dun Buth, on the other hand, formerly of the Disney learn, is a line animator, as witness the storm at eas (clock) though it may be), with its

anthropomorphized waves and its whirtpoolish sense of space and motion, 1936. \* (Sweetwater 6, 4/17 through 19

matinosis. Angal Heart — Hard holies privacing high Angal Heart — Hard holies privacing high Angal Heart — Hard holies privacing high high angal high privacing high high privacing high p

(Carousel Cinema 6: Casino, Irom 4/17; Century Twin, from 4/17; Fiesta Twin, Irom 4/17)

The Artstocats — Re-issue of the Disney cat cartoon, directed by Wolfgang Retherman. (Camino Cinema 4, matinees; Coffege matinees; Flower Hill Cinemas, matinees; Parkway; Sport Arena 6, UA Chula Vista 6; UA

Back to the Future — The task of lationing the time-travel theme to the terropic method has bed in, besides such controlled accessories as services and bed by the controlled mortification and bed by the controlled with a contemporary teninger shanged much like an addict of TVs HAMPY CAYS, only deeper into the primosity that the time has collapsed primosity that the time has collapsed periodic, task brown beet back on badd in bester, has born beet back on badd in resident is an executive configuration from death less entereclated serial or bester has been beet back on stadt or bester has been been particularly entered to statute of the stadt back of the particular size without any unfathering relevance to statute the particular size of partic

THE RESIDENCE OF THE PARTY.

## CURRENT MOVIES

with a different past from ever-else. That idea, with its infinite possibilities for nostalgia and possicities for nosagea and alenation, is passed over, of course, as rapidly and unreflectingly as ever-other idea in the movie, but coming as it does at the very end, or the witual end, excepting one final frivolity, it tends to linger. Michael J. Fox, Chrietopher Lloyd, Lea Thompson. 1985.

\*\*\* (Aero Drive In; Harbor Drive In)

Black Widow — A highly satisfying and only alightly dirty-dealing cat and mouse sprine, or really gate and cat, that opposes two feminise archetypes, the contemporary carrier woman (and not without permonal sprine). The contemporary carrier woman (and not without permonal sprine). The property of the sprine sprine is the property of the sprine is the sprine in the sprine in the sprine is the sprine in the sprine is the sprine in the sprine is the sprine in the sprine in the sprine is the sprine in the sprine in the sprine in the sprine is the sprine in the sprine in the sprine is the sprine in the

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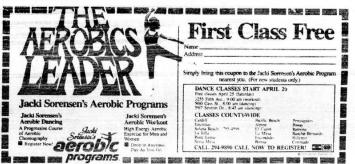
Rafelson, in his clean-eyed, lovel-gazed, matter-of-fact appraisals of female bodies and postures and

garments and whatness—of detends from his programs of a otherwise from his programs of a other faculting system on the modelity south map hopping foreign — of more hopping and study-hearterly unbeyond you and study-hearterly unbeyond you and study-hearterly unbeyond you and study-hearterly unbeyond you have offer to be compared to have only to be hardered by the study of hardered by the hardered by hardered by the hardered by hardered hardered hardered hardered hardered hardered hardered hardered

Blind Date — Sufficient idea for a Herold Lloyd two-reeler: a blind date.

on an important business occasion, with a woman who mustin't be allowed to drink. It sets up all right, and the joke-making is thoroughly, depassionately professional. But the idea is depleted by the time the idea is desidend by the time the woman begins to solder up sean and the main hast to take up sean and the main hast to take a turn extreme the main hast to take a turn extreme the main hast to take a turn extreme the main has a turn of the main has a t

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NORTH COUNTY Spenish movies

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San Marcos Cinetista, Highway 78 at Nordani, San Marcos (450-8500) Closed for minodeling, from 4/20 Star, 401 N. Hill, Oceannicke (722-2536) Orocodia Dundes and The Golden Child. Intern 477

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## CURRENT MOVIES

Surgler — 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 suspicion of murder. The character lationed so anugly to the personal of Whoop. Goldberg that it store being a character enymore — or actually never starts. Bobcat Soldthwell is not about to play a Goldinwell is not about to play a character refers he has gone to far as to drop the "cat" from his fast name, perhaps downing it of the burgler for the occasion, but he hard temperated the collengiation in his fincat. With GW. Belley and Lesley Ann Waren, directed by Hugh Wisson, 1987. "College, Mira Mesa Chamas; Oceanische 6, Sentee Village 5:

speech teacher of deal eleventh-gradors. We see little of the man's daily teaching techniques (and hear little of the sounds of deaf people's spoeph), only what the headmaster disapprovingly terms." rezzle-dazzle slanding on his hands in the classroom, choreographing a rock-and-roll number for Parents." Day And he soon becomes preoccupied with a beautiful treatly-live-year-cid graduate of the school, now one of its junitors. She, however has niver learned to speak or to read lips (and because ahe is "angry", her sign language is very fast and florid). This premise means that the lead not have the sign will not only say his own lines out. Greatly also the sign and the sinterest and the sign and the sign and the sign and the sign and t and-signals, but he will have to anslate her lines out loud, too. (Did the firmmakers ever contemplate subtitles for sign language?) This, needless to say, is a challenge for any actor — even without the atternal contemplate. and according to the attempt of the attempt of the according to express the slow movement from Bach's Concerto for Two Violins in body language. It is more like a chore for any viewer, William Hurt, Mariee Mattin, Piper Lauria, Philip

1

UA CHULA VISTA

(Carrino Cinema 4, Fiesta Twin, Mrs Mesa Cinemas, Parkway, Poway Theater, UA Escondido 6, from 4/17)

The Color of Money — Martin Scoreese's extremely tardy secur THE HUSTLER. The twenty-liveinterval between the two should character of Fast Eddie Felson (nov a prosperous liquor salesman and only connected to the game of pool in the role of "stakehorse," or money man, in the very image of the George C. Scott character whom he so C Scott character whom he so abominated in younger days) will be smoothed over by the smoothed over by the incontroversible fact that it is the same actor, though different in some ways too, who plays him. Harder to chalk up to the masch of time, however, are the differences in chemical tone and pitch and temperament and all that such characters the differences in chemical tone and all that such temperament and the face that the such temperament the such temperament that the suc

bing— of in short the offerences, between the dour and auseiver Robert Rossen and the feeneds, for it prefy near, to disjoin the movie from the another than the another than the another and investigate is as a sequel. It is of course axiomatic that is another and investigate is as a sequel. It is of course axiomatic mat all sequels must be able to stand on their own, so there is something paradoxical about saying that the problem with this one is that it is no Death before Dishonor — How, with that attitude, did the filmmakers finish their work without failing on their bayoness? Fred Dayer, the forms, tootball player, makes a reasonable or promote of Citics. reasonable economy model of Clint Eastwood (not economy-sized, though), with a face carved by hatchet and a simmering sense of menace. But even Eastwood we menace. But even Eastwood would be no help in this idle daydream about what we Americans would like about what we Americans would his to do to Arab terrorists (in Jenna), to be precise — or rather to be evasive) if only the terrorists would agree to fel us do it. With Joanna Pacula and Brian Kestn, directed by Terry Leonard, 1987. (New Valley Drive in)

problem with this one is that it is foo separate, too independent. But there it is. Precisely because there are so few movies set against the world of professional pool (and one reason for that is very much that the standard set by THE HUSTLER was not just set by THE HUSTLER was not just high, but dourningly and discouragingly high), the discouragingly high), the independence of this sequit somehow brings it into more direct competition and comparison, gives it less freedum to deviate to some inventee corner of the subject. A trust seque — a registrate and logical and free-Manding sequel — would be under more obligation to sake withing range less than the contract of the subject on subject to subject to the contract of the subject on subject to the contract of the subject on subject to the subject on subje without any reflections being cast on its courage. Not so here. And as competitor rather than complement, THE COLOR OF MONEY pales:

> Another was about to begin. HAROI HILTOR

OCAMON -

LINDA HUNT ... LINDA BASSETT

WAITING MOON

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-Chris Chase, New York Daily News

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84 Charing Cross Road — A dramalization of the twenty-year correspondence between New York Miterata Helene Hariff and a London book dealer she never met. This basic material, with its excessive necessity for voice-over receitations, will hardly commend itself. will hardly commented isset beforehand as very intrinsically cinematic; and the deep-rooted reverence for books at the core of it (coupled with its disdelinfully modest coupled with as disclaimfully modest commercial sims) throatens to become a club wherewith to beat contemporary movies and noviegoers ever so politely over the lead. Neither of these initial ings proves to be much of a nother. It could be conceded that David Jones's mise-en-scene is little note than subserviently illustrative ...

nan a fresh-criso-testuce green, wantan kowman, Tom Cruise, and Mary lizabeth Mastrantonio 1986.

(Camino Cinema 4; UA Chula rista 6; UA Escondido 8, from 4/17)

OA Glasencuse (I)

Crecodilla Dundes — The old
country-bumpkinn-big-gly routine.
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materials in 76 Oute ending,
though Directed by Pater Fairman
though Directed by Pater Fairman
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From the Hip — A match mads in heaven (or in that corner of it in charge of pestilences and poxes), the brassiness of director Bob Clark unattractivanes of his two consecutive clients, and particularly the robust performance of John Hurt as the second of them: "a cross between Charles Manson and William Buckley." With Elizabeth Perkins and Darren McGavin. 1987. • (Sweatwater 6)

mannatian waikkip. And book people, as we've seldom been reminded since the official capital sect of them in FAHRENHEIT 451 are good and decent and valuable people; and this much-overdue.

tribute to the type, unfairly underrepresented on screen as against randy teenagers and crack

anti-terroriats, is eccentric, warm-hearfed, genity moving, highli-civilized, and a few other things not often found am'd the intrinsic cinemeticness of car creatives and bazooka biasta. Anne Bancroft, Anthony Hopkins, 1987.

" (Sports Arena 6)

The Golden Child — Funky fairy tale Eddle Murphy is the pure in-heart sharpintongue Finder of Lost Children in seamy Los Angeles, atthough in what offoid acquacy we-are not to know. Nor are we to know how or why he has elso been tabsed as The Chosen One, whose destiny it is to resque a kidnapped Tick among holy child, with the power to among other things. resurced deads the Is to response a reconsignous incerns in the property of the p

The Good Father — The initial situation is pierly serious. A mendally as truthed by serious and interesting is active to be extended by the serious of the father standard by the serious of the serious of the serious of the serious of the serious disease. The serious of the serious disease the serious of t Anthony Hopkins in the role of the closhingly agitated one. This actor is animosi unfatingly, etricial unification programs and animosi unfatingly, etricial unified mybed global programs and animosi unfatingly and animosi unfatingly and animosi ani histrionitis. For all of Hopkins's large-print emotions and too-free hand in coloring the events around him, he at least never angliss for sympathy. The action unfolds in a cold, clinical atmosphere that immediately sets apart THE GOOD FATHER as more "serious" than, say, the sentimental apart THE GOOD PATHER as more "serious" han, say, the sentimental partisanship of KRAMER VS. KRAMER, whose situation it remokely resembles, or any of the topical TV moves of the week that KRAMER in turn resembled. Still, the staccato procession of scenes, short-winded. procession of scenes, short-winded, brusque, streight to the point, eyes to the front, does not allow the action to unridid in any direction but orward; and even subjects which we might have thought were well within the field of play — the relationship between the two man, for instance, or that between either of the men and their sons, or that between or that between either of the men and their sons, or that between anybody and anybody, really — reman akerchy and unshaded, so that we never quite descend from the generic to the specific. In that way at least, THE GOOD FATHER is reast, THE GOOD PATHER IS somewhat uncomfortably reminiscent of the topical TV dramae it is otherwise so much more serious than: more topical, that is, than actually dramatic. With Jim Broadbent, Harriet Walter and Simo Callow; directed by Mike Newell.

Mennsh and Her Sisters — It runs an hour and forty-six minutes, rather long for a Woody Alten film, in fact the first of this films whose running ime has a trible the way to tree liqures. One might hope going nto it that this would be a reflection of the larger oppulation of dramats personal and/or the greater depth of only eighty-eight minutes. And even MANHATTAN, his previous record-holder in length, and the previous film of his which HANNAH is apt to tem of his which HANNAH is apt to be seen as most like, used up just innevelton in this one, beyond it being generally more diffused in focus, is that while Woody After, himself is in it, he is not the center of

(Cove. 4/16)





AMC FASHION VALLEY

## **CURRENT MOVIES**

I. No one is. But as in MANHATIZ Mater's character seems to be the only member of the group who is capabled of, in spermitted to be capable of, in spermitted to seem of the spermitted of the place of the specific spermitted presence, though it is plytons and the spermitted presence, though it is plytons and the spermitted of the place, inevitably hope the specifique and cristman specific the specifique and cristman specific specific

1986.
" (Flower Hill Cinemas; La Jolla Village; Strand, from 4/17; UA Chula Vista 6)

The Hanol Histon — Lionel Chetwynd's dramatization of the plight of American POWs in Vietnam with Michael Morierty and Jeffrey

Jones. (Center 3 Cinemas; Grossmont Mali; New Valley Drive In; Oceanside 8; Santee Village 8; South Bay Drive In; UA Chula Vista 6; UA Glasshouse 6; UA Horton Plaza 7; Wiegand Plaza 6; front 4/17)

ricosiers - One of the more likebie entries in the post-ROCKY sports-film boom, a fact-based story about a little nowhere on the Indiana map named Hickory whose high-school named Hickory whose high-echool basedustal issue, of all the way to the state championship game in 1952. Which of that likeholmes is due to the restraints of temperament enforced by the place and period, truthbully rendended. All the learn members look and sound right, from military crewcust to Michiest homors groung to Stew Holist, an early disciplinery problem, and David Netfort, with the crimenon. David Neddorf, with his crimson sense of sharne over his home life. Gene Hackman, as the monarchical new coach (in a town accustomed to democracy and on a team accustomed to anarchy), who comes accustomed to anarchy), who comes from out of state with a dark past and in search of one last chance, is no less fine, only more familiar; he had

mastered the role of coach long ago (DOWNHILL RACER, 1969) during the pre-ROCKY evits-of-competition phase of American films. The seemon paid of period accuracy, however, sulfers servers lappes whenever we get onto the gym floor Everybody on this hicksville basketball team and everybody on every hicksville team they play against. In an ahead-of-his-time jump-shooter, no one attempts a set shot, either one-handed or two. There is of the one-handed or two-, there is no more than one hook shot; and the only player who shoots the underhanded scoop from the foul line is the runty bench-warmer who doesn't really belong in the game. The fear must have been that if the backetball games were played the way they actually were in the early Fifties, the characters would run the risk of comicality and would forfeit audience sympathy in the process and sympathy, in fact feverish partisanship, is what this sort of movie is all about. In that regard, it does deliver the goods at its severa climaxes on the court, and Jerry

Goldsmith's High Romantic Goldsmah's High Romants symphonic score will help win over any socities. With Barbara Harshoy and Dennis Hopper, writer by Angalo Pizzo, directed by David Anspaugh. 1966. "Clamino Crisma 4, from 417, Mira Mess Crismass, Pizzo Bonts, UA Cinema 31, UA Escondido 8).

Iron Eagle — One of those moves that makes you embarrased to be an American four ligit, at the same an American four ligit, at the same and a second of the same and a second of the same and a fibre fighter plot, or incline manayum, is found down by an unmaned Arab ration and serrended some type of the same and the s

bestadd: I fumes the itemaged patrot, who then, with sittle help from the freeds and from a sort of shanghard courtinator. On mandeers a couple of real F-16s and tales matters into his condemned mands temptes and called manufacture and called their his own son single handedly plucke him rom his captions grass, blows up their base of operations, shoots down and/or whiteless which benefit doubt manufacture and called manufacture and c freir base of operations, shoots often anafore indeas a whole hornest's cloud of Russian MiGs: "Way to fit, Dought it's enough to make RED DMMN seem a movie of unsparing honesty and protound traged by companison. Jason Gedrick, Low Gosett, Jr., and Tim Thomeston: drooted by Sidray J. Fure. 1966. 3 (Ching) 3250.

Lethal Wespoa — Perfunctory male bonding between new cop partners (one of them's suicidal, the other is fifty, gray, and domestip). but some energetic action near the end, not counting the hand-to-hand stuft confusingly shot to cover up Mel (bloom's physical limitations. The stat, as a matter of lact, finishes a poor lith in the overall vinity ratings, behind co-star Danny Glover and subordishers Gare Blasse May central destant John Videva and subordinates Gary Busey, Mitch Ryan, and Tom Arkins, and he is hampered even in casual conversation by his guitely swallowed Australian accent. Directed by Austraian accent. Directed by Richard Donnes. 1987.

\*(Carouset Cinema 6: Cinema 21; Grossmont Mall; New Valley Drive In; Oceanade 8; Plaza Bonita, Rancho Bernardo 6; Santee Village 9; South Bay Drive In; UA Horton Plaza 7, University Towne Centre)

Lethel Wespon - Perfunctory male

Liquid Sky — "So what connection do you think there could possibly be between UFOs and heroin?" You'll never guess — or rather, you'll never know. Whatever it is that the extraterrestrials need with narcol (a need that is expressed in the narcotics

psychedelic optics of the late Sixties) it is satisfied just as well by a substance produced in the human brain at the moment of orgasm. But this is not the prime center of interest, if, indeed, a center of interest can be pinchifed. Amildt interest can be pinchifed amildt interest color. The several page of the New Wave scere — the sye-steming color, the earn stinging language — the fiving saucer that elights on a Manhattan rectop goes amount of the color of the several party socials — the one amusing iclas in the move — the saucer is approximately the size of the several page. Who everal page is the size that differ pipe. Who ever bod you that differ pipe. of a dinner plate: "Who ever told you that allien secol as much papes as people?" Plaussien Slava Rulkerman, hough he gets a high gloss image on a 5% budget, affects the annoying mannorsen of ewaching between two different scenes without rhyme or reson (except maybe to make it clear that Anne Carsele is playing two offerent rotes, made and female), as if to alleviate the tectum to affect that the place of the com-traction of the company of the com-traction of the com-traction of the company of the com-pany of the company of the com-traction of the company of the com-pany of the company of the com-traction of the company of the com-pany of the company of the com-traction of the company of the com-pany of the company of the com-traction of the company of the com-traction of the company of the com-pany of the company of the com-traction of the company of the company of the com-traction of the company of the company of the com-traction of the company of the company of the com-

Making Mr. Right — Reviewed this issue. With John Malkovich and Ann Magnuson; directed by Susan Seidelman.

\*\* (Center 3 Cinemas; Grossmont Mail; Sweetwater 6, UA Escondido 6; UA Glasshouse 6)

Mannequin — She comes alive every night, but only in the year of her Pygmalion, and in order to help him make a success of himself as a window dresser. Actually she dates back all the very to ancient Egypt, and the gags here seem somehow even ofder than flau, pushaga neare the Neanderthall. The carrier often manages to be in the wrong spot or fabring the wrong very and never peas a good both all those crowd a group soon at mose crown gathering store windows. And was it really not possible for the timmakers to create a mannequin who would look like Kim Cattrall or conversely to locate another actress who would

Isabelia Rossellini

Andrew McCarthy, directed by Micrael Gottlieb 1987 • (Camino Cinema 4, from 4/17; Mira Mesa Cinemas; Studio 3 Cinemas; UA Chula Vista 6: UA Cinema 3: UA Escondido 8)

Missing in Action - It is no unreasonable to imagine that a bet roove than UNCOMMON VALOR could be made about Vietnam velerans returning to the scens to rescue unreleased POMs. It is perhaps unreasonable to imagine that Chuck Norris would be in it. Here the martiel arts master, once again inclivated by verigeence (an perhaps the added inspiration of a SPIDERMAN cartoon on television) sets out to inflict public sets out to insict public embarrassment on the incumbent Communist regime. First he shows up at a diplomatic conference in Salgon without a suit and tie. Then he refuses to shake the hand of the he fetuses to shake he hand of the presiding dignary. Then he storms out of the contenence after celling said dignitary an "isserbole" Add finally after a rudinentary rescue operation he burgue back most the conference with ayear lest survivious American Mik. (four of shem) with the Chief of the Chief o

mural masochism, the issues simplified to sweeten the suffering. A treaty in Europe has shifted a borde in South America, and what once in South America, and what once was Spanish terrifory is sudderly Portuguese. A papal smissary has been dispatched from Rome to dacide whether the string of Jesuin missoine—sale havers in the mountains for idealized and unifold withsized indians, prized by the Portuguese as daves — should the Portuguese as daves — should here.



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## **CURRENT MOVIES**

something bearing the signature is Bober Bolt (cf. A MAN FOR ALL, SEASONS, for another display of hous historical fundagin), with or-and pathy exchanges sandwiched and permy excreases sandwicered and programma anthropological and (pagargenesis local color — nothing Werner Hezer, and the permy except of the following the permy except and make the permy except and make the focus of the sunt is a bet off been, or maybe the casting makes it expends the permy except and the focus of the sunt is a bet of the permy except the permy except the permy except the permy except the sunt in the sunt and the casting possibly in the sunt and the casting that the permy except the permy ex With Jeremy from and Robert De Niro: directed by Roland Joffé. 1986

A Nightmare on Zim Street 3: Dream Warriors - Still trying to Dream Warriors — Still trying to make sense of Freddy Krueger, using an important biographical tidbit about him ("the bastard son of a hundred manacs") provided by a necessary sense. hundred manacs\* j provided by a nave you seek an every good soft in you way to seek and a possible hat all Freedy wanted was on the old buse be not all freedy wanted was on the old buse be not all freedy wanted was on the old buse you wanted you wanted garge, that named Little bused garge, that named Little bused garge that named Little gas bus he methad to the old Winton McGay come airigi, and many more low-to-dipped great gas and many more brother of the old Winton McGay come airigi, and many more long that the provided great gas and many more long dipped great gas and many more long dipped great gas and many more long dipped great great gas and many more long that great great great gas and many more produced ones. And in dispension of the great grea

Nostalghia - Love story about a

Nudo di Donna — Nino Manfredi directs and stars in this Italian corriedy of sexual obsession. (UCSD, Mandeville Auditorium, 4/21, 8 p.m.)

One Crazy Summer is the big regalls sits. The Sancher youth-consety gendral, but a fast youth-consety gendral, but a fast more detailed, more desured, more moretain (eg., the chain-smoking recicles who integra a twenty four house who integral to the fineth caller in the million dollar cash greatway). Well integrated animation sequences about an upright of earlier of the million dollar cash greatway. Well asset to the fineth caller in the million dollar cash greatway. Well integrated animation sequences about an upright of earlier of the million dollar cash greatway to the fineth caller in the million dollar cash greatway. Well asset the fineth cash of the fineth cash Bobcat Goldthwait: written and directed by Savage Stave Holland.

Outregoous Fortune — Female buddy comedy, with rather extensive ground work to establish the clashing characters of two would-be actresses one (Shelley Long) a pempered and somewhat prissy lighted, with life of pr Incidents one convery uorga a blothesides one convery uorga a bloode, with lost of proper classical training and no real experience, and the other (Beller Middle) a carred on an actual professional credit in NINLA VIXENS The length of the properties of the professional credit in NINLA VIXENS The length of the positionage and the professionage and the

Platoon — It is only natural to find something a little behind-times about a front-line Vietnam movie of 1988, just as one would have done about a tub thumping World War II movie files DARBY'S RANGERS in 1959. And for DARBY'S RAMFERS in 1959. And for all of witer-director Oliver Stone's cradentals as a Vietnam weteran himself, the sense of reality is severely disfigured by several things the promotion of two US sergenatis into Good and Evil moral potestars (the Evil one with a spirit-revealing Grand Canyon of scars on his face);

nocent protagonist and narrator, e repeated use of Barber's Adago for String its set the desired mood-Abnomic only strilly more timeus. Abnomic only strilly more timeus. Abnomic only strilly more timeus of a type that desired in one of the type that desired in the type that desir and a couple of preludes to these cultivusts are breath-stoppingly tenser no thanks to this amother heartheat that Stone secrits to have had these than Patier's desiction of his — Stone's — sorrer for MiUNIGHT EXPRESS. With Chartie Sheen, forn Benenger, and Willern Dafte 1986.

Onto: 1980

\* (Cinerania: New Valley Drive in: Plaza Chemes; Studio 3 Cinamas, from 417; Sweetwater 6; UA Econorido 8; UA Glasshoure 6; UA Horton Plaza 7; Wiegand Plaza 6)

Police Anderny 4: Cilizana on Patrol — Yes Ayan. With Steve Guttenberg, GW Balley, and George Gaynes checked by Jim Drake. Glosu, from 417. Camino Onema 4; College, Fasthon Walley, New Velley Drive in Phraosy. Plaza Bonila, in Andro Bernardo, Sutree Drive in Advance Chief, and Charles of Charles

Project X — Matthew Broderick as an Air Force pilot involved with an experimental chimp; directed by Jonathan Kaplan. (Centar 3 Cinemas, Flower Hill (Center 3 Cinemas, Hower Hill Cinemas, La Jolla Village, Plaza Cinemas, UA Chula Vista 6, UA Cinema 3, UA Escondido 8, UA Glasshouse 6, UA Horlon Plaza 7,

Redio Days — Woody Allen back in his Woody Felleri mode, after the Woody Bergann mode of HANNAH Medio Bergann mode of HANNAH Felleri mode of THE PUPPLE ROSE OF CAIRD, and so on), with an Islain production designer and an Islain and Carlo Di Palma — to help him with the lantasticality. The recolog certification of the production of and the lobby of Radio City Music and the lobby of Radio City Music All is cust forly approached, while are just Feelingly so. AMARCORD

sometimes only illustrational in design, and chopped up even fin by Atlen's desultory narration (he doesn't appear on screen). The glamorous world of Golden Aga Radio is not very interestingly integrated into the action (as Radio is not very interestingly integrated in the action (as well rule) compared the action (as well rule) compared the action (as well rule) compared the action (as the action (as the the action (as the action (as the does broaden in the scope of the mosase, and the rampling informatily representations as they few whole, as they say, is sometice more than the action of the parts of the parts of the action of the parts of the parts of the Kalvins Michael Rubert, 98th Orien Tolking Williams (1997) "(i.e. a labely Wilego, Stared, 1997) "(i.e. a labely Wilego, 1997) "(

Ralaing Arizona — Reviewed this Haising Artaona — Heviewed this issue. With Nicolas Cage and Holly Hunter, directed by Joel Coen.

"" (Gressmont: La Jolla Village; Loma, Plaza Cinemas, Sweetwatar 5) A Room with a View - Another

A Room with a View — Another flustrated Classo from the people who gase OFTE EURO-EN Pro-sent of the Pro-duction of the Pro-ton of the Pro-sended Con-trol of the Pro-ton of the P

backwards through time. And the spectacle of an Eightes filmmaking in ceptace from the original author, and confinuing the original author, and confinuing the person away in targets long since disad replaced, is almost uniseenly. Not to mention unfurnly. Not to mention unfurnly. The whole enterprise content across as a charge at the moral telling in a work carge at the moral telling in a work. charge all the more telling in a work that keeps geing on about "pression" and attempting for make satirical hash of the timid, the alloot, and the bookish. Produced by Ismail Mechant: worken by Ruth Prawar Jhabvaia, cirected by James Ivory. "(Flower HIC Climmas; Mira Mesa Cinemas; Vineyard Twin)

The Secret of My Success rupple daydream based on the nemise — more believed, no doubt, than actually believable — that four years of college qualify a young man to step into an executive position in a the Manhattan ratince and the mace within which is not in some almost choreographic staging of additional choreographic staging of addition they dispose and former choreographer Herbert Rossy; but rather sistess pacing overall, not helped by pensión floggings from linghibil rock-americal songs, Michael Jrox, Helen Stets, Michael Johnson, Stagingarer Whitton, John Pankow. the Manhattan rat race and the

1987.

\* (Aero Drive In; Carousel Cinema 6; Hartor Drive In; Occanside 8; Rarcho Bernardo 6; Santee Village 8; Sweetwater 6; UA Horton Plazo 7; University Towns Centre:

Valley Croice Wregand Hasa et Sist and Hanny — Rockead coll romanos British purples Sal Versions (bassed of the See Patrolla) and American jurish Manny Soungen Hong and John as it here is not to be a lot of them; and hone if he end to be a lot of them; and new the end of the side of the side of them; and new the end of the side of them; and new the end of the side of the side of them; and has did to the side of the side of

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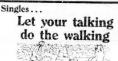
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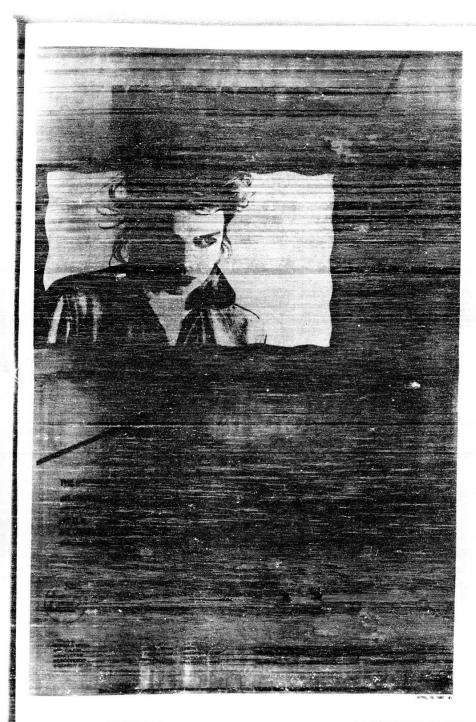
I need your help in fighting Aetna Life Insurance Company on my medical claim. If you have also had a claim denied by Aetna because the treatment was "not medically necessary", please call me. Joel, at 747-9282. Thank you!

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## CURRENT MOVIES

reflection of the control characters in a mouse amost entirely of the mouth of the Webb 1986. (Ken, 4/16)

Some Kind of Wonderful -Some Kind of Wonderful — Underbearing preachment on the social pressures in high school, and the importance of resisting these and just being yourself — especially if you are lucky enough to be one of the levered principals of a John the Isored principals of a John Hughes production, (Hughes besides producing, wrote the script, Howard Deutch director), and together they're like a couple of with-fleed the technique of the suddens to know that they're 'on their sede' — and who of course want the students to be on their sede and who of course want the students to be on their sede to be on their sede to the suddens to be on their sede to the suddens to be on their sede to the sede that they have been sede to the sede the sede that they have been sede to the sede that they have been sed to the sede that they have been sede that they have been sede to the sede that they have been sede that they have been sede that they have been sede to the sede they have been sed to the sede that they have been sed to the sed th pesky kid sisters ("I don't think I've had a balanced meal here. I think I'm had a bilanced meel here I livink im-missing one of the important food groups?), to say nothing of the stuck-up rick lick, would do better to be someone else enlirely. At its best the move is quite folerably sweat the "Jossing practice" between the "Jossing practice" between the unappression of the property of the unappression of the property of the molasses: the after-hours wist to the act museum, on whose wells, and for molasses: the affer-hours visit to the art museum, on whose walls, and for just this occasion, the here has hours a taccivious portrait of his Dream Date. With Eric Stotts, Mary Stuart Masterson, Lea Thompson, and Crady Sheefer 1921 first Mesa Chemas; Covarrised & Studio S Chemas; Sweetwater 6; Vineyard Twin)

crow in a kinguin vessel offe-Enterprise having been chown, as you will remember if you you'n not fraumalized into amness. To the will be the common of the common of lowest a country of the common of lowest a country of pose intelligency cuestions and you be common of pose intelligency cuestions and you contain the country of poses intelligency cuestions and you containing the present principal poses intelligency cuestions and you will be common or possessing the country of possessing the country of possessing the country of the country of possessing the possessing possess impassioned. Brones MuCley pleases on a distinct on behalf of a promary and country to be wheeld into a promary and country to be wheeld into the promary of the promary of

inscribable message to the world's coceaus, which our inholes well bark in the fact of the probe and thus all the fact of the probe and thus all the manage to decode when fished through the density of the oceans as the call of the humphouse's what we have all of the humphouse's what problem here in the 24rd Cennuty there as an old longer stry humphous's what problem here in the 24rd Cennuty here as an old longer stry humphous's whates to last to And pass a givenner or the compact of the compact o

Street Smert — The screenplay by David Freeman throws out an irresistible plot hook — more than a hook, really, a wide and finely woren net, the tune-sized holes in which won't be found right off. A reporter field the surface protein in evaluation for the surface protein an experience of the pood games of he select makes up a story process of the select makes up a story protein and the select protein and sel

Three for the Road - A moior rores for the Moad — A junior congressional aide is tabbed to transport a U.S. Senator's troublesome daughter to a Southern reform school. But the girl's a teenager, after all, and the father's an is the science, who is holding out for a disum pill who apprecises live. I a disum pill who apprecises live. I however, Chaire Sheen, Kerl Green, Alian Ruck, Sally Keterman, directed by 3W L. Norton, 1987.

\* (Carrino Chemie 4, Carousel Chiera 6, Centra 3 Chemia 3 Chemia 5, Centra 5, Centra 5, Centra 6, C

This Men — The personal, not processor, Tris Men — The personal, not professional, feurl between two competing abunnium estimation and processor of the property and personal on the point of view). It is set in 1963, and in Bellinoire by no real purposa and in Bellinoire by no real purposa and in Bellinoire by no real purposa bellinoire by the purposa of the

Waiting for the Moon — Director Jill Godmilow re-creates the relationship of Gertrude Stein (Linda Bassett) and Alice B. Toklas (Linda Hunt). (Cove. from 4/17)

Working Girls — The trile gives precisely the proper emphasis. This is a move about female employees, about their relations to each other to processory the proper emphase. This is a move should reside emphase and the service of the control of the contr

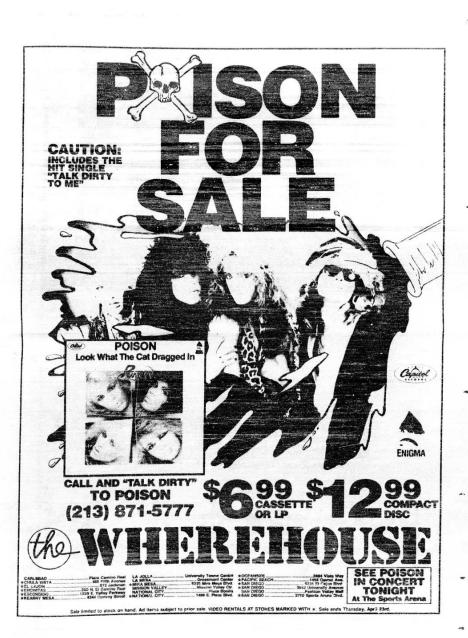


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SECTION S

SAM DIEGO READER APRIL 10, 1987

SAN DIEGO READER

Free ads are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card invalided inside an cryotopel. or on a post card. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost 600 per extra word and payment must accompany ad.

Free classifieds must be mailed to the following address and must be received by 8.00 am Muniday, three days in advance of the intended lissue. Reader Classifieds, P.O. 80: 80803, San Diego, CA 92:38. No free ads will be accepted at the Reader office or over the phone.

#### LATE CLASSIFIEDS

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 604 per extra word. The deadline is 6:00 pm Tuesday.

#### DON'T CALL US

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 CLASSIFIEDS

Businesses (including paid services or functions and on-going profil-making enterprises) must pay in advance for classified acts at the rate of \$12 for \$25 words or less plus 600 per extra word. Discounts are available for ads placed for consecutive issues and will be quoted upon request.

#### MAILING 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 92128.

#### THERE SEE AN THEN DRIEDS IN MARKET

Paid als 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 6:00 pm Tuesday, two days prior to the issue. Phone orders are with Visa or Mastec and only. Those hours are 8:30 am>500 pm Monday through Friday, except fuesday when the hours are 8:30 am>600 pm.



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## PHOTO CLASSIFIEDS

Photo classified ads cost \$3.00 each and are available to private parties and businesses selling cars or real estate. Ads include copy of no more than 25 words (including headline), a photo so be provided by the advertise, and a border. Additional copy and special graphics are not allowed.

Photographs must be prints, preferably high-contrast, black and white, and snapshot size [3½" 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.

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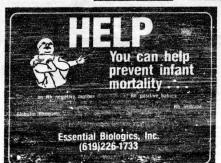
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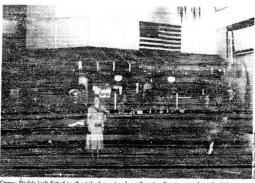
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Cappy Rick's isn't listed in the telephone book or the city directory, and we don't know ceppy Alexa said insect in the telephone book or the city attention, and we not know where the dance hall was located. In 1952, when this picture was taken, there were two dance halls in San Diego: the Avalon Ballroom at 858 Front Street and the Mission Beach Ballroom at 3000 Mission Boulevard. But Cappy's Old Time Dance could have been at an Elks club or the social hall of some other fraternal organization. We can see that there is a checkroom with attendant, as well as a soft-drink bar that dispensed fruit drinks, coffee, cookies, cigars, and donuts.

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represents a number from one to nine. All you have to do is figure out the cryptarithmetic, then write the equations on the lines below. There's really nothing to this puzzle.

Rules of the game
1. Prizes for solving the Prizes for solving the
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(includes mineral tubs), or
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2. All corries in the Reader Puzzle contest must be received by the Reader Puzzle, contest that the Reader Puzzle, contest that the Reader Puzzle, PO. Box 50803, Son Diego, CA 92238) by 900 a.m., 900 a.m., 910 a.m.,

and their immediate families are not eligible.

5. In the event of disputes or test, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery!

6. All answers must be arbered in the space allowed on the puzzle page. And please, no phope calls or no propose calls or 7. One entry we resenon.

rips to our office.
7. One entry per person.

00+00=000  $\mathcal{O}$ **00**÷**00**=**00** 000 × 00 = 000 000 = 00 + 0000+00=000 000 = 00 × 00 00×00=000 000=00×00 00+00=000

Ru Don Rubin

Winners of and Answers to Reader Puzzle #450, Dress Code

6) (overcoat) glen plaid 9) (sport coat) seersucker 2) (deerstalker) houndsioc J

2) (deerstalker) houndsioc 1 1) (scarf) Prince of Wales 3) (those) argyle 8) (shorts) madras 5) (waistcoat) herringbone 4) (ascot and lining) paisley

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Harvey Hunt Retired Navy North Park Wayne Marshall Civil Service Worker Thirty-second Street Naval I'd go back in time about 500 Station

years, back to the South American jungle when it was totally primitive. I'd like to know what it was like - solid trees, animals that you don't see now, primitive people. Of course, there's still a jungle, but the forest has thinned out, and it's a lot more civilized I've always wanted to be self-supporting. I'd go there and learn how to exist on my own. not derend on anybody. You wouldn't have people bothering you, and you wouldn't have to worry about getting run over by a car or something. Now, when would this time machine bring me back? I don't have any desire to go into the future. to go into the thirte. Everything's advancing so fast anyway. If you had enough money, you could probably go to the moon today, and that's for execution. luck, there was always



I'd go back to the Trinidad Islands around the late 1950s or early Sixties. That's where I grew up. It's a paradise. It's never below sixty-five degrees. There are beautiful beaches. landscapes, all kinds of flowers – everything is so green. Now there are buildings and skyscrapers, but it's still nice. When we were kids, we played soccer, we'd hunt for mangoes and climb coconut trees. Everybody there seemed thankful for what they had. There was no crime. You could leave your door open all day and no one would take a thing. I gues people were just content. If someone was down on their someone else to help. We listened to calypso and stee bands all the time. I'd go back as an adult, now that I'd know how to appreciate it.



Kimberly Bureman Fiorist San Diego

I'd go back to medieval England — castles and dragons and knights in shining armor. I'd go back as a princess or duchess. I'd processing go back in the summer, and as long as it was peaceful. I'd stay for a month or so. I guess they fought a lot; also there was a lot of disease. If a girl was going to get married back then, her father set it up for her, usually with a prince from some other castle. It would be so interesting to really experience how they lived back then — kings and queens. I'd want to be a part of the monarchy. I've always loved that period. I have a picture of a big castle hanging in my room, and I've always been attracted to houses with towers. I also collect Pierrot clowns, the clowns that used to entertain



Kathleen Davis

Artist Tierrasanta Ed on about seven years into the future. Seven's my favorite number. I think a lot of changes are going to happen in the world in the next seven years. I think there's going to be world peace because people will get scared into desiring that. I think the catalyst will be a frightening experience — may be a bomb. Whatever it is, in the long run it will be good

because people will realize that we need to work together and achieve world peace among countries and within ourselves. I think each country will still develop the government that they need, but there will no longer be the great divisions that cause animosity. The world will definitely be closer. After going into the future, I'd want to come back to see it all happen.



By Lin Jakary

Jack Qualman Photography Bookstorr Owner

Normal Heights I'd go into the past, back to Hawaii before Cook discovered it and before the missionaries ruined it. It would probably be around the very, very early 1700s. It must have been a paradise - all those girls, all those coconuts I spent a vacation there recently. It's nice now, but it would have been great then. I think life was a lot happier before the missionaries. The island was virtually free of disease, it was very uncomplicated, the pace was slow, easygoing. There were pristine beaches, breadfruit trees, coconut palms, fish. You could live off the land. It would be wonderful! I'd go back old enough to chase the native girls and young enough to do something after I caugh

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SCHWINN, Mesa Runner mountain bike, mei is 18-framis, hon-wensa old, 3175, Aspa Schwinn Marsey, John 24 wheels, sectient contenton, 140, 384-124 SCHWINN, boys: 10 speed, blue, 190 Call 291-378 SCHWINN, 2975 Saperd, about nine years old blue, must self novel 135, Call 291-677 SCHWINN, 19 speed meris Stempt Libe, 1120, Larry, SCHWINN, 19 speed meris Stempt Libe, 1120, Larry,

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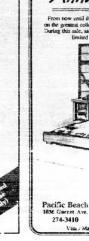
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#### LA JOLLA

ALPONSO'S OF LA JOLLA 1251 Prospect Street 454-2232, Both the purpose party Sines 454-222. Both the outdoor just journel drinning from an investigation of and festive. The house specially or asada, but the strait piculo Boet is with Mercan suisaley. The Guadalian based chicken lavailable only on Find Saturday regriss, and the question chicken as an infent and pointer. Ext menu offers combination plates: children as an infanta. Vivy choic weekends: Open daily Continuous a lanch and Grinn. To michiga Finda Janch and Grinn. To michiga Janch and Grinn. To michiga Finda Janch Janch Lanch Janch Ja



delicatersson Restaurant and Bakery GREAT BREAKFAST SPECIALS \$2.99 Specials Monday-Friday 7 am-11 am Breakfast served all day Open 7 am-2 am Friday 8. Saturday, 7 am-12 midnight weekdays The City Dellicatessee 535 University Avenue, Hillicrest 295-2747 Validated parking available N.W. corner of 5th and University

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One coupon per customer Expires April 30, 1987. Now serving you at 3 locations: 6717 El Cajon Blvd. 1430 Plaza Blvd. 1404 Garnet Ave. (SDSU) (Bay Plaza) (Pacinic Beach) 4624/DNG (9464) 474-7077 483-5331

Call ahead for take out

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THE GOOD EGG 7947 Balb: a Avenue, Kearry



Choose from any two dinner entrees on menu-each valued at \$10 or less.

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hmers includes coup or ealed, potate, pasta
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Charlevalled straite, chicken, asafond,
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#### SPECIAL EASTER HOURS 7 AM-9 PM APRIL 19

Eggs Senetlict, patatoes & fresh fruit \$5.25

Country ham & eggs with homemade biscuits & gravy \$4.75 Asparagus & crab omelette with hollandaise sauce \$5.25

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dinner Low to moderate.

\*\*BETYDEN\*\* LARDRESS\*\* RESTAURANT
\*\*FAZARI VIIIAGE, 93408 Clairemont Alexa
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Jeanny Mesa 5e0-2399. Kohe beef imported from Japann has been supplemented by American prime rib and prime sreass done Japanese-style, either by themselves or in combination with lobster, whimp, or scatters All entiries are served with soup safety. In this combination, Jeannese served with soup safety. In this combination, Jeannese served with soup safety.

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#### OLD TOWN & MISSION VALLEY

EXPPURE MALLAT NOOM Buffun's, 38 Fashion Valley Center, Mission Valley 291-6860. For whotesome, straightforwart America: fare, Buffum's is the best feet for

#### CHNTRAL SAN DIEGO

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Carne asada with chile relleno, taco, enchilada verde, frijoles, fresh tortillas, salad and one large margarita only \$5.95



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LOBSTER IS OUR SPECIALTY!
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Complimentary glass of wine per person



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Blvd Salman y Facusfron 201 (next in Larie Planos agencyTypana, B.S., Phone 1 (1706)—1646 (1) (1)

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14-COURSE CHINESE BUFFET ALL YOU CAN EAT \$4.45 Lunch 11 am-3 pm • Dinner 3 pm-9 pm



Menu to go et catering includes: Egg Flower Soup, Het & Sour Soup, Shrimp Chos. ofein, Vegetable Chop Sues. B.B.Q. Chelchen, Broccoli Hed, Fried Wonton, Almond Chacken, Egg Fried Rice, Sweet & Sour Pork, Shunghai Egg Roll, Fried Chicken, Crispy Noodle, Steamed Rice.

TWO LOCATIONS

CHINA KING II

## EASTER BUFFET ON MISSION BAY

Sunday, April 19, 1:00-5:00 pm

Chicken and Dumplings Baked Glazed Virginia Ham Carved Roast Beef Country Pork Chops



Barbecued Beans Corn on the Cob Hot Apple Pie & Assorted Desserts

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Home cooking - country style

\$9.95 Adults · \$5.95 Children (ages 5-10)

1770 West Mission Bay Drive (next to Dana inn) 222-4198



## **EASTER** BRUNCH

Sunday, April 19 10:30 am-2:30 pm

Baked Bourbon Ham ..... 7.50 Seafood Lasagne . . . . . . . . 8.10 Roast Leg of Lamb . . . . . . 9.10 Filled with spinach, roasted garlic

· Served with · spring vegetables & green salad, peaches & champagne sauce, Easter egg ice cream with chocolate sauce

Located in Mission Valley next to the new Doubletree Hotel off Mission Center Rd.

Call for reservations 692-0094 911 Cannor Del Rio South, Mission Valley



Buy one dinner at our regular price and get a second one FREE with this coupon.\* For dining room only, Expires 4/30/87.

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Open 11:30 Daily

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\$5 & \$10 SPECIAL

synther, and standard italian lavornes, swift service, hearty portions, late hours. Open

ORDER 2 DINNERS AND RECEIVE I LARGE COMPLIMENTARY IAPANESE BEER!



\$5 (reg. \$7.50) mer entrees of the day \$10 (reg. \$12.50) CCHAIM 



Dinner served every day after 3:00 pm and includes:

• Egg roll
• Fried shrimp
• Fried shrimp
• Fried rice
• Fried sour soup

and a choice of any two of the following entrees:

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For 3-4 people add: beef chow mein For 5-5 people add: Mandarin fried chicken Offer good with this ad through April 23, 1987

Special available to go too!

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3760 Sports Arena Blvd. Sports Arena Village Shopping Center **224-4222** Open daily 11 am-10 pm, Fri. & Sat. 11 am-11 pm 

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Try the family restaurant you've been hearing about for

## EASTER BRUNCH \$4.50

Sunday, April 19 • 7:00 am-2:00 pm Our famous Eggs Benedict on homemade biscuits, homemade hash browns, fresh-squeezed orange fulce and coffee.

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LAVISH CHAMPAGNE EASTER BRUNCH IN OUR VERY OWN SWEETWATER'S RESTAURANT - THE PERFECT PATCH TO SHARE A SPECIAL DAY WITH FAMILY AND FRIENDS. WE FEATURE A SCRUMPTIOUS SPREAD IN A CASUALLY ELEGANT STYLE:

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Assorted Salads

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Radisson Hotel San Diego



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Bring your secretary in for lunch, appreciative flower & free plass of wine

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#### A Brunch Brimming with Delights Bonacci's at Crystal T's

Bonacci's celebrates Easter with a combination of great food and festivity. Select from tasty entrees including Eggs Hussard, Apple Crepes in Maple Syrup or any of our Chef's Special Entrees. And, of course, there's always the Fruit and Salad Bar, fresh baked goods and our sinfully delicious Chocolate Bar.

The fun lasts until 3 p.m. with hourly Easter Egg hunts for the kids, special "Prize Eggs" and live





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#### CELEBRATING A BIRTHDAY?

WE OFFER A COMPLIMENTARY DIRECT FOR THE SIRTHDAY PERSON with the purchase of three dinners at the regular price. (Choose from filet migran or our monthly special.)

#### LATE BIRD DINNER SPECIAL \$8.95

9:00 pm-10:00 pm Monday-Saturday
Chicken Terlyaki & Squid
All dinners include soup, saled, wegstable & hibechi shrimpPULL SERVICE SUSHI BAR

## KOBE MISONO "Hibachi Steak House"

Lunch: Mon.-Fri. 11:30 am-2.30 pm





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B.Z. ARIM'S Alvarado Pisza; 5730 Alvarado Road, Scate College area: 265-0218 Surety the best Jewish desculessen in San Dieg. Akin's has recently enlarged as quarrees, as wen as at mean. Source are wanderful this best

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## BEEF OR HAM SANDWICH **PLATE \$3.19**

Order your whole-pit BSQ ham or beef (12-16 lbs.) now her your Easter disince Basty home-cuoking Catering for parties and plantes



1030 Gurnet Ave. Paelic Beach 276-6462 Mon-Sat. 1030 am-10 00 pm Sun. 12:00-9:00 pm

#### THE BLUE NILE EASTER SPECIAL DINNER

Served Saturday & Sunday April 25 & 26 only

Items: Doro Wat (chicken), Yebeg Wat (lamb). Doulet, Kikile Fitfit (beef) Ethiopian soul food Ethiopian coffee complimentary Minimum order for 4 people \$6.75 per person



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## GRAND OPENING KHYBER PASS **AFGHANISTAN** RESTAURANT

New spacious restaurant at the same location! Dine in authentic Afghanistan surroundings, ying the finest Afghanistan cuisine in San Diege Floor seating available / Tandor demonstrations





# Easter Dining On Mission Bay

#### DOCKSIDE BROILER Restaurant

Enjoy a dazzling display of Mission Bay's shoreline this Easter while you dine on Shrimp, Seabass with Newburg Sauce and Fruit Salads. Or perhaps you prefer Leg of Lamb with Mint Sauce, Chicken Chasseur, Chocolate Swan and other fantastic w accepting reservations

Serving Easter Buffet 11:00am to 8:00pm 114." Adults

#### POLYNESIAN PRINCESS Restaurant

The Polynesian Pinness Restaurant on Mission Bay is serving a write selection of entrees this Baster, such as Mahi Mahi with Lime Butter, such as Mahi Mahi with Lime Butter, Rosse Mandaru Duck, Windows saida, Island Vegerables and other native cusine. Feast on a wirely of tring this Easter. Now accepting reservations.

Serving Easter Brunch 10:60am to 5:00pm \*13.\*\* Adults 7.\*\* Children et me = 10 spars old Ples tax and activity



#### SAN DIEGO PRINCESS

1404 W Vacation Read, alission Ray (519) 279-46 9

# **EASTER** DINNER

Sunday, April 19

Helmer's famous Paked Ham in Champagne roasted slowly in dry champagne and spices served with fresh vegetables and your choice of rice or baked potato

only \$9.95

Or choose Helmer's famous Roast Leg of Lamb Gabrielle— marinated leg of fresh spring lamb roasted to perfection and served with garlic and rosemary sauce, fresh vegetables and your choice of rice or baked potato only \$13.95

Bring the whole family!

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Wednesday through Saturday featuring

NEPTUNE



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Ranquet facilities available



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FAT CITY Easter **Champagne Brunch** 

10:00 am to 3:00 pm

\$9.95



Fat City China Camp Fat City Bar Researant Tropical Cafe 2137 Pacific Highway (at Hawthorn), San Diego, California Phone (619) 232-0686 or 232-1367

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EASTER SPECIAL

SEAFOOD DINNER

\$6.25 PER PERSON

(Minimum 2 persons)

Dinner served every day and includes:

Hot & seur scup or \* Cashew shrimp or agg Rower scup kung pao shrimp

Fried crab claw

Fried won ton

rrab, beef in lemon grass, shark's fin soup with chicken imore than twenty-five soups

#### SOUTH RAY & CORONADO

AFTHORY'S CHULA VISTA 215 West Bay Boolevard, Chula Vista, 425–4200. The only-one of the Arma Vista, 425–4200. The only-one of the Arma Vista, 425–4200. The only-need in the cooldal lounge, Regular Anthony's menu plus fresh fall market. Cleared Monday, Open Junch and dinner, Tuesday through Sunday. No reservations. Low to Sunday. No reservations.

CAMA BALSA 251 H Street. Chula Vissa. 423.00 GC CAMA BALSA 251 H Street. Chula Vissa. 422.006. The bargain of this verifiespathment, colorful Mercian metastrant in called "face fields" and is served on a lary susan that holds crock of shredded belt, exspored chicken, cennitar, yethed beans, cheese, and arm in not omitting your can art Three can call hearthly from this molecular your beau ofth air memority from this molecular color and memority from this molecular color and memory from the color and th Open daily Commuous service, lunch and dinner, Low to moderate.

CHES LOWA 1132 LOWA Avenue, Coronadu.

125 DAIL Amond Reheaters.

435-0661. Among the best restaurans in Co-onedo. Chee found from concern in a stry nous, serves lovely French lauches (chicken breast in Clinic mestard, smireta port, chops with two poached eggs, jumbo prawns, and scaleps) estar indicus or outside, and equally frenchos dimons. The dimensi include solup and salial, and the superine de volutile poneless cinclen farmed in brandy and served with nutsida Sauce), doubt in green

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## **ENJOY EUROPEAN ATMOSPHERE**

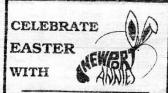
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stuffed cabbage and stuffed peppers. BRING YOUR FAVORITE BEER OR WINE

1/2 OFF with this ad. Enjoy one dinner at regular price and get the second meal at ½ off.

BLUE DANUBE HUNGARIAN RESTAURANT

3861 Mission Blvd.. San Diego 488-1907 Open Tuesday-Sunday 5:00 pm-10:00 pm



Enjoy our delicious Mexican Style-Lobster and FREE Carrot Cake during our special Easter Sunday hours. Serving 1-10 PM

NEWPORT ANNIE'S 3714 Mission Blvd. 270-5550

Valet parking adjacent

service, Broth, and General Machineria. Services of expensions.

1,560-687-780, An ar of feets command promoted to Mary Annual Residence of the Services of th \* Sweet & cour fish For 4 people add: Crab meat Peking For 6 people add: Scallop Cantonese



Join us every day from 5 to 7 pm for "Affitude Adjustment Hour" FREE HOT APPETIZERS
Si. Patrick's Day Party, March 17 **Easter Weekend** Champagne Brunch

2 for 1 Buy one "brunch", get the second one of equal or lesser value FREE Good Satu-Jady and Sunday, April 18 and 19 only with this coupon.

9379 Mita Mesa Bha. Congret of Black Mountain Road, in the Oak fee Place just of 14.5

546.0970.

Sunday Brunch Reservations Suggested

## READER'S GUIDE TO RESTAURANTS

A CASA GALLEGA Blvd. Fundadore; 686.

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A. Polever B. Gellere Vog 3. No. 356 filled
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Avenue, Chulu Vista, 585-3017.

LA LEMA 4560 Bivd. Agua Caliente.

1.706-686-2920. The most lasticious American would feel comfortable here because of the charming rocks, the open grill.

grilled green onlone, and melted cheese and served with hot tortillas. It's mouth-watering

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Complimentary pitcher of Coors beer or half-litter of Santo Tomas Came Asada o Camitas \* Shrimp Burrito

2 dinners for \$15.95 ned with rice beans and soup or salad

Not valid on food to go. No coupon necessary just mention this ad through April 30, 1987.

EL AZTECA Mexican Restaurant 1433 Garnet Ave., P.S. 581-9089 NOW OPEN 719 East Bradley Ave. 2 Calon 562-9867



#### Leon's Restaurant

Enjoy superb European tood made with an American flair. Feast on homemade pasta, succulent yeal, beef and fresh seafood. Our soups are made from scratch and are a specialty. We're located between Balboa Park and Downtown, at 2411 Fourth Avenue, just 50 feet south of Laurel. Complement your evening out and come dine with us!

619-696-9733

AE, MC, V Reservations recommended

#### 2 for 1 coupon FREE DINNER

When you buy one combination dinner, get one of equal or lesser value free. Good at lunch time too!

Special good through 4/23/87. Excluding Fridays. Not valid on food to go.



2253 Sunset Cliffs Blvd. 222-0533 142 University Ave. 298-6613



**Every Friday** 

A bountiful harvest Only Outdoor seating available from the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and snapper, scallops, and one whole, live Maine Per Person lobsice.
Plus garden fresh

(weather permitting) Reservations required



11480 North Torrey Pines Road La Jolla 453-4420



## Enjoy Easter Sunday Champagne Brunch Buffet

served from 9:00 am-4:00 pm \$9.95

#### A Special Dinner Menu served from 4:00-9:00 pm

Roast prime rib of beef \$12.95 New Zealand rack of lamb \$12.95 Breast of chicken.... Poached salmon \$12.95 Mesquite-broiled halibut \$12.95 Includes soup or salad and dessert

3111 Sports Arena Blvd. At the corner of Rosecrans and Sports Arena Reservations suggested • 225-9090

5943 El Caion Blvd., near S.D.S.U. 286-8734

The very finest in Mandarin, Szechwan cuisine Expires April 30, 1987

Jade Inn

\* Fried rice



4 APRIL 16, 1967