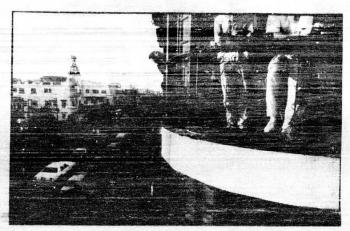
NEW! PHOTO CLASSIFIEDS
See section 3, page !



venida Revolución, where two great civilizations collide to form a Himalayan range of apposite images and attitudes, has made business geniuses out of men like Hétotr Santiffan. Starting as a shoeshine bos in the 1940s, then working his way up from curio salesman to curio shop owner to landford in the busiest surists block on a street of burist blocks, fifty-one-year-old Santiffan has accoeded because he figured out why Americans need an Avenda Revolución: the illusion of adventure.
"If a fifteen-year-old kid is caught pissing on the street and a policeman grab: him, he tries to pay three dollars to get off. Because that's an adventure," he explains.

WHERE TIJUANA ENTREPRENEURS STILL TRAFFIC IN AMERICAN DREAMS AND TOURIST DOLLARS

BY NEAL MATTHEWS

"Americans some to do that. Three dollars is three dollars, or the policeroun takes if. People complain about police corruption, but white or family the seen this in lady, and I've seen this in Puerte Valiaria, Buying yout way out of trouble is part that a property of the adventure for Americans in Mexico."

In his own business, a curio shop between Third and Fourth streets on Revolución, that creatar donttire extends to letting touries believe these re-getting a bargain by haggling down the price of a plaster Parky Pig or an onyx ashfray. "Tourists want to play the game," Santilla says. "I've been in my store thirty-five years, you think I've always been honest with Americans? I've been taken myself in Spain, France,

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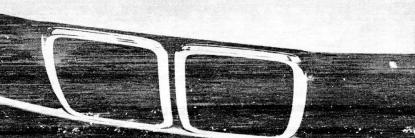
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Not One Of Us in an article e.ditled "Regional Problems" by Karl Kenting ("City "ACLU attorney," was quoted at leagth. I have been the director of e San Diego chapter of the ACLU for nearly three years During that time, Tom Gayton has not been employed by us as an attorney, has not been an ACLU submere attorney on any of our cases, and has not served on our fifteen-member Higation committee or our thirty-member board of directions, or any of our other several committees. In fact, Mr. Gayton is not even one of more than 250,000 dues-paying members of the ACLU. During that time. Tom Gayton has

members of the ACLU.

Not only were the comments attributed to Tom Gayton extreme, they certainly did not conform to or hardly even relate to ACLU. or hardly even reliste to ACLU policy. Gayton is in no way an authorized spokesperson for the ACLU. It is very unfortunate that he evidently attempted to lend credibility to his views by expropriating the ACLU's name. Linda Hills, executive director San Diego Chapter, ACLU

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 seleph number. Letters may be edited

The Alternative

After reading Bob McPhail's wnining, petulant, long-winded apology for obesity, he sure had apology for obesity, he sure had me convinced by his conclusion that "I like my life the way it is." Here's an alternative headline for that story that's just too good to pass up: "Whining and Duning."

Mag Perry Sen Diego

Parenthetical Remarks

Bob McPhail's story about growing up fat ("So. What Are low Looking Ar?" April 9) must have hit a familiar spot with many people other than the obese who continue to be targets of derision at best and torture and physical atteck at worst. As a man who was aware and recognized as being gay at a very young age, I was the object of my peers' harasment from my earliest childhood.

If one is determined to do so, hershe can lost weight, but it isn't possible to change the color of one's skin (miseer!), reliefous

one's skin (nigger!), religious background (dirty Jew!), national origin (lousy wop!), or sexual orientation (filthy faggot!). One of the worst aspects of this social disease is that it is almost as destructive to the bully who does destructive to the bully who does the harassing as it is to his/her victim. It surely turns a lot of energy which could be used to make life better and happier for everyone into harred which ganes way at the consciousness of the bully, making his/her life miserable, and this mixery is communicated to everyone he/she contacts. Zvi Melech

Erratum

In an April 9 "City Lights" in an April 9 "City Lights" article, it was incorrectly reported that Tony Zampelia sold the Scene newspaper for \$25,000. He acoustly gold is for \$2000 to the F street Corporation. Bight weeks later, the F Street Corporation sold it for \$25,000.

fascinates me on a personal level.

I made my odyssey with my children about ten years earlier, and they, too - at least one of them — had some negative feelings. They grew up and wrote about it, in articles too long for this column

this column. When my writing students are asked to write of an important event in their lives, half of them write of the trauma of being uprooted. But there are some who thrive on it. I have one of each. And I liked Bob McPhall's cover story so much, I gave it as a sestimate to me writing class. an assignment to my writing class at UCSD. Sue O rson's work is always outstanding, but the April 9 issue

was one of your best. Rhoda Riddell Pacific Beach

Yay All Over

May I, too, play the game of What comes immediately to mind when I say William F. Buckley? when i say William F. Buckley? ("Highlights of Upcoming Events," April 97 My entry 167 My entry

And while I'm at this letter-to-the editor writing: Yey all over again for Jonathan Saville. I refer to his review of the concert by pianists Katia and Marielle Labeque and percussionists Jean-Pierre Drouet and Sylvio Gualda

rere Drouet and Sylvios Guald at Sherwood Auditorium ("Quarter Notes," April 9). We can forget about the way these two girls from France plawed (and we certainly shall), but West State Story music at its but Wetr Siles Siles; music at its best — and I apper it want that night — never, in my opinion, approached high popular American musical beater attaindards. But I guess it's the kind of stuff that some Europeans could mistakently think we think is it. Sad, when you see them, hear mentioned the popular than the

On The Sinking Of Atlantis

I must say Neal Matthews's article on the lost restaurant of Allantis "City Lights," April 9) brought back memories. As a former employee of the Allantis, I question the "real" motives of Sea World's management as to the citoting of its doors. I feel Sea World knew all allong what they wanted out of the Allantis. — administrative offices. Upon first wanted out of the Atlantis — administrative offices. Upon first iearning of the closing, I questioned the financial benefit such a move will have. Surely a offersment on the second control of the control of the control of the control of the discontinuated of an improfitable agreement of Hill. When a department or a segment of a company his horn operating at a loss, management in some eliminating the improfitable department. It might be instiral to issue the control of the company would be increased if the operating its cone of the company would be increased if the operating its cone of the company would be increased if the operating its cone of the company to the closing of the Alients probably eliminated all their related variable costs and engineers. However, with the enses. However, with the expenses. However, with the Atlantis being a relatively small part of the ITBJ enterprise, the fixed costs and expenses

Grow Up & Write

Gringo Street The American Dream is alive and well on Tijuana's main drag. By Neal Matthews... Letters City Lights A ban on beach boozing, an IRS mess, no sale at the Capra ranch, dog poisonings, signs of Imperial Beach, and the city funds a very Straight from the Hip Matthew Alice fields queries on ting, Daimatians, and a certain kind of noise. The inside Story Fred Schnaubelt talks about Bernard Siegan's pro bono work. By Paul Krueger Make My Bed & Light the Light Meet a maid at the Hotel Del. By Jeannette DeWyze More Theater Jonathan Saville isn't always for realism but likes Another Antigone, anyway Music Felix Cavaliere does Rascals' hits at the Belly Up. Restaurants The Corrette Diner could use an overhaul. Movies Duncan Shepherd makes a bid to broaden the Quarter Notes Merce Cunningham at the Spreckels. By Jonathan Saville ...



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

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ASSISTANT EDITORS
Dissals McNichols, Dennis Parker Death McNichols, Dereit Briker
CONTRIBUTORS
Robbie Attast, Thomax & Ameld,
Brac Gatten, Thomax & Ameld,
Brac Gatten, Thomax & Ameld,
Jensense Dellier, Sur Garron, Lin Johan,
Jensense Dellier, Sur Garron, Lin Johan,
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VERIFIED

"That's why we've reached for

higher offices."
The Imperial Beach city

council and chamber of commerce have appealed to their state representatives to

interested parties was called last month in Wadie Deddeh's office. Another meeting is

scheduled for April 28, with representatives coming from the offices of Steve Peace and Sunny Mojonnier to discuss this and other problems along Palm

Caltrans believes that the

"beaches" arrow sign already posted on in the center median of Palm Avenue is adequate;

overhead sign - which has

nummer or early fall. The city

rmanent signs. The balance of

should happen sometime in September. If the signs have to be changed back to Market

Street after the November vote

the cost to the city will be about

the same, according to a Caltrans spokesman.

mued on page 3;

erecting a six-foot-wide

signs to be revised by lar

for posting the street's new

name on temporary freeway signs and conducting preliminary studies for the

the \$70,000 is due when the ntract is awarded, which

Avenue.

intervene, and a meeting between Caltrans and ali

CITY LINIT

\$60 22485 - FEELIS

Imperial Beach is a roughneck town, a military town, a blue-collar town, a town with more biker bars per capita than any other town in the county. The Imperial Beach city council is proud of its town, and so is the chamber of commerce. They've put up their own city

limits signs, signs that proclaim imperial Beach as the "Most Southwesterly City in the Continental U.S."

The signs are illegally posted and they have the wrong elevation, but no matter Imperial Beach is a budding resort, according to city officials, who have big plans for the beachfront area. So far ther are only two resta mis (three if you count a coffee shop) and two motels ("Only one that anyone would drive into," says one councilman), but developers are supposedly eyeing the area and seeing a

The city mothers and fathers are having trouble sharing this vision with the California Department of Transportation (Caltrans), however. For more than a year, they've tried to persuade Caltrans to out more igns on the main horoughfare — which is a state thoroughfare — which is a state highway — to direct tourist traffic into the beach area. The following scenario illustrates a recurring tourist nightmare in Imperial Beach, according to

city officials:

Joe Postcard and his family of four get confused soon after they exit Interstate 5 on Palm Avenue, the main street through Imperial Beach. They drive west on Palm — also known as State Highway 75 — looking for the beach. The children whine when they pass McDonald's and Church's Fried Chicken; Joe focuses on the Hi-Ho Club, marked by a sign that says

By the time Mrs. Postcard notices that the road is splitting, they're in the wrong lane and

Y ANY OTHER NAME BY BRAL CANLEN

The wheels of bureaucracy may turn slowly, but not when they're rolling down the freeway toward Martin L. King Way. The City of San Diego is moving forward with its plans to change the Market Street freeway exit signs to Martin L. King Way — at a cost of approximately \$70,000 — despite an upcoming ballot initiative that may change the name back to Market Street

The ballot initiative qualified on March 26 when the registrar of voters verified 63,712 petition signatures through a random sampling method. This past Monday, the city council refused to overturn its one-year old decision to rename Market Street after the assassinated civil rights leader. Instead, the council scheduled the initiative for the November 3 election

Two versions of city life

an't make the nice marked

family winds up on the Silver

Strand, and the Postcards argue all the way into Coronado. The motels they stop at are too expensive for their vacation budget. Frustrated and

They spend the night in a seedy downtown motel.

This situation could be

avoided if there were a sign on Palm Avenue warning motorists of the upcoming road split, says city councilman Buc Harbin. But Caltrans, which has

urisdiction over the road, won'

allow another sign in its right of way. "It's been a stonewall,

trying to get them to put

something up or let us out

something up," says Harbin

disgruntled, the Postcards

decide to go back to Barston

'Palm Avenue — beaches." The

By the time the voters get to decide the issue, Caltrans will have already erected or modified fourteen signs on Interstates 805 and 15. The City of San Diego will pay an estimated \$76,000 to Caltrans. which then hires an independen contractor to do the job

A snokesman for the city's engineering and development department said he expects the AND BAR? RY THOMAS K. ARNOLD

The distinction between sobriety and inebriation is nebulous — drunk driving notwithstanding - and so is the City of San Diego's ordinance restricting drinking on the

Two years ago, a city manager's report declared that more than eighty percent "of the threatening personal confrontations at the beaches are related to alcohol use." But it was not until last September that the city council got around addressing the issue by passing an ordinance that bem lrinking in beach parking lots. Beach-area activists like Mike

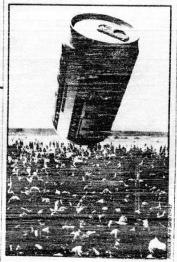
Lioyd, president of the Mission Beach Town Council, immediately criticized the ordinance for not going far enough. "It was a piecemeal ban, and piecemeal bans don't work," he says. "Particularly in Mission Beach, the problems with drinking aren't limited to the parking lots. They tend to boardwalk and on the beach itself. And the way the ordinance was written, people caught drinking could just step out of the boundary and act with impunity."

But at the same time. I lovd says, he felt the ordinance "was an important first step" that would eventually lead toward the total ban on beach drinking he and other beach-area leade had long supported. Coinciding with the ordinance's passage was a second city manager's

report that contended local beaches were "experiencing increasing problems" because of alcohol each year and that other Southern California coastal communities with more expansive anti-booze ordinances "have noted a decrease in such indesirable behavior. Accordingly, the report was accompanied by a proposal to extend the ban to cover not just beach parking loss but the actual beaches, other public parks, and public area- throughout the city. "I had been lobbying for just that sort of proposal for years," Lloyd says, "and after reading the report, it looked as though extending the ban was merely a formality

Looks however can be deceiving. After studying the proposal for six months actuding having police monitor problem drinking areas, mostly beaches, for one month during the winter — city manager John Lockwood reported back to the council's public services and safety committee on March 27. And to the surprise of Lloyd and others at the beach, Lockwood unexpectedly recommended against extending the bar, to include the beaches hemselves, primarily because he believed the problem was not s bad as initially thought Lockwood's report also stated that a blanket ban on drinking at the beach would give the city a "negative image" and might even be unconstitutional.

Lloyd is incensed. "My chief concern," he says. "is that the ity manager studied the issue the dead of winter when nobody's at the beach and alcohol problems are nowhere near the magnitude they are in (continued on page 3)



POISONED MIND

D NEAL MATTHEWS

On the marning of April 1 Blue threw herself against Sheri Glaser's kitchen door then cliapsed into convulsions. The dog was rushed to the Angel Animal Clinic in North Park but died within minutes. The veterinarian Robert Tugend, said the cause of death was trychnine poisoning. Sheri filaser posted signs in

her Golden Hill neighborhood in the vicinity of the Pern Stre canyon where Blue had been comping before she died, asking for information about the poisoning. A couple of neighbors responded, and Glaser was shocked to learn the some twelve dogs had been poisoned near the canyon over the last four years.

Ebony, a dog owned by the tenant in the Fern Street house in front of Glaser's, was in front of Glaser's, was apparently poisoned to death on Valentine's Day of this year. On March 19, two dogs owned by city council candidate Gail MacLood were poisoned in their fenced pen. MacLood had lost three other dogs starting in January of 1983; one of these underwent a necropsy and was found to have eaten strychnine laced hamburger. MacLeod's next-door neighbor, Terri Cummings, lost Nikki, 2 one year-old keeshond, to strychnine poisoning in March of 1986. Smokey, another



neighbor's dog who came running up out of the canyor that day with Nikki, had her stomach pumped and survived Glaser, MacLeod, and Cummings all tell of other neighbors who lost does to

dogs who simply disappeared

her last two. Thursday, (continued on page 32

We were having a good time into the sweet neas and naturtiums covering the heavily wooded canyon. "But it's not fun anymore. Something

changed that day we found
Blue. And we can't get it back.
Glaser says that the police
have told her the culprit would have to be caught in the act of poisoning the dogs before an arrest could be made. The local beat cops have also suggested that young children be kept out of the canyon. Neighborhood kids say that it's the "crazy lady" on Grape Street who's doing the dirty deed, but Gleser thinks the woman is too old and infirm to get around the rough trails in the steep canyon. So a friend of Glaser's has been living in his van, keeping watch on a house at the edge of th canyon where she suspects the (male) dog poisoner may live. Glaser even went so far as to get another dog. Charlie, white

she planned to use as bait in an eifort to catch the poisoner "But then I fell in love with Charlie." She's looking to m now. "It's like losing a family member like somebody killed off a brother or sister," she says

Gail MacLeod likens the loss of her five dogs to a deprivation of freedom "It's like a personal liberty has been taken away from you," she says. Someone had to work pretty hard to get March 19 was a rainy day, and the basset hound Sam (who i



Oceanside Deputy Mayor Sam Williamson normally is an affable, gregarious, talkative nan. Since his election to the city council in 1984, the nsurance sale-man ime service-station owner has friend to the proprietors of small businesses and as a populist advocate for the often mundane concerns of ordinary citizens. His growing popularity elevated him to the position of deputy mayor in November of 1986, and there is now talk in



Oceanside political circles that Williamson, riding a crest of widespread popular support, the heir apparent to Mayor Larry Bugley ho is expected to retire when his term expires

But with the mention of taxes the usually loquacious councilman becomes suddenly mute. There is a good reason why Williamson clams up when asked about taxes. Documents on file at the county recorder's office show that Williamson piled up more than \$106,000 in federal tax liens against his property between 1980 and property between 1980 and 1985. As recently as March of 1985, the documents show. federal IRS agents attached Williamson's businesses for \$57,291.92 for taxes due between December of 1981 and June of 1984. The records also show an earlier lien for \$48,817.73 for unpaid taxes between March of 1980 and September of 1981. The huge tay Jehr Williamson had to pay in order to keep his property was in the form of withholding taxes collected from the paychecks of employees but not paid to the federal treasury according to an IRS spokesman in Laguna Niguel.

In a brief interview last week.

Williamson would say little other than that the liens are now other than that the tiens are not "all paid off," a claim verified by additional documents in the recorder's office. But when asked how he accumulated such a tax debt, Williamson issued a terse "no comment." !i the matter was personal and involved other members of his tamily. "I did it as a

T'S A WONDERFUL RANCH

BY BOB MCPHAIL

Caretaker Bill Scharf says residential development is encroaching all around the Capra Ranch in Fallbrook, a capra Ranch in Pallbrook, a fifteen-acre remnant of what was once more than 900 acres of fruit and olive groves owned by Oscar-winning film director Frank Capra. New homes are going up all along the property line, except for a portion of the ranch that abuts a nursery, he says. Would-be developers of the ranch, says Scharf, are casting covetous eyes at the property, which now serves as a faculty-student-alumni retreat for the California Institute of

Technology. "Lots of people want to buy it," says Scharf. Although Scharf contends it would be legally impermissible for Caltech to sell the property he notes that some officials at the Pasadena school have advocated just such a sale as recently as last September. According to Scharf, he was a



Caltech then, reviewing a Cattech then, reviewing a statement prepared by the school's finance department detailing the expense of maintaining the Capra Ranch. At the bottom of the statement, the says, appeared the following notation: "When do we dump

The ranch came into the hands of Caltech in 1977 when Capra sold most of the origina owned the property since 1939, purchasing it a year after purchasing it a year after winning an Academy Award for his 1938 hit. You Can't Take It with You. True to that adage. Capra sold all except fifteen acres of the Capra Ranch. which he donated to Caltech

his alms mater Scharf says the Capra donation was "given in trust" to the school and that any attempt to sell the property would violate the conditions of the donation.

But Scharf, who lives on the

ranch with his wife and eight year-old son, admits that the emptation to sell must be great or several reasons. "It's (comment on page 34)

STRAIGHT FROM THE HIP By Matthew Alice

tection against theves. I arough the Eight-eenth and Nineteenth centuries, any upper-class Englishman or American who raised horses probably also raised Dalmatians.

(George and Martha Washington were Iwo

of the better-known American Dalmatian owners.) Even in areas where highwaymen weren't a problem, Dals were a common

sight riding on carriages as a sort of

century hood ornament.

When fire stations became formally organized and horse-drawn equipment was

used. Dalmatians were a natural accompaniment. They were only mascots, though, and didn't have any role in the ac-

at the heels of a horse and rider over a

prative accessory. like a nineteenth-

I just took the test and renewed my drive: license, and I got to wondering about boats. Do all those weekend sailors have operators' permits that have to be renewed periodically? And who gets the right of wa over whom? Do they have seagoing traffi cops? Mike Gleeson

San Diego

No, weekend sailors don't need licenses as long as they're at the helm of a boat under a certain length and are engaged in recreational boating. The boat has to be registered, but not the driver. This is not to say there aren't fundamental rules of th road that all bouters need to know the sar road that all houters need to know, the same way automobile drivers do. It's just that no one is required to be tested on this knowledge before he or she hops in a boat and sails away. Sounds a little like nautical

bumper cars, doesn't it?

A good example of the kind of knowledge all boaters should have is your question about who has the right of way. There's no single answer. It depends on the size, power, and maneuverability of the vessels, where the boats are at the time, and number of other factors. And as for a number of other factors. And as to seagoing traffic cops, the harbors in San Diego County have harbor police to enforce local laws, the U.S. Coast Guard enforces federal laws, but other jurisdic-tional responsibilities are somewhat unclear. It is a fact, though, that all federal, state, and local laws apply offshore, up to the three-mile limit. If it's illegal on land, it's also illegal at sea. (So you jaywalkers have been warned.) As for keeping the boat traffic unsnarled, this gets back to the prob lem of each boater knowing the rules of the road, the meaning of the various buoys and channel markers, and other marine traffic

The Coast Guard Auxiliary could be a safe boater's best friend. They make available, free of charge, safe-boating



current classes and the locations of the courtesy bost examination, call 260-1515 (This is a twenty-four-hour number with a recorded message. Have a pencil handy when you call.) There are classes for power-boaters and sail-boaters and instruction in coastal piloting (navigation). Free literature is available at most marinas and stores that sell boats and boating supplies.

Dear Matthew Alice: I asked this question at the Firehouse Museum, and the folks there were unable to answer it. Perhaps you can. Why were (are?) Dalmatians the common fire-station

M. Meyers
San Diego
Of course I can answer it. This one's a
snap. The connection between Dalmatians and fire stations is horses. Dals love horses and apparently always have. Because of this natural affinity, they were bred as "coach dogs" for several hundred years. It was the job of the coach dog to run along with or or the coach dog to run along with horse-drawn carriages and protect the passengers from attacks by bandits or wild animals. The dogs often preferred to run under the front axle of the carriage, right at the heels of the horses. And if the always that way. They've certainly earned

Dear Matthew Alice: On April 6, around II:00 p.m., I heard a strange sound. It was a deep, loud, rambling noise, like a rocket engine that seemed to be coming from the west. Who is responsible for these sounds? Should I be concerned? Am I paranoid? And how da I know you're not involved? Mark Brock

San Diego
Matthew Alice making deep, loud, rumbling noises? Hmm. Clear signs of paranois here, Mark, Don't even finish reading this. Put down the paper, and get

help immediately.
Okay. Now that he's gone, I'll give everyone else the rational explanation. Jet engines at North Island or Lindbergh Field are the culprits. Before jets take off from Lindbergh, part of the check-out procedure is the "run up." It's like revving the engine of your car with the transmission in neutral. The navy does the same sort of thing at North Island when it tests ict engines after maintenance, which occasionally will hap

pen at night.

The weather has something to do with how loud the noise seems and how far away it can be heard. On a clear night, sound dissipates into the atmosphere. On a cloudy, foggy, or humid night, sound is reflected back from cloud cover toward the ground. People have reported hearing jet noise as far inland as Spring Valley under certain atmospheric conditions.

though, and didn't have any role in the actual fire fighting.

In the early part of the Twentieth Century, road-trial competitions, were popular among serious breeders of Dalmains. A dog would be required to run under the front axie of a horse-drawn carriage or at the book of a horse-drawn carriage. I want to emphasize that Matthew Alice would never be responsible for any loud. unseemly noises. I'm astonished and disappointed that anyone would entertain such an idea, even for a moment.

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





BERNARD SIEGAN, THE UNIVERSITY OF San Diego law professor nominated to the federal appeals court, recently angered liberal groups with responses to a U.S. Senate Judiciary Committee questionnaire. When asked to detail his actions that showed concern for equal justice under the law, as well as his "pro hono legal representation to the disadvantaged," Siegan included free consultation about "legal and policy issues" for then-city councilman Fred Schnaubelt One critic who represents twenty-five liberal organizations said she was frankly somewhat appalled by Siegan's responses to the ouestionnaire: another critic claimed that the answers "call into question his commitment to provide equal justice for all." But Schnaubelt, a all." But Schnaubeit, a libertarian, maintains that extensive pro bono coaching from Siegan helped him rom siegan helped him challenge city policies that he feels hurt the poor. And Siegan's counsel wasn't limited to just Schnaubelt; it included occasional chats with at least one other council member in

brurs M-F 10-8 Sat 10-6 Sun

Siegan won't talk about the controversy sparked by his nomination. But Schnaubelt, who was visiting his fiancée the Soviet Union when the Conley News Service reported the pro hono furor March 31. recently talked in detail about the help he received from the soft-spoken jurist, whose views on the sanctity of private property have focused attention on his nomination. Schnaubelt says Siegan provided him with guidance and resource material on such local issues as low-income housing, condominium conversions, zoning, antipornography legislation, and then-Mayor Pete Wilson's bitterly debated growth-management policies, which Schnaubelt vigorously but ansuccessfully opposed during his 1977-81 council term. "I'm sure you didn't think I knew all that myself," Schnaubelt joked as he discussed the "tremendous influence" that Siegan had on his thinking, "I called him thirty or forty times from council chambers telling him, 'Look, Bernic, we've got an issue going



Schnaubelt questioned the

city's policy of closing downtown massage parlors and sweeping prostitutes off

Gaslamp Quarter streets in the late Seventies, he relied on data provided by Siegan to show that similar enforcement

efforts in other U.S. cities

"moved those activities to family neighborhoods, like it moved them to El Cajon

Boulevard and Rosecrans Avenue here." (Schnaubelt says, "That wasn't [Siegan's]

Union-Tribune, critical of the philosophical underpinnings of managed growth, which seeks managed grown, which seeks to limit residential construction in the city's outlying areas. "He told me I was making arguments that were not thought out, that were counterproductive, Schnaubelt recalls. "He wanted me to move away from rhetoric and emotionalism to logic He said I could get

more people to listen and he more effective if I moved towards the style of |former

memoers who asked the ouncil to limit the number of apartment complexes that old be converted to condominiums, he turned to Siegan for data showing that some families who can't afford to own their homes buy condominiums; he used the information to argue that limiting condo conversions "would only frustrate the upward mobility of poorer women and children." Siegan also provided him with examples of the "scandals and perversions" that beset East Coast public housing projects and that Schnaubelt warned would plague San Diego if it built more governmentfinanced housing.
In lobbying against restrictions on residential construction pushed by the moderate Pete Wilson

ajority, Schnaubelt obtained om Slegan and distributed to council members copies of a University of Michigan study entitled "New Homes and Poor People: The Chain of Moves." That report claimed that for every 1000 homes built, 3500 families move up the housing ladder, "so poor people eventually move up from apartments to better apartments to better apartments, to condos, to their own homes, and then to more expensive homes." He says he used this real-estate "trickle-down" theory to "defeat Del Mar's argument that the new homes (in the controversial North City West



Schnaubelt recalls, too, how information, because he had all this access, he knew where to look, where to order the reports." Schnaubelt recalls he sometimes brought Siegan supplied statistics to life by taking city officials on field trips. Armed with data that that Siegan was generous with his time "because although he was testifying before Congress revealed higher rents in on these same issues, he was y private enterprise, he frustrated at the national level lragged then-City Manager So he helped me here." He local governments to says Siegan also read and edited his drafts for the city Ray Biggr to a ci down-zoned.

ninistered Colina Del Sol Park apartment project in East San Diego where rents were twenty-five dollars more per twenty-five dollars more per month than larger, privately built units on nearby Wightman Street The former councilman says

Siegan's involvement in national housing issues made him "any best source of

condominium-conversion

ordinance and housing plan He says their relationsh was and still is "a studen teacher type," and he can't recall issues on which the two men disagreed. "He has the Dale Carnegie approach. He only compliments you on the things he agrees with and doesn't talk about those things he doesn't agree with." Schnaubelt recalls, too, that there were "numerous times that Siegan declined to help him, most notably on Schnaubelt's ill-fated "private property rights initiative," which would have required compensate landowners whose property has been

Schnaubelt estimates that Siegan's assistance was worth
"tens of thousands of dollars"
and says the advice "went to help thousands of people on a much broader base" than just the city council. Schnaubelt also introduced Siegan to then-city councilwoman Susan Golding, who confirms that she had several conversations with Siegan about zoning issues confronting the city. Golding says she considers Siegan more a "friend" than mentor: the two met recently over lunch. Schnaubelt also circulated two of Siegan's books among his council colleagues, but he admits that "Believe it or not, Bill Mitchell was the only one who ever read them." And Schnaubelt says Siegan indirectly influenced the thinking of Clarence Pendleton, the controversial chief of the U.S. Civil Rights Commission, by bringing black libertarian economist

Thomas Sowell and Walter

then head of the local Urban League, where Schnaubeit arranged for a lecture by Sowell and Williams : Schnauhelt predictably denies claims that Siegan's counsel served to further hi own political career. "That's balderdash. It's like saving that publications and information read, distributed, and discussed by national politicians don't help the nation, only the politician. During a term on the city council, Schnaubelt ran insuccessfully for the State Senate and then returned to a

Williams to participate in a

Pendleton also black was

USD lecture series



TIJUANA

of things. It's voluntary. They know we're asking thirty dollars for a five-dollar blanket, but they bargain it down to twenty dollars, and they're happy. People want to think they're getting a bargain, that's fun. Same thing with the kids in these bars — they think they might get into trouble and buy their way out, as an adventure. The kids come here, then they tell their friends. 'I went to Mexico!' They don't say they went to Tijuana, because Tijuana isn't Mexico. They want to feel they went to another country, a wild country. That's what we sell."

If Tijuana isn't Mexico, then Avenida Revolución isn't Tijuana. The street is a rich anachronism in a poor city, a carnival ride that's appealing because it seems about to throw a bearing. There's a sense of history-in-the making looming over both the city and the tourist street, but while Tijuana's history marches forward, Revolución's repeats itself. The street is an Escher drawing of elliptical, illusory, reversi-ble oddities. It's an American street in a Mexican town; a street built on saloons and gambling halls and bawdy houses that long ago molted into a thousand curio shops, all selling exactly the same merchandise; a street where the dead cantinas have suddenly rein-



carnated into a half-dozen "balcony bars" in the last eighteen months; a street where wealthy young Mexican businessmen are now the gamblers, risking investments of up to a million dollars on the fickle compulsions of

American teen-agers (who take advantage of Mexico's drinking age of eighteen), wagering that the kids won't forsake the Tijuana ride before the bank loans become payable in full. A street that is nimble enough economically to

change with the course of the incredible shrinking peso. A street in a depressed and troubled country that is more vibrant than any single street this side. of China Town. A street whose sordid past decomposed into the black gold that now powers its very profitable sense of danger So men like Héctor Santillán have

heard it all before. He's able to see through all the talk among the younger businessmen about making Revolución more "secure" for the tourists. Not that he doesn't want the streets to be safeit's just that all that talk comes around again every five years and smacks of what happened to the curio shops that tried to fix their prices and quit bargaining with the tourists: they went out of

Santillán knows the ghosts of Revolución well. Long a leader in local business circles, he sports relevant statistics with the confidence of a mar who's cracked the game: Eighty percent of the founding members of the Tijuma Chamber of Commerce, the majority of whom owned businesses alone Revolución, were Americans. When the Triuana Rotary club was formed in 1931, forty percent of its members were Americans. Between about 1946 and 1960, tourism accounted for ninety percent of the business transacted in Tijuana, and sixty percent of that took place at the Agua Caliente racetrack, which was controlled by Americans: which was controlled by Americans; tourism today represents only about thirty percent of Tijuana's economy. Santillân takes all that to mean that the street was built by and for Americans and straddles the blurry line grafting the U.S. to Mexico.

Santillán came to Tijuana in 1942 with his parents, who were from the Mexican state of Zacatecas and who joined the movement of their countryRegular glass
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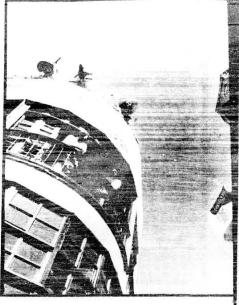


TIJUANA

men toward the border's enticing richness. Since almost the turn of the century, young Mexicans had been talking of the gold that paved the streets of Tijuana, where gambling houses and horse races made for a twenty-four-hour fiesta. But by the time the Santilláns arrived, the gambling houses had long since turned into bars or parking garages or ash heaps, and the main street was filled with American service-

men on the make.

Revolución was only about five blocks long then; the land east of the jai alai frontón was a vacant field extending all the way to Agua Caliente. Santillán says the population numbered about 40,000, and almost everyone catered to the visiting uniformed Americans, "San Diego was the number-one navy base in the United States, and there was Camp Pendleton," he continues, visions of the easy pick-



ings dancing in his head. "They all came down to fight each other, the sailors and the marines. We'd incite them. 'Hey sailor, you know what that marine said about you?" " He laughs In 1952 Santillán started working as

bother the tourists."

salesman in a curio shop on Revolución between Third and Fourth streets across from the old Foreign Club casino. The club was just a bar then, one of some 200 between Second and Sixth streets. Santillán says there were also about 200 inquor stores and about 200 curio shops in the same stretch.

intelligently.

Many of these businesses had been opened by former employees of the casinos, which were shut down abruptly when President Lazaro Cárdenas outlawed green table gambling in 1935. Prior to that time, old-timers remember Revolucion as one long street of saloons. Charlie Carvajal, seventycight, was a motorcycle cop in Tijuana in the 1920s, and he worked for a couple of years as a dealer in the Foreign Club until it was shut down. Tijuana was a frontier town then, according to Carvajal, where gunplay was not uncommon, whole blocks of buildings frequently burned to the ground because there was no water or equipment to fight them, and car thieves were surmarily executed for "trying to escape"

from the police.
"La Fuga," it was called; they'd shoot you and say you were running away," Carvajal relates, "Everybod knew about it. A guy would just disap-pear, and everybody knew why. When I was a kid, you could leave your car anywhere. Nobody would steal anything off it." Even today Tijuana doesn't have a serious car thievery prob-lem, unlike, say. San Diego.

Carvaial became a motorcycle con in 1926, when the exchange rate was two pesos for one dollar and police pay was forty pesos a week. Today a Tijuana cop makes eighty-six dollars a month, about the same as in 1928. "The mordida [bite] was always the way it worked over there," says Carvaial, who now helps his son operate an automobile brake shop in Lemon Grove. "But they told you to leave the tourists alone, don't

Tijuana was such a loose town then that a nineteen-year-old cop could arrest the governor of Baja, the very man who created the municipality of Tijuana, and live to tell about it sixty years later. "Between town and the racetrack there was nothing, and I used to hide behind bushes to catch speeders," Carvajal explains. The speed limit was thirty-five miles an hour. "One day two cars went by at about forty-five, and I took off on my motorcycle and pulled them over. Governor [Abelardo] Rodriguez was driving a Cadillac roadster, but I didn't know who he was. His bodyguards in the rear car started to get out, but he waved them back. I says. 'I'm going to have to take you to the station for speeding.' He says, 'I'm in a hurry, young man. Could I pay you now, and you take it to the station I said no.

'He asked if I knew who he was. 'I am General Rodriguez, he says. 'And I am Carlos Carvajal, macho gusto. But we'll have to go to the station.' He

sighed and said okay.
"The police station was an old adobe fort then, between First and Second streets. When we got there, the gover-nor gets out of his car, and everybody snaps to attention and salutes. He marches into the chief's office. The

ergeant asks me. 'Did you open the way for him with your motorcycle?' I said no. I arrested him. 'Don't you know who that is?' No. 'Jesus Christ!' That's the governor of Baja!'

"Fifteen minutes later, I'm called into the chief's office, and I'm ready to be fired. The chief says, 'The governor recommended you very highly. He said the next opening for advancement, give to you.' But I never did get that promotion."

Carvajal had to leave the force in 1933 after he was caught bootlegging liquor across the border. He says he managed to escape the border patrol officer who tried to arrest him, and he stayed in Tijuana, working at the Foreign Club, until well after the lighteenth Amendment (establishing

may years later, when Hec GIs. It all added to the general profit of the local shopkeepers, who were all Mexicans now He recalls seeing wealthy property owners flip a coin to determine who would take ownership of an especially beautiful automobile one of them had. "And I saw the loser just call up a-car dealer and order another car." Fortunes were made on Revolución, and Santillan wanted in

his proficiency by consistently selling a \$10,000 inventory for \$50,000, he was a SIGMA inventory for SMOOM, he was made a supervisor of the store. And eventually, instead of taking pay, he was allowed to purchase the store over the course of several years. Santillán took possession of his own store this way in 1965, at a total cost of about \$150,000.

Today be rents out the basement of his shop to a liquor store, and he's also part owner of Gomez Arcade, the large curio market that runs through the center of the block beside his shop. He says that he was recently approached by huyers from Mexico City who offered him \$250,000 for his shop. which is twenty-four feet wide and sixty-six feet deep, and that that money only represents the buy-in fee for the right to rent the shop for \$3000 a month. He laughs when he recalls that a shop like his rented for only about \$500 a month in 1965.

Santillán and other businessmen say that property along Revolución has become so valuable that investors are \$250,000 to purenase a leave. In the a gades off the mann street, the fee for \$100000 to \$20000 space today along Revolucion: \$1500, or about \$170 a square foot. The restal rate for retail space on the street averages about two dollars per square foot, or about twice as much as rental space in San Diego's Gaslamp Quarter.

There are still opportunities for young and eager people, for hard workers and good savers, to go into business on Revolución." Santilian exolions. As proof he points out that a

the streetfront.

Other newcomers in the business of ereating adventure on Revolucion have come from Mexico Crty These chilangos, as they are decisively tabled, have been forced to move toward the border as the Mexican economy worsens. Two stores selling designer labeled clothing (manufactured in Mex-ico). Figracei and Elliese, were recently opened in the 200 block of Revolución by Mexico City business men, as was the new shopping mall across the street, Plaza Revolución Other businesses from the south have established themselves elsewhere in Ti-juana, including the discount stores Ley and Astra and the grocery chain Blanco, which bought out Linion. This new grocery chain has invigorated the Tijuana-based Calimax food stores, says Santillán, because of the increased competition, "People from the south see that the dollars are here, so they

But even the long-established businessmen like Santillan express aurprise at the sudden emergence of second- and third-generation Revolución businessmen, who in the last eight-een months have constructed half a dozen expensive nightclubs on the main street. No one is quite sure how it came about, but a whole new crowd has descended upon Revolución on weekend nights. Hordes of American high-school- and college-age youngsters throng the thoroughfare, squeez ine into the bars that by Mexican law can serve liquor to eighteen year olds.
"It's amazing, the change," remarks the amazine, me change, remains fose Portillo, president of the Revolu-ción merchants' association. 'Right now there are seven or eight balcomy bars, and more are on the way.'

Mist of the bars are run by the sons

and daughters of established curio merchants. Armando García, a young architect who remodeled the venerable Río Rita into a college kid's hangout, is the son of Luís Garcia, who was a nerchant for decades on Revolución. Oscar Escobedo, a partner in Margaritas Village at Third and Revolu ción, rented a curio shop at that cor-ner from his father, Antonio, for several

years before converting it into a nightelub. Across the street. Tequila Circo, rumored to cost almost a million dollars to construct and decorate, is operated by Mario Baylon, whose family has business interests in lower Mex ico. And down the block, at Fourth and Revolución, twenty six year old fer nando Velasquez is in partnership with four other family members "brothers, wives, and my mother, of

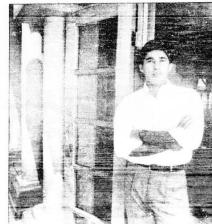
course" — behind the ritzy Club A Club A was built last year atop the old saddle, boots, and silver shop the family still operates on that corner Velásquez, holder of a degree in business administration from the University of San Diego, says it was financed by a \$200,000 bank loan. "Tijuana is the fastest growing city. guina is the fastest growing city, economically, in all of Mexico, velfasquez explains over funch at La Especial. "We looked at that real estate Especial "We looked at that real estate
we had and decided we wanted to use
the property twenty four hours a day
Financially, the balcony bar was the
best use for the property."

Between 8000 and 11,000 revelors

cross the border into Tijuana on an average weekend night, according to the Tijuana Convention and Visitors Bureau Club A, like most of the new nightclubs, stays open until 3:00 a.m., and on a good night, 450 gringos will leave behind a million to a million-and-a-half pesos (about \$10,000). Still, Club A manager Julio Ramirez says the club makes more money before 8:00 p.m. than it does afterward because 8:00 p.m. is the curfew set by the navy and marine corps for visiting sailors and leathernecks. "People think it's the kids that are spending all the money, but it's not," Ramirez explains "It's the twenty and twenty one-year old marines, starting at about noon. Th eighteen, nineteen-year-old kids don't

eighteen, inneteen-year-out was don't have a lot of money to spend."

A part from trying to recoup his investment while Tijuana is still a hot spot for teen-agers. Fernando Velásquez's biggest worry is security. Gringos being gringos, many of the liberated teens display the piggish behavior their elders are famous



TIJUANA

cidents in which young drunks on the balconies have thrown bottles onto the street, injuring pedestrians and damag-ing vehicles. Last fall the more established Revolución business community wrote letters to the mayor of Ti-juana and to the chief of police, decrying the lack of control in the new nightclubs. Businessmen and the Tijuana press started criticizing the bars for serving drinks to underage kids and for bringing back Tijuana's worst days of open drunkenness and rowdy werindulgence.

The attacks prompted the nightclub owners to form their own business association, which currently has about

twenty-five members. Plexiglass shields have been placed around the balcony f El Toritos pub, across from the Woolworth's store, and the other bars are supposed to have the shields around their balcomes by the start of summer Velásquez says the nightclubs have worked out a deal with the police department to hire off-duty officers to work as security guards and ID checkers at the clubs.

"The police corruption is our main concern," Velásquez says. "The police reflect our economic troubles as a country. If they see a way to make ten dollars off a tourist, they will." Unlike Héctor Santillán, Velásquez won't say publicly that the corrupt cops might be part

of Tijuana's attraction for young peo-ple trying to shed some innocence. Velasquez says one of the hardest parts of running a nightclub on Revolución is keeping the bathrooms clean for squeamish Americans. This is one of those simple business imperatives that the new generation of Revolución businessmen only ignore at their peril. "In the past, we were more naive about



business," he reflects. "But this is becoming a more sophisticated market, and we have to learn to compete. On Revolución, about seventy-five percent of the young businessmen now have an educational background in business."

It shows. Velásquez can rattle off marketing figures like a Madison

Avenue slicker: Tourists spend an average of fifteen to t venty dollars each during a visit to Tijuana, a little less at night. During the day, seventy percent of the gringo's (studies show 99.14 per ent of Tijuana's visitors are Americans) cash is spent at the curio shops, and the rest goes to restaurants and laws. At night, ninety percent of his and bars. At hight, finety percent of his wallet is emptied in the bars. The average clubgoer spends six to eight dollars before he or she runs out of money. This takes about two hours; then the patron needs to be moved out (subtly, bec se forty percent are repeat ustomers) > make room for a new

This nighttime crowd is a whole new market for Tijuana businessmen, one that may or may not justify the rather large investment in the balcony bars. Too many bars will open up, and in five years, sooner or later, they'll all be n the cocaine business," Miguel Fernández, a one-time PAN candidate for congress who operates a curio shop in the Gómez Arcade. Pernández is convinced that someone will

fail off a balcony and be maimed or killed, and he says that will be the beginning of the end for the balcony craze. While some businessmen regard the recent Tijuana rush as proof of a successful image makeover for Revolución, Fernández says the street still has the same old problems — corrupt cops, pickpockets, and grime. "The bad part of Revolución is still there," he declares. He is sure that the hordes of teen-agers

are just a passing fad.

José Portiflo, president of the Revolución merchants' association, believes
that the crowds can be kept around if the situation is managed correctly. He spouts a few figures of his own to underscore the importance of not blowing this opportunity: 7,969,681 tourists crossed the border at San Ysidro between January and April of 1986, ac-cording to the Baja state secretary of tourism. And that's the off-season. Sixty-three percent were male thirtyseven percent were female, Portilio says, and fifty-five percent were "That's a lot of money." marvels Portillo, who owns his own

curio shop on Revolución

Portillo says that the problems brought about by the balcony bars must be controlled, for the good of both the bar owners and the curio shop owners. He says that on weekends curio shops used to remain open until eleven or midnight, but the majority of them close down now at 9:00 p.m. because of the rowdy Americans. "Every person feels worse after he drinks," Por-tillo explains, sitting in his office next door to the Tijuana Chamber of Commerce off First Street. "They go into the curio shops and break things and refuse to pay. It's not worth it to stay open at night now." Portillo adds that the tourist market

has changed markedly in the last five years, tending to be younger now and inclusive of more families, similar to the market shift to low-rollers in Las Vegas. He worries that "the drink ing is more visible now. We don't want Tijuana to return to the old days." His association is distributing thousands of Don't Drink and Drive posters



hired two men to work full time clean-ing up trash and doing touch-up paint-ing along the street. "We have to have control," he says firmly. "We don't want any more cantinas. There has to be a balance. They can't open three or four Inightclubs! on every block. Still, like many of his peers, Portillo

has surveyed Revolución's shifting business scene and wondered about the possibility of opening his own balcony bar. "It's ten times more expensive than a new curio shop," he muses, an imitation Rolex flashing on his wrist. "It's not easy to recover that investment because all the business only comes on weekends, and the kids don't have much

money. It's a real gamble, but give me
the money, and I'll ry it," he laughs.

A lthough the balcony bars have
been roundly criticized by the
older merchants, business leaders on the street realize how important the bars are in attracting the dollars that all the merchants need. Mauricio Cohen, general manager of Sara Imports, located across the street from Club A, has just recently become much more dependent on American tourists than before the peso devaluation began in 1982. "It's in the bar's own interest not to let things get out of hand." Cohen says. He reasons that if the bar crowd dies up, it will put a significant dent in general commerce

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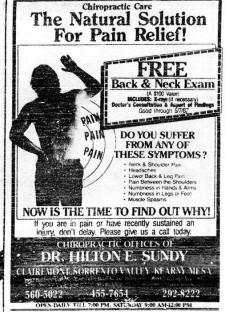
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ivana has made that clear to them. because he knows how much we de-pend on the dollars. For us it's a question of survival."

in the early 1980s was the flagship store of a growing chain of import shops, an empire that has now shrunk from sixteen stores to just six. And the onceexclusive importer that could afford to ignore the tourist rabble has been forced to market less expensive brands of clothing and perfumes to young Americans with little money to spend. We've lost ninety-five percent of our Mexican customers," Cohen says. "If it wasn't for the American trade, we'd be out of business right now."

Cohen is a member of a partnership that owns two Sam stores, one at Fourth and Revolución, the other in the Plaza Río Tijuana, along with shops called Renee in the 600 block of Revolución: Maxim, located where the old Foreign Club used to be: and the Mini-Max and Super Todo discount stores on Avenida Constitución. Cohen and his partners were originally from Mexico City. In

1969 they formed a partnership with the Silvershot family in Tijuana, founders of Sara Imports. But during construction of their building, the Silvershot flew to the Middle East on a buying trip and were killed by a terrorist bomb dur-ing a flight from Zurich to Tel Aviv. The Cohen partnership took over the whole business

In 1970 they opened a store in La Paz, capital of lower Baja, then bought kenee and merged with the owners of Maxim. Eventually they had four stores in La Paz and several more along the Texas border across from Brownsville, McAllen, Laredo, and El Paso. But in 1982, the Mexican peso

began its free fall, and the Mexican gove, ament placed trade restrictions on the "duty-free" zones along the border. In the past, stores like Sara could import goods from anywhere in the world without paying import duties, and these savings were passed on to the store's mostly Mexican customers. But in 1982, the government required that for every dollar's worth of goods the im-port stores brought into the country, they had to purchase three dollars' worth of Mexican-made goods. After an outcry from Mexican businessmen, including Cohen and Hector Santillan, who had been selling a lot of imported electronics products, the government









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eased the restrictions. Now, for every dollar of imports, the stores must purchase a dollar's worth of Mexican

combined with the devaluation, dealt a lethal blow to most of Tijuana's small importers. Tokio Imports, which was once between First and Second streets. s long gone, along with the import shop Ileteras, at Fifth and Revolución A shop called Imports, between Fifth and Sixth streets on Revolución, now sells mostly Mexican products. And the Dorothy Gaynor shoe stores, which

sold imported shoes, are closed. Sara has survived because of its size, even though the chain's revenues are down from \$36 million in 1981 to \$14 million last year, according to Cohen, "It was reduced staff, cut every area that's not profitable for us. We're more down to earth now and much more dependent on American tourists. The wealthy Mexicans now shop in New York, Los Angeles, or Horton Plaza."

So year by year, Revolución becomes increasingly dependent on American money — and American values. But

ironically, Revolución businessmen say that the street will never have a McDoaald's hamburger franchise, even though there are some in Mexico City and Guadalaiara. Not only would a namburger franchise be too much of an intrusion on the carefully maintained illusion that Revolución is marketing Mexico - the kind of Mexico that exists primarily in the minds of Americans — but there's doubt that such a franchise could succeed on Revolución. For one thing, gringos want to eat Mexican food in Tijuana, and although Mexicans love fast-food

hamburgers (making the outlets it San Ysidro among the busiest in the world, according to McDonald's and Jack in the Box spokesmen), they wouldn't patronize a fast-food burger stand on Revolución. "We're like you Americans, who have to leave your country for adventure," says Héctor Santillán. "You look for adventure across the horder because that's the way you are; we wouldn't buy hamburgers on Revolución because it wouldn't be the same as crossing the line and eating them in San Ysidro. Because that's the

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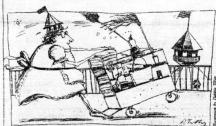
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MAKE MY BED & LIGHT THE LIGHT MEET A MAID AT WORK

BY JEANNETTE DeWYZE



women that every day irrulges into hotel rooms every where to straighten up the disorder created by others.

Mills has been cleaning the same fifteen socsus at the Hotel Del for more than six years. That doesn't by any means make her the seniormost mad in the city, one of her co-workers, for example, has been on the job for tweaty-five years. But Mills must be one of the most cheerful madis in town, "Tme say to get along with. I get along with a live of people," Mills announced to me one recent morning. About the nature of her

hese large first-floor rooms at the Hotel del Coronado

overlooking the tennis

courts and picturesque beach are some of the most expensive in

San Diego. And they're a mess. The bedding in them is rumpled; sooty cigarettes fill the ashtray; sodden towels lie underfoot. Someone ought to come in and give

them a good cleaning. And someone will. Her name is Nelia Mills, and she's part of the army of

work, though, she said simply, "It's a hard job".

By 9:00 a.m. that morning, Mills had wedged herself in among dozens of other women in the antedituvian quarters of the hotel's housekeeping department, "Good morning," Michael Figueroa greeted the group, a few seconds after the hour. Figueros is the idealistic young, "executive housekeeper" in charge of this department; he likes the idea of gathering his troops around him every morning before dispatching them to do their daily battle against dirt and disarray. "It's anyone here Irish?" Figueroa asked the assembled women. This seemed highly improbable. The hotel has Japanese, Chinese, Korean.

Mexican, Hawaitan, and Flippina Mexican in Hawaitan and Flippina Mexican.

housekeeper" in charge of this department. he likes the idea of gathering his troops around him every morning before dispatching them to do their daily battle against dirt and disarray. "Is anyone here Irish?" Figueroa asked the assembled women. This seemed highly improbable. The hotel has Japanese. Chinata. According to the proposed his proposed to the proposed his proposed to the proposed his proposed h

Amid the clutter on the bureau are lectured them. Earlier, Figueroa had told me how he cleaned rooms himself a handful of loose change and a stack of post cards ready to be when he trained for his mailed ("Aunt Irma, Looking management position at the Del forward to sceing you. We're enjoying San Diego ... "). Two rolls of exposed film stand next to stacks four years ago. He had sampled room cleaning before, in his previous job at a Texas hotel, but of business cards and brochures: that was a modern facility in which all the rooms were alike. At the Del, in contrast, "Ten rooms a day this must be the room of conventioneers combining business with sightseeing in San Diego. just about killed me," Figueroa said Whoever they are, they're not very with a laugh. Few of the hotel's 689 tidy. Clothes stick out of the bureau rooms are exactly the same size and shape, he said, and all the funky drawers, and Mills draws my attention to a pair of boxer shorts. curves and aicoves take time to abandoned in one corner of the bathroom floor. "You see that?"

Learn and natives take time to learn and naste of the huge learn and naste of the huge the west side of the huge was taken to the west side of the huge was to the properties of the huge was to the properties of the properties of

the sheets. And that floor has to be shing? 'She says every one of her parents' thirteen children had his or her particular duty at home. In this fashion, Mills learned housekeeping. Yet she never diverse the say that say the say that the say the say the say that the say the say

As Mills moved through her chores in room 3140, she voiced another complaint about the old sections of the Victorian structure. All the hundred-year-old rooms have white porcelain bathtubs, she pointed out. To get them really clean, you have to get down on you knees and scrub hard with rooms in the newer sections, which were built within the last twenty years, have plastic tubs that are easily sponged clean. Heat lamps in the new bathtubs dry up all the excess water, while maids like Mills in the old sections must paintskingly towel dry their newly cleaned tubs. Despite the differences between

Despite the differences between the newer and older paris of the hotel, each of the Del's day maids is responsible for fournesn or fifteen rooms a day. Figueron says. He believes that assigning each woman her own special section builds more responsibility. "If mildew's building up, the first one we go to is the section lady, because she's the one who's there every day." he explains. With a grimnee, Mills concurs that having one's own rection increases the pressure on the workers. — but on the positive side, the rooms have come to seem like part of her own

When Mills was assigned her section, the carpets were old and the wailipaper showing signs of advanced age. "It was ugly," she recalls emphatically. But little by little, all her rooms have been upgraded; she takes pride in mentioning that Jeanne Lawrence

(wife of owner M. Larry Lawrence) has more than once wandered into the section and chatted. "We talk like anythine!"

like anything!"

Only four of Mille's rooms are smaller ones without views (\$105 a night). Most of the rest are avoided lands, which boost occalled lands, which boost occalled lands, which boost occalled lands, which boost occalled lands, which boost occur of the occalled lands, which boost occur of the occur of the

son the houseleaping surf.

"I've gotten Christmas cards from all over the world," Mills asserts, eves sparking. Some guest remember her birdwig, A small percentage of the hoef's guest these days bestow upon their room made in moneary tip. (Some leave this in the room, to the horror of Mills, who points out that all sorts of staffers have access to the rooms of Mills, who points out that all sorts of staffers have access to the rooms and can piet, up money left there. She much prefers getatifies be deposited for her at the from desw.) The largest amount Mills has every her of any muid receiving was fifty dollars, she says, while the puries was the fifty cents left under their pillows by one group of Japanese visions. But Mills says small gifts are much more common han each, the's received a wriety of items ranging from food to a silver spoon and fork set engraved with the name "Singapore", sent from a former guest visiting that city, She says, "I got pretty nice collection."

Some of her regulars make reservations for the following year while they're checking out of the hotel. Mills boasts. She likes to talk about the one very rich family from Los Angeles—mother, father, daughter, and grandmother—that every year settles into her largest room for a four-to six-week stay. "They very VIP" she says with a shake of her head, and they're so picky that Mills claims the hotel closes down the room for a day or two in acovance of the family's arrival to do an extra-thorough cleaning. "They also very, very tight," Mills adds. In fact, the first year she served them, other staffers



warned her that this family never tipped anyone — and yet they wound up giving her envelopes containing noney every week. "They say, 'Here's something for your family, Go out and have a good time.' One year they buy bathing suits for my daughters." The coup amazed her fellow staff members.

members. "I don't care how you clean the rod m, if you don't have no personality, you ain't newer gonna satisfy," she saerts. "You can clean and clean, but if they don't like you, they're gonna call housekeeping anyway and complain." Another triumph involved one grouchy old lady who

snapped at Mills the moment she entered the room. Mills loves to recount how she charmed the old buzzard. "I said, 'You not that old. If you groundly all the time, you gonna be older. Why you want to be grouchy? When you smille, you look pretty!" Soon the old wonan was dressing up and calling the maid to her room to chat. "How can I get mad at you?" she asked the maid. "You can't," Mills replied smuels.

smugh.

That reminds her of the elderly couple from New York who occupied Room 3143 this past December 26 through January 30. He was eighty-nine; the wife was seventy-nine. "Fighting with

"At first I thought, "I don't know how I can do this."

everybody. Fight with each other!
And they never thy ambody, I feel so had for the bellman. They had all this baggage, and they get med at him and don't give him moduling!"
She lectured them; no. "We always argument. You not supposed to argument! You not supposed to argument! You no tsupposed to argument! You not supposed to argument! You be nice;" She says she told the old man. "You'r so mean!" and he laughed that she was "a little devil." Upon their departure, they left not only a generous tip but also written praise for Mills. "You never believe that! They joke about my personality, but she can be mean!" "She laughs uproariously at the memory.
At the other extreme. Mills never

At the other extreme, Mills never sees some occupants of her rooms. "That's weird, I can't understand that," she says. "Most old people, they want to meet the housekeeper, But young people, they don't care. Especially people that's messy. She sounds genuinely appalled by the sharnelessness of some visitors: people have left their underwear tangled up in the bedding, she confides. "Do you believe that? Sometimes you even find women's underwear with Kotex in tit." At times she's knocked on the door, received no response, and entered rooms, only to find the occupants covorting in bed together. Milis

fcontinued on page



job, I thought, 'My God, I don't know how I can do this."

She harbors no illusions that life rould be better at any other hotel Pay for maids is higher at some hotels, such as the Sheratons, she says (starting at \$5.10 per hour there, versus \$4.59 at the Hotel Del). But those hotels aren't unionized like the Del and so don't offer some of the benefits associated with unions, such as a guarantee of a specified number of hours per day. And Milis sings high praise for the family atmosphere cultivated by Lawrence's management, which organizes

employee raffles, and special birthday lunches, and a Christmas party that this past year went until ten at night. That impressed Mills. We have bur man. You order. You drink," she recalls. "They treat the people good. See, in other hotels

people good. See, in other hotels you don't get that. You just work."

All's boss, Figueroa, is an earnest young man who are seems to devotes a great deal of his energy to thinking about ways to motivate his 186-person cleaning crew. He's a man who exceeds the sales of the sale preaches the value of smiley face stickers and prefacing criticism with compliments, and he's led the housekeeping department on a two year quest for glory. Last year Figueroa and his crew hit the pinnacle by winning the hotel's Department of the Year award. He says that required months of drilling

the maids on the importance of the tiniest detail: straightening the lampshades daily, placing matches are that pencils stood erect in their holders, that all sides of each bedspread hung a uniform distance from the ground. Flushed with success. Figueroa says he decided "Let's go for the Safety Award in 1987. Get two back-to-back! Let's make a big impression on the

Though Mills has been one of the top rated maids in Figueroa's department, no trace of fanaticism shows up in her approach to the job. She moves through her chores like a seasoned housewife, relaxed but efficient. Moving on to one of the big lanai rooms, she first strips the old bedding off the double bed.

mattress, she opens one of the freshly laundered new sheets and with a flick of her wrists whips it nto position, with enough of it foided over the top to cover, but not tuck under, the top of the mattress. She tucks in only the two sides, then places a second sheet so that the top reaches the top of the mattress. Over this goes the blanket, and then Mills settles a third sheet over that. This way the guest need never come in contact with the blanket; Mills brags that other hotels don't do that. Now she can tuck the blanket and sheets in firmly around the bottom of the mattress. The two sides at the top she tucks in only slightly, to make it easier on the crew of up to thirteen people who turn down beds in every occupied room in the hotel

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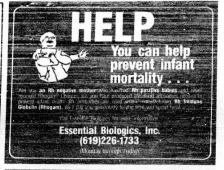


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whole concept is, the customer comes back from dinner and the nightstand tamp is on, and it sets the mood where, 'Gee, it looks like I'm ready to lie in bed and go to sleep." ") Finally, Mills positions the bedspread, and then with one smooth motion, she simultaneously flips the pillows into position and covers them with the spread. She's

eady for the bathroom.

The bothersome bathtub must be scrubbed, supplies like shampoo and conditioner replenished, and fluffy clean towels must be arrayed on all the towel racks. Mills offers the opinion that one of the Del's great advantages lies in the qualit and quantity of towels with which it supplies its guests. Mills is still clucking at the memory of the skimpy, dingy towels she got while on vacation once in a Las Vegas hotel. "And when I asked for more.

they said only two per room," she exclaims.

The occupant of Room 3!42 is much neater; the only discordant note in the \$200-per-day room is two big unopened bags of Tato Skins left on the bureau. After changing the sheets and cleaning the bathroom, Mills gives the quarters a quick pass with a feather duster, then some fast but energetic vacuuming leaves her ready to move on. Today she's unusually fortunate in that only one of her rooms has a guest checking out, an event that always creates much more work for the maids. When a room is vacated all the floors must be cleaned more thoroughly: closets must be

earched for forgotten items Though Mills says she's never acquired anything notable, stories circulate in the department about the one maid who got to keep a

stunning diamond ring that was never claimed by its owner. Another, less fortunate, of Mills's co-workers recently found a paper bag full of \$5000 in cash - but

that guest did reclaim the money. A little before noon. Mills approaches Room 3144 with a whisper: "Friends of the Lawrences," she discloses with wide eyes. Although the dark wooden door to these quarters could be mistaken for a linen closet, the rooms within have an old-fashioned graciousness spectacular view of the beach and surf. Things began badly when these guests arrived, Mills confides. The room wasn't ready which angered the man, who rolled his eyes at Mills's estimation that it would take twenty-five to thirty minutes to prepare. "He asked me if I could make it fifteen. I said,

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'No, not unless you want me to do a sloppy job." Somehow, after that, "he calmed down right away."

These people had asked for extratowels on the first day, which Mills has carefully remembered every day ince, though she frets that the maid who cleans here on Fridays and Saturdays (Mills's days off) won't know about the request. Mills also makes a point of showing me the shelf over the bathroom sink. A folded towel sits on it, and on the towel rest the family's toothbrushes Mills tells me how she placed the towel there, on the second day, after she found the toothbrushes lying on the bare shelf, an image she recalls with a shudder. "When you working in a hotel, you see everything," she says, shaking her head. "I do. That's all you can do:





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looks to be a typically middle-class home Trophies on the mantle and a microwave — which used to be a trophy, of sorts — in the kitchen indicate achievement. The ex-

ercise bicycle, stage left, suggests dedica-tion, and in a nifty visual display of cause and effect, the six empty beer cans on the

living room floor, stage right, make the bike a necessity. The set is rich in realistic

JEFF SMITH

Russell Pyle's set for the San Diego Rep's production of I Don't Have to Show You No Stinking Radges, the comedy-drama by Luis Valdez, seems pretty straight-forward — at first glance. We see a living

trusively. They dominate the top third of the stage picture and give it the look not of a suburban home, but of a sound stage of a subtriban home, but of a sound stage-replice. Clean up the emplaie, and the place is perfect for My Three Sons. Television monitors flanking the stage also add to this impression, all of which prompis us to ask. Iong before the play has begun, where we are: at the Rey's Lycann Sige or in a Bur-bank studio, watching the live taping of a TV_siteon? TV sitcom?

detail. But Pyle has also designed the lights for the show. These hover over the set ob-

oans studio, weatering the live taping of a V silcom?

This ambiging rines not only through the This ambiging in the Implier we hear around us read or cannote! — but also through the play's Hispanic protagonist, Sonny Villa. Be has just de-enrolled from Harvard Law School, in midterm, and returned to his parents home in California to become a movie star. Sonny has had to be play "toles" all his Hig, so why not get paid to do it? Not the way his parents did to hough moth his Hig, so why not get paid to do it? Not the way his parents did, brough seek now been working selves for yours. But all their bundreds of roles hough seek now of them compressing, through seek had been working selves for yours. But all their bundreds of roles had come in Montercy Park (it aim! Beverly Bills, but aim 'Boyle Highing, the'), and residual checks that have helped put their daughter trough med school and Sonny through Harvard law — at least until he got feet up with being reacially safeety-toped and

Intrody has a least until the got feet up with being racially stereotyped and returned west onceid. A) his fortune med stronged was to seek A) his fortune med and the functional have began to blur. Based as a slow but home by parents who want him to become something "better" than an actor, he can't escape the sense that he is cursed to perform in someone elet's play and worse yet, that it's a doppy family sincorn where this panels merely stand on the periphery and the Anglos get all the hot sindogue and sight-framed close-ups. He will feel this way as long as he is forced to live "on the hyphen." There are Americans, he says, and there are "hyphensated-Americans"

"brown-hyphen-Americans, black-Americans" (his new girlfriend, Anita Sakai, is a "Japanese-American") — whose semi-assimilation into the ruling culture is indicated, like a hadge, by the hyphen. Ironically, Sonny's father Buddy was pres-ent during one of the great anti-hyphen assertions of movie history. Buddy played ation into the ruling culture is assertions of movie history. Buddy played a minor bando in The Treasure of the Sierno Madre when actor Alfonsos Bedoya defied Humphrey Bogart's request for identification by shouting, "Budges!" have 20 show you no stinking budges!" Sonny dreams of a world where he can declare his identity that proudly.

But first he has to find it. Luis Valdez author of Zoot Suit and founder of the na author of Zoot Suit and founder of the au-tionally acclaimed company El Teatro Campesino, has actually yolked two dif-ferent kinds of plays together in Bodger. One is a breazy Sandy aircom packed with historious one-liners and sight gags guaranteed to entertain theatergoest conflict historious man and the superarticolar conflict heteroen Sump — the suspic of all discons — warmly suggests then no problem in the world is large enough to en-tert heaven the size of the superarticolar conflict heaven summy suggests then no problem in the world is large enough to en-tert become the slawly completing credits. dure beyond 'he show's concluding credits The second kind of play, which tries to wrest itself from the first, is a very serious drama about Sonny's need to be taken

when the control were the control to be taken seriously. At one point, he pulls out a gus and theretees no commit strictle. But which play are we in at this point? The control point or the drama? And it the gus in cost or just a prop! is Sonny setting out a real imposite. An expensive the control is a prop! is Sonny setting out a real imposite. An abstitution abouted in Budges, which attempts to mirror Sonny's crisis for the articles of the strictles of the control in Budges, which attempts to mirror Sonny's crisis for the articles of the strictles of the control in Budges, which attempts to mirror Sonny's crisis for the anger-coated pill. Its theme— that the old "badges of identity" are no longer valid (but still pensis in causing harm)— covers clothed in contectly. There are instances in the second set, however, where the play's complex dislocations of reality (is this Sonny's) play or someone clocky? and siteom antices thereain to overwhelm and thus to

trivialize the message. With this play, Valdez is attempting to reach a broader au-dience than with his previous efforts. And he is successful for the most part. All that he is successful for the most pair. At that is needed is a tempering of the play's more buroque impulses — a cutting down on the calories — in the second act so they won't upstage and obscure what Luis Valdez, an monetant (and here unbynhenated) voice

American theater, has to say.

In what may be a first, and also a sign of the future, the production at the Rep is the result of a triple collaboration among three regional theaters: the Rep, Valdez's El Teatro Campesino, and the Los Angeles

Theatre Center, where Badees ran for five and a half months. This combination of and a mair months. It as combination of theaters is a major example of what is be-ing called the "new road" of American theater; in days of old, the "road" was a one-way street; it led from Broadway out to the boondocks. Today that situation has been neversed. Now Broadway has become the showner of work that has originated in the regional theaters (i.e., the ex-hyphen-boondecks) and that is often the result of collaboration among them. Two of them, that is but to have three regional theaters working on a single project must either tie or surpass the old record. And the produc-

mensely from this collective enterprise.

This show sizzles. Tony Curiel's direc-ion, based on Valdez's original staging, i finely attuned to the play's inner rhyth as are Russell Pyle's set and lights. Nicole Morin's costumes, Bill Swadley's videos and Jon Gottlieb's sounds, a collection o musical themes from sitcoms of the riffies and Sixties (listening to which was certic-like having my whole childhood flash before my cars). The acting, for the most part, is also first-rate. Patti Yesutake is more cheerful than need be as Anita and

piayed at the LATC. Anne Betancourt is terrific as Sonny's mother Connic. And Leon Singer, the only actor of the four who was not in the LAPC cast, is equally so as Buddy. To watch Singer work is to receive a complete education in stage movement Although there are times when the play's manic-depressive split almost leaves Sonny in its crevice, actor Robert Beltran is excellent in a role about playing roles other than one's own. Somy (and Luis Valdez) dreams of a badge-free future. This play



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performance or maximum heath efficiency, No two people in the world are alse, and no two fuel formulas are the same lin outer to determine the perfect fuel makine food, vistrains, minerals) and oxygenization (exercise) for you, it is necessary to evaluate your specific situation. In my clinic, the latest in diagnostic equipment is used to determine the underfring "cause" of your symptoms and your health problem. Likewise, a physical constraintion of your spine is vital in order to reveil any nerve conduction problem which reight be interfering with the "lectural control systems". Your nervous system controls and of the other systems in your body.

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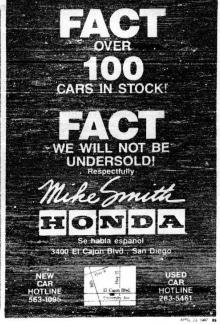
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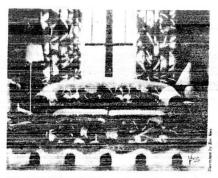
MERLE NORMAN







Real Real



JONATHAN SAVILLE

Oh, realism! How tiresome it can get By realism I don't mean truth to reality. I call that "truth" - and you can't have a good piece of theater (or of any art) withou it. Realism is a particular attitude, a particular style. Its characteristics in the theater are clear-cut. The characters, who are treated seriously and objectively, belong in the same general social area to which the middle-class audience belongs They live in the contemporary world, and that is where their values and their prob-

lems come from. They speak the ordinary prose appropriate to their period, class, oc-cupation, and psychological state. They live in houses and wear clothes exactly like what one would see if one took a wall off an apartment or a house and peeked in. The two chief influences on what they feel and what they do are the structure of society at a given historical moment and the impulses and conflicts of their individual psyches, conscious and unconscious. The universe they live in is made up of matter and energy, and that's all; no gods, no demons, no spiritual beings or spiritual substance. Life is a natural phenomenon,

The Nineteenth Century invented this attitude, and it devised the theatrical form that goes with it. In Ibsen and Chekhov, Tolstoy and Hauptman, it produced masterpieces observing these limitations. Then the Twentieth Century moved on, and the really great theatrical creators left realism behind. It had served its ends, it had expressed the agnostic, social-scientific naterialistic world view of the advanced hinkers of its period. It had broken the hold of the romantic, rhetorical theater. It had initiated exciting new techniques of acting and of set and costume design. It had shown the truth, in its own sober, disci-plined way. But twentieth-century creative energies, existing in a new world and seekenergies, existing in a new world and seek-ing their own ways of doing and seeing, could not be content with the faded radicalism of a previous generation. The playwrights who counted, the ones to whom playwriting was an art and not a craft or a business, rejected the devices and the world views of realism. Of this century's most significant writers for the theater — Kaiser, Pirandello, Shaw. Cocteau, Giraudoux, Brecht, Genet, Beckett, Ionesco, to name only a few - not

dead. Many fine (though lesser) talents continued to work in this old-fashioned vein, producing artful remakes of lbsen and Tolstoy. Realism became the staple of the serious commercial theater, where social issues and personal problems could be explored in an artistic mode that offered no upsetting aesthetic challenges and that at the same time made the characters, the actions the dialogue, the preoccupations, and the insights seem so real. Want to make the audience think about family problems, the role of women, social injustice, prostitution, racial oppression, venereal disease, love, sickness, death, politics, any current issue in the public or private realm? Write a realistic play. The actors will know how to act it, the designers vill know how to design it, and the audience will know how to understand it

Realism, as the standard, basic, "natural" theatrical form, received a great boost from the advent of movies, and then as the normal mode of the film, which could present detailed, everyday, current reality with a vividness and comprehensiveness impossible on the stage. The photographed setting that not only looks like reality but is reality, the close-up that brings the audience virtually inside the physical and moral being of the character, the elimination in the darkened movie house of all elements that might remind one mat what one was seeing was an art, an ertifice, a fiction, theater, not life — these made realism so powerful and so successful that audiences forgot there could be anything else; even films about the super-natural or about states of altered consciousness were done in a realistic fashlon. And television, with a far narrower range than the film, seemed incapable of any other approach to drama. The culmination of the great nineteenth-century realistic

movement in the theater is the television

oap opera.
Since audiences are used to realism and want it, and since the theater needs to at tract audiences in order to survive, most plays put on these days are realistic. Look around at the theater at any moment, in New York or San Diago, and what you will mainly see is variants of the old realistic formulae. A mother and a coughter quarreling in an industrial alaim. Two squarement wheelers of differing backgrounds becoming friendly with each other. A family in Brooklyn, with a young writer growing up in their midst. A Stakespearen netor losting his sainly. A flather growing, senile. Two old met. on a park bench, Proor people struggling with he landford. A young man whose leg has been amputaind, afraid to return to his teaching career, if the playwright is true to his material. If he has a good eve for characteristic behavior and reling in an industrial slum. Two agaitment a good eye for characteristic behavior and a good ear for characteristic dialogue, if the issues are of concern to the audience, and if the actors have been well trained in the realistic school, then the play will

please, instruct, and avoid losing too much money. It may be quite a good play, of its kind. But because its theatrical method is a century old, it cannot advance the art of theater, and because the view of reality its techniques embody also belongs to a world long gone, it cannot teach us a new way of understanding life, a way suited to the ex-periences of the late Twentieth Century, rather than those of the late Nineteenth

superbly crafted realistic drama currently in a wonderful production at the Carter. I have seen the production twice and am filled with admiration for the script and for its realization by four extraordinarily skillful realistic actors. The characters look, speak, think, walk, just as one might see them in a college classroom or office. The dialogue is beautifully written: true to character and situation, exactly right for the classes to which the characters belong, literate, graceful, witty. The concept of the modern, Inte-twentieth-century American world and its values (freedom, discipling,

egalitarianism, work, ambition, love) is erfully realized in a well-made plot marred only by one or two mis plausibilities. In the manner of the best realism, the inner moral contradictions of decent people are explored with meticulous analytical skill and at the same time with tolerance and compassion. The play is consistently interesting, amusing, and touching. It gives us useful and valid in-sights into certain personality types and certain social institutions. Its vision of people and ideas is sharp and deep. What more

pie and ideas is sharp and deep. What more could one wan?

I answer Liberation from the confines of a tradition inegable in itself of preducing new life. There are scores of different kinds of theater: expressionism, surrealism, ritual theater, mythical theater, danced theater, sung theater, altegorical theater, manning theater, ascred theater. absurdist theater, parody, pageant, circus, vaudeville, kabuki — an immense range, from all periods and from all cultures, and

To remain within it, as though it were truth. rather than one style among many, as though it were forever and universal, rather than time-bound and parochial, is to consent to the conditions of one's own imrisonment. What the modern theatergoeseeds, and what the immensely talentee A.R. Gurney needs, is a prison break, out through the heavy, moss-lader walls of realism into the chaotic but fruitful fields

The need to escape is so powerful that even the slightest movement in that direc-tion can have the effect of liberation. In this particular absorbing and humane drama, a model of playwriting technique in the realistic school, one quite minor moment stands out for me above all the others. The student David, in a realistically depicted argument with his girifriend, accuses her of hubris. She waiks off, leaving the young man alone on stage for a few moments. In-stead of going off himself, as one would expect in an impeccably realistic play, he engages in a brief soliloguy about hubris, in which what we hear is a theatrical mix-

ture of thought-projected-into-speech and an amusing, self-mocking address to the audience. Whatever this speech is, it is not accessible without an accurate reproduc tion of plausible conversation, a world in which the characters are in some sense aware of the audience! There is no earthshaking boldness in this little bit of it does, unpredicted, unmotivated, and in-decorous, in the midst of a thoroughly realistic texture woven by a highly skiller raftsman of realism, it produces a wonder ful effect of lightness and freedom, of the imagination taking wing. True lovers of the theater, lovers of what is new and stimulating in the art of the stage, theatergoers who want to find out something new about reality, rather than encountering still a further reiteration of what they already believe, must hope that Gurney will fly farther in that direction. Beyond those century-old walls there is a remendous world for this admirable

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Cavaliere Attitude



JOHN D'AGOSTINO

By most criteria, last week's concert featuring Felix Cavaliere at the Belly Up Tavern was your basic crowd-pleasing show by yet another decorated veteran of Sixties rock and roll. Backed by a quartet of young, gifted musicians, the former leader of the Rascals trotted out nearly all the one of the most popular in America. Since he had co-authored and been lead vocalist on most of the Rascals' hits, it was left to Cavaliere to reproduce not only the spirit but also the letter of material that once dominated the sirwayes. Fortunately, hi was in great voice, his band provided ac-tive and enthusiastic support, and together they performed readings of the Rascals'

songs whose fidelity to the originals served as a reminder of that music's hallowed

place in American pop history.

But there is a subtext to this story that makes Cavaliere's current concertizing all makes Cavaner's current concerning an the more interesting. The Rascals were unique in American rock for a number of reasons, not the least of which was their being the true progenitors of what in the Sixties became known as "blue eyed soul." Never mind the fact that the Righteous Brothers had preceded them onto vinyl an that the same term would be used to describe that duo's somewhat exaggerated replication of black pop singing (it has since been applied to such contemporary artists as Michael McDonald, Paul Young and Robert Palmer). The Rascals were th first and most successful post-doo wop white group to score heavily with original material that was blatantly and unabashedly derivative of gospel-based black pop.

What made the Rascals even more special was their membership in a little-documented but nonetheless important sub-category of pop known as Italo-American rock. Beginning in the late Fifties, singing groups predominantly composed of Italian kids from tough, urban neighborhoods elbowed their way onto the charts and in the process created a new subgenre that would produce many big stars. The success of such groups of street-corner singers as Dion [DiMucci] and the Belmonts ("A Teenager in Love," "The Wanderer") and the Crests ("16 Candles") paved the way for a raff of Italian pop groups, among them the Brooklyn Bridge, Frankie Inc Castel-lucciol Valli and the Four Seasons, and the

To my knowledge, no one has satis factorily explained what Italo-American rock is or even why it should merit separate classification. Indeed, while the subgenre was considered worthy of its own chapter in The Rolling Stone Illustrated History of Rock and Roll, rock critic/historian Ed Ward devotes much ink to listing the form's major artists without ever outlining those elements that make it different from any other type of pop music. Nor, I'm afraid, will you find a detailed and thoughtful will you find a detailed and thoughthi analysis of Italo-American rock in this review. For our purposes, suffice to say that the style was typified by an emotionalism that — in a way that is characteristically. Italian — elevated the most commonplace expressions of love, longing, or moral in-dignation to the level of great melodrama.

Because most of the better Italian music ensembles of the Fifties and Sixties were ensembles of the Fifties and Sixties were word groups, usually that emotionalism took the form of expressive, almost over-trought singing. The Rascals, however, were skilled instrumentalists, as well as good singers. When one remembers the Rascals, one thinks not only of the soulful singing of Cavaliere and his collaborator, Eddie Brigati, but also of Cavaliere's churling Hammond B3 organ, Dino Danelli's

non-Italian Gene Cornish's chonhouse rhythm-guitar work. In live performance, the Rascals could cook like no other

recording act of their day.

It might be stretching a point, but I believe that the link between the original Rascals and the band that played at the Riscars and the band mat played at the Beily Up was one that few in the audience could have guessed: of the five current musicians, three are Italians (Cavaliere, itarist Jimmy Vivino, and drummer Frank Pagano). Considering their relative ethnic handicaps, bassist Scott Spray and second keyboardist Hal Goldstein per formed admirably, but it had to be the trio of paisans that brought an authentic fire to the Rascals' black-inspired, Italo-American repertoire. Judging from their excited play-ing and singing, Cavatiere's backups had no trouble relating to material that was on the radio when they were tots, and after a slow start, the audience, too, became active participants.
It probably took a while for the crowd -

the probably took a while for the crowd—
which was well below capacity— to warm
to the concert because the opening act was
local comic Mark Eubanks. Eubanks won lest year's city-wide Laff-Off contest spon-sored by the Improv. and in the right set-ting. I've seen him wring loud, sustained laughs from a house. It is, however, dif ficult to dance to humor, and the lack of a musical warm-up, combined with an understandable wait-and-see attitude on the crowd's part - Cavaliere hadn't performed here in fifteen years — made it seem as though Cavaliere's first couple of tunes were performed in a museum

However, stirring renditions of "Lonely Too Long," "In the Midnight Hour," and "You Better Run" had to have answered any questions about Cavaliere's and the band's intentions, and following two new songs from Cavaliere's album-in-progress, fans began filling the dance floor. Cavaliere was singing as well as I'd ever heard him, due possibly to a health regimen begun two years ago that saw him quit smoking and start jogging. Although the adherence to a mostly-oldies song list was in part the re-quest of concert promoters, Cavaliere ex-hibited no reluctance to perform Rascals songs that he'd done a thousand times before. If anything, the band's crisp play-ing and general enthusiasm seemed to inspire the forty-three-year-old to find new angles of wooal expressiveness in songs he could probably perform in a coma. One of the first real tests of the night

came when guitarist Vivino stepped for ward to sing the opening lines of "How Can I Be Sure," the 1967 pacan to the mixed emotions one experiences during the first stages of a new love. After a slightly shaky beginning. Vivino acquitted himself very well, his thick vibrato capturing Eddie Brigati's emotional style and adding some interpretation of its own. Goldstein, mean while, used a Yamaha DX7 to lace the selection with the Italianate accordion part heard on the original recording. From that

song on, the band was in complete control

of the proceedings.

Cavaliere's almost naively optimistic "A Beautiful Morning" lifted the crowd's spirits, setting up a hard-funk reading of "Mustang Sally" that brought the remaining sedentary souls onto the packed dance floor. Then the band did something unusual. Beginning with an abbreviated Cavaliere and crew ran through a fast-paced medley that included snippets of the Beatles "Happy Birthday" (dedicated to birthday boys Goldstein and Spray), the Rascals' "Come On Up," and Led Zep-pelin's "Rock and Roll" British rock isn't the sort of material one associates with Cavaliere, but the veteran had as much fun with it as did his young cohorts, who, it should be said, did the music more than

After the mellow, Latinesque groove of 1967's "Groovin"," Cavaliere ripped into that same year's "A Girl Like You" as though it were his current single, and Goldstein added the proper punctuation by coaxing "horn" parts from an Oberheim-8 synthesizer. It was time for another medley, this time begun with a Cavaliere-led singalong to that dance-floor staple "Good Lovin". That neatly segued into Richie Valens's 1959 hit, "La Bamba" (nicely flavored with steel-drum licks courtesy of Goldstein's DX7), which in turn sur-Contistents "Twist and Shout," "Long Tall Sally," and "Good Golly Miss Molly" before taking a left turn into Jimi Hendrix's psychedelic anthem, "Purple Haze." Vivino played his butt off on that distortomondo war horse, then led the band through a few bars of Led Zeppelin's "Whole Lotta Love" and some free-form

guitar pyrotechnics before Cavaliere reined the guys in for a return to "Good Lovin."

By now the crowd was fully involved, and after exiting the stage, the band answered tumultuous ovation with an enanswered rumanuous ovarion with an en-core featuring a gorgrous reading of the Impressions' "People Get Ready" and the Rascals' socially conscious "People Got to Be Free," which became a dance-feve

medley that included the O'Jays' "Love Train" and the Jacksons' "Shake Your Body (Down to the Ground)." While one assumes that most of those in while one assumes that most of those in attendance wanted to hear the old Rascals' hits, there might have been some disap-pointment that Cavaliere didn't perform any of the insterial from his 1980 solo albun of the material from his 1930 solo album, Castles in the Air, which had yielded the hit "Only the Lonely Heart Sees." Ap-parently, anyone wishing to hear more of Cavaliere's post-Rascals output will get another chance this summer. According to Cavaliere's manager, the same band that ap-peared at the Belly Up last week will also ack John Sebastian when he and Cavaliere take to the road for a joint tour in a couple of months.

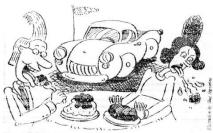
That show will be a more elaborately

staged affair, with Cavaliere adding a female vocalist and saxophonist to the ex-isting lineup to reproduce the music from his unreleased album, for which six tracks already have been recorded. Reportedly Sebastian will open the shows solo, then to be joined by Cavaliere's band for a set of Lovin' Spoonful favorites before Cavaliere comes out lust last summer. saw Sebastian solo, and he was great (if a trifle hourse). Now that I've seen and heard what Cavaliere can do with his new band, I can recommend that show without any





Nostalgia Trap



ELEANOR WIDMER

The Restaurant: The Corvette Diner The Location: 3946 Fifth Avenue, Hillcrest

Hours: Open daily. Monday through Thursday, 11:00 a.m. to 11:00 p.m.; Fri-

The Restaurant: Pascalino's Pizza
The Location: 163 South Highway 101

Type of Food: Pizza and pasta dishes

noon to 9:00 p.m.

day and Saturday to midnight; Sunday,

Hang-up Square, Solana Beach

The music and noise were deafening. As soon as the brunette and her escort walked in, she pulled back and exclaimed, "Didn't you tell me we were going out to cat? What (542-1001) Type of Food: 1950s diner food: han burgers, meat loaf, steak, chicken Price Range: \$1.25 to \$11.95 s this, a used car lot?

"That Corvette in the dining room is a 1959," he explained. "It's on display because the restaurant is called the Corvette

Price Range: Pizzas, \$5.50 to \$20.00.

Hours: Daily, II:00 a.m. to 9:00 p.m.

Sunday, 5:00 p.m. to 9:00 p.m.

other items under \$5.50

"And what will they do next, haul in a dump truck and call the restaurant "Whatta Dump?" She did a Bette Davis imitation of Elizabeth Taylor doing Bette Davis. "The Corvette is only a symbol of the

Fifties."
"But I'm hungry," she protested, "and I

You won't have to. They have plenty to cat here." He led her past the missive square bar on the lower level, up the steps past the shiny silver Corvette, to the tables that lined the cavernous room. Once seated, they were handed a five-page month

'It's mimeographed," she exclaimed. "Just like in the high-school caleteria"
"It's a time warp," he said. "A nostalgia

"If I want a trip, I wouldn't take it in Hillcrest, in a place so noisy, you can't hear

ourself think."

He leaned over, "I know it's noisy, but it gets me out of myself. I had a lousy morning in court and a bad day at the of-fice. At Corvette's you don't have to think, you don't have to talk."

"You want to zone out, is that it? It gives u pleasure to have me sit here like some mb eating machine, like some symbol?" "You're some kind of woman," he said

before delying into the menu. "It's Wednes-day. The daily special is braised short ribs with mashed potatoes and setad. Fit have that, It's only \$5.95?" "I'll have the Cobb salad," she decided,

menus. I read at my job all day, I hate to read again at a restaurant. That's why I don't like foreign movies. Too much

'Won't you have something in addition to the salad? Try the old-fashioned meat loaf. It costs \$5.95." Her mouth fell open. "I know what you're thinking," he added

"Why go out for meat loaf? Well, you know that old song, 'Everything old is really new? It may be terrific."
"But I make the best meat loaf in the

world," she protested.
"Yours is not a meat loaf, it's a terrine, She was placated and podded "I don't

want to stand in the way of your pleasure"
"Then it's settled. Short ribs, a Cobb salad, meat loaf, and a bowl of chili A young waitress took the order. "That's

a lot of foed," she shouled over the music and voices. "The chili has a lot of meat in

told her. Then he lapsed into silence. Over the P.A. system, wattresses were beckoned by name. "We're ready for you now, Jenny. uda, come get it, it's all yours,

At a nearby table, a woman remarked, "If you can guess how they got the Corvette inside the restaurant, you win a free

The brunetie leaned forward, "You're a smart lawyer, how did they get the Corvette

"For the price of an ice-cream soda, it doesn't even pay for me to speculate."

At that moment, their food arrived, huge amounts of it. The meat loaf was covered amounts of it. The mean tour was covered with a thick, brown gravy, and so were the mashed potatoes. "I don't put brown glue into my mouth," the brunette said.

"Thanks for telling me," the waitress said brightly. "No problem! We'll take it off in

They began with the short ribs, tarry in color. "Oh, God," the brunette protested.
"The meat tastes awful, I can't swallow it."
"So don't. Give it to the dog."

"The dog is home."

A second later, he choked out his short ribs. "I can't eat this meat, either, I think the ribs were boiled and then baked, but they're terrible." He glanced at his com-panion. "What did you do with your mouthful?"

outhful?"
"I gave it to the dog,"
"You chucked it under the table?" He

burst out laughing.

When the waitress arrived with the meat loaf, minus the gravy, he said in his most sincere voice, "I'm terribly sorry. We can't cat these short ribs. The meat is -"

"Thanks for telling me," the waitress twinkled. "No problem! I'll take them-back to the kitchen." She had brought a tray with four salad dressings: French, Italian, bleu cheese, and Thousand Island. The brunette dribbled some Italian dressing over the let-tuce, sliced turkey, and bacon bits. "How's the meat loaf?" she asked.

"Like my aunt used to make back in Minnesota, lacking in artistry, very small-town." He paused. "But the potatoes are good. They're made from scratch."

She watched him nosh aside the man lost then make a well in his mashed potatoes, and fill it with chili.

'What are you doing?" "This was a Saturday night special in Minnesota. The chill is good. The mashed posatoes and chill are the only things that

she issued his concoction, then created the same on her plate. After a few mouthfuls, she said, "I can't eat any more

"Would you like to try the chicken-fried teak? It's only \$4,95. Someone at the office said it was straight out of Nebraska.

"How about catfish fry?"

"What do you want?" "To get out of here, out of the noise, out of the crowds, out of this ... this so-called

nostalgia trip. He handed the waitness a fifty-righter bill

and she brought him change for a twenty, and she brought him change for a twenty. He signaled her. "I gave you a fifty." "Thank you for telling me," she replied. "No problem! I'll take care of it."

On their way out, the brunette, who saw

two women eating the meat loaf, asked, "How do you like it?"

"to's different," one of them replied.
"Would you come again?"
"I've been here before. It's different."

"I've been here before. It's different."
Once out of earshot, the brunette asked,
"How can you figure people? The place is
jammed, and there must be a half-hour wait
for tables. The food is crude, and even
though everything seems like a bargain, it's
no bargain if you can hardly swallow it."
"It's the nowley nor the food." he

"It's the novelty, not the food," he answered. "Come on, I'll make it up to you. Il Dolce Momento is right around the

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Pascalino's Pizza on Old Highway IOI in Solana Beach. If you blink your eye, you'll miss the pince The tiny restaurant seat especially the one with meathalls and art choke hearts (the mushrooms appeared to be canned, so you can discount the mushrooms). The crust of the pizza is wonderfui, and those meatballs are great

Pasta dishes prepared daily are unusual The lasagina consists of pasta, ricotta cheese, spinach, whipped cream, and tomato sauce. The small amount of pasta, lius the whipped cream, make it taste like a soutfle (\$4.25). The cannelloni is also somewhat odd but interesting, again because the stuffing, rather than the pasta, dominates the dish (\$5.25). But of course, it's not in the same class as Manhatten of It's not in the same class as mannatum of La Jolla, which serves killer cunnelloni. For the price, both the lasagna and can-nelloni are good values. The homemade bread is wonderful — be sure to ask for the

gariic bread, rather than the plain bread. Our two salads were pretty bad because they were such a mishmash. The Caesar was full of olives and tomatoes, and the Portofino had mostly garbanzo beans in it, as well as a curry dressing that was unpleasant (\$3.50 cach). But we loved the chocolate souffles served with tons of whipping cream (\$3.25). The fruit tarts and the cheesecakes are baked on the premises

Pascalino's offers a strange mixture: the chef speaks French and cooks Italian. The pasta dishes seem improvised, yet the desserts are highly professional. The physical plant is hot and crowded. But the physical plant is not and crowded. But the pizza was splendid, and we had a good time on the cheap. We brought our own wine, and since the restaurant is forbidden to supply glasses, we had to buy paper cups. The works — large pizza, two salads, two pasta dishes, three souffles, and a few coffees — cost us about \$8.00 each. Don't expect wonders, but if you're in the neighborhood, drop in. The entire menu is available for takeout.



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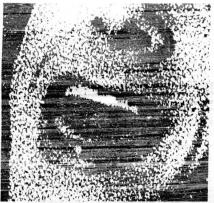
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Hush, Now



DUNCAN SHEPHERD

There's nothing quite like perusing the critical blurbs in movie ads for inducing feelings of personal inadequacy in a moviegoer. If we take the excerpted critics at their word (or in some cases, plura words, even), the impression is fostered

words, even), the impression is fostered that we must not totally be present and at-tentive and appreciative unless all the while we are pulling faces like Pee-wee Herman. One natural response to this thrown gauntlet, among other critics and ordinary moviegoers alike, is to begin to ape. Pee-ture-eventure expressions, ownedf, or referwee-esque expressions oneself, or rather to mouth the verbal equivalents thereof, in hopes of better fitting in with one's fellows. And very soon — in fact a long time ago, already — we have found ourselves in the thick of a self-perpetuating and self-accelerating epidemic of hyperbole, lap-ping over into (or more probably, lapping over from other areas of life as well, such that whereas ciaculations like "Fine" and "Good" and "All right" used to meet the case quite adequately when your coffeeshop waitress would inform you your toust

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was on the way, now nothing less than "Terrific" or "Great" or "Fantastic" will be considered minimally polite.

No one, of course, is holding a knife at

anyone's throat to force out a shriek where a mere squeak is called for And it is in some ways a still more natural response to the prevailing trend — although it also leads down a longer and lonelier mad - to begin to strive vigilantly toward a policy of rhetorical de-escalation, and toward a model of behavior somewhat more subdued, somewhat less vocally straining, somewhat less facially contorting, somewhat more recognizably human, than that of Pee-wee Herman. En route to that goal, I have undertaken to compile below, goar, I have undertaken to compile below, in italics and alphabetical order, some of the most common coin in movie criticism today, and have thrown out alongside each one, from just off the top of my head or from nearby in the thesaurus, some con-siderably more temperate synonyms which in my experience reflect more accurately the typical artistic and emotional reality of

These few proposed alternatives (and of course infinite unproposed ones) are cer-tainly not intended to phase out the

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zed incumbents aitogether, only to give the latter a rest now and then and to provide enough variety so that the indicizer Experites can get back to meaning what they originally were meant to mean, on thoshappy occasions when they might hones! be able to mean it. Obviously the employ ent of these and other, slightly milder or plemented by such common-sense measures as avoiding a construction like "the most something movie since some other movie" unless the elapsed time be tween the two is more than twelve months. or (in that same construction) adding a "one of" in front of "the most" or else replacing it altogether with a single "a" and otting about since when. It would be heipfe!, too, to remember from time to time to attach such muffling qualifiers as "fit fully," "intermittently," "partly," "nearly," "generally," and so feath, onto some such

and so forth.

The following suggestions, then, are put forward only in the interest of getting the torpid oali rolling and letting Newton's First Law of Motion take over. I would not expect to see any of the actual suggestions

tives as "spectacular" and "hilarious"

popping up soon in newspaper ads. But then thet would be the point, woul "at it?" Brilliant/Blaring: gari glary, semiglossy; nacreous; forty-watt-soft-white;

onth; pick of the litter; it has "lees." A dandy/ A fashion plate; a fop; a mod;

htendy.

Dnzzling/Addling; dazing; dizzying; queasy-making; neck-wrenching; eye-fatiguing.

A feel-good morie/A feel-okay movie.
Fin-filled/Fun-flecked; fun-spattered; fun-titled; lightly fun-dusted; fun-dribs and fun-drabe science fun-titled; drabs; rationed fun; mid-afternoon-k fun; Lenten fun; sparsely populated fun, forty percent occupancy at Hotel Fun. A gem/A stone; an agate; anthracite; bauxite; quartz; zircon; a 1/4 carat

Diamelle; a spangle; a sequin.

Great/Big; bulky; hefty; ample; good

Gripping/Grasping; grabby; clutching; nipping; sleeve-tugging; finger-crooking;

A hit A bleeder; a Texas League blooper; a seeing-eye groundball through the infield; a foul by inches; a sinking liner snagged at the shoetops; a towering drive flagged down on the warning track; a long

Irresistible/Browbeating; buttonholing; hard-sell; high-pressure; like a Mack truck with no brakes on a thirty-degree

downgrade.

It sizzles/It toasts; it browns; it re-heats. A knockout / A walk on Over Street: a tattoo beaten on your skull, a colsweb spinner, a split-decision.

A laff riot/A laft rumpus; a laft foofaraw; a laff flutteration; an organized buff raily: a laff-in: scattered outbreaks of

A masterniere A craftsmanniere

4 must-see/ A wouldn't-hurt-to-see

Nails you to your sent/ Thumbtacks won to your seat; Scotch-tipes you to your seat; holds you in your seat with spit and a

prayer.

Nonstop excitement/Stop-and-go excitement;
on-again off-again excitement;
on-again off-again excitement; herky-jerky excitement; now-and-then

One of the best films of the year / One of the fifty or sixty best films of the year.

Packs a wallop/Lands a low blow; throws a rabbit punch; lunges and clinches; sticks and moves; pitty-pats; thumbs you

Property / Deportion nucley arm-twisting: stiff-arming; bullying; bludgeoning; muscle-bound.

Pure entertainment/Provien' entertain ment; promisevous entertainment; deprayed entertainment; tainted entertainnt; mongrel entertainment.

Rib-tickling / Rib-jabbing: solar-plexus poking; nose-tweaking; shin-kicking. Rivering/Hammering; sledgehammer ing: jackhammering: pile-driving: gound-

ng, drilling, boring.

Sheer delight/ Acute delight; obtuse delight; diagonal delight.

Sidesplitting/Lip-stretching; smirk-spreading; smile-cracking; cackle-A smash / A dink; a lob to the baseline;

in underspin drop shot; a wood shot; a net Solid gold/ Spray-painted gold; gold leaf;

gold brick; gilt-edged; fool's gold; alchemy; jaundice. Staggering/Jostling; nudging, crowding;

Striking/Grazing; nicking; just missing:

hair-ruffling.

Stunning/Stinging; smarting; headsnapping; blink-making; goat-getting; upefying. Sure-fire/Sure-flicker; sure-spark;

Three cheers / Two cheers; hip-hip; chin-

chin; polite applause.

Thumbs up / Eyebrows up; shoulders up; palms up.

A triumph/A Pyrrhic victory a photo finish; a slight edge; a standoff; a toss-up.

Unforgenable / An eighteen month warranty on memorableness.

A winner/A scrapper; a never-give-upper; a respectable runner-up; a good sport; a good loser. Webe/Hmm; Uh-HUH; ah-ha; heigh-ho;

hubba-hubba You can't take your eyes off the

screen/You won't want to check your wristwatch more than twice throughout the

QUARTER NOTES

AVANTGARDE DANCE

The San Diego Foundation for the Performing Arts brought the Merce Cunningham Dance Company to the Spreckets Theatre last week. I saw the first of the two programs, comprising three of the choreographer's recent works: Duets (1980), Channels/Insert. (1961), and Pictures (1984). Late Cunningham offers the purified essence of this important modernist's work. Gone are the zany gimmicks of previous years, the curious props, the disconcerting secentricities. What is left is

pure movement, and in a style refined over the decades to a in interesting to see the way this extreme exponent of modern dance, who began his choreographic career in revol against the balletic remnants in Martha Graham's dance theater, has in his old age (he is seventy) approached more and more closely to certain aspects of the ballet spirit. The striving for formal perfection, the notion of each movement as a smoothly articulated and completed unit, the fundamental criterion of physical and rhythmic beauty, the use of the dancer as a sculptural element to be disposed according to objective visual and kinetic patterns, even the emphasis on leaps and turns — these give

the recent works of Cunningham a deep affinity, in some respects, with Petipa or Bournonville, in spite of the extensive differences in dance vocabulary (particularly Cunningham's nonclassical treatment of the torso and the arms). To realize this style, Cunningham has created a brilliant company of dancer notable for their strength, speed, and control, their accompanying Cunningham's Pictures, David Behrman's outhoritative command of a wide range of movements, and the exceptional fluidity and grace with which they execute the choreographer's ideas. This was exquisite dancing. and any given passage — bot in the choreography and in what the dancers did with it

was likely to be as thrilling as it was absorbing.
This does not tell the entire story, however, Cunningham has, from the very first, allied

the avant-garde, and whatever is literally or spiritually classical in his choreography must be seen within the resolutely anticlassical context that gives his dances their specific signature. There are various kinds of avant-garde. In its history in the late Nineteenth and Twentleth centuries, the term has often caough referred to innovations in the arts that audiences found shocking at first and were not immediately able to imilate, but that ultimately became part of the normally accepted and universally intelligible language through which the artists communicated their ideas

that is, the new became classicized. The more radical avant-garde, however, has consisted of experiments so contrary to the inner nature of the arts that they can never be assimilated and must always reiain their flavor of the disconcerting and alienating Cunningham's avant-gardism is of this type, and it is closely associated with the music (perhaps 'sound scores' would be more accurate) he has regularly chosen to accompany his dances. The Friday evening program at the Spreckels in fact offered

three distinct types of avant-garde music. John Cage's Improvisation III, which accompanied Cunningham's Duets, is an extended piece of monochromatic percussion sounds, at times increasing or decreasing in volume, but maintaining a fairly homogeneous environment of jittery non-events. David Tudor's Phonemes, which style to the electronic avant garde of the 1950s, consisting of a lengthy series of buzzing, staticky, or explosive sounds, produced through synthetic means. The score

Interspecies Small Talk, is in more recent avant-garde style. the so-called new-age muthe so-called new age music, in which immensely extended bass notes to simple tries are decorated by rippling synthesized arpeggiations, repeated endlessly, with tin this case) occasional wisps of commentary by a violin. The music for the Saturday evening proces, by Cape, Tudor, and Takehisa Kosugi (Assemblage

himself with the movement of

The same thing is true :

Cunningham's choreography. His dances are extraordinarily

individual event. But they have

no structure; they move beautifully, but they move nowhere. In each of the three

works on the Friday evening

program, the dominating experience was that of intense shapelessness, of a huge fragment from some endless

dance outside of space, time

overall tone of each work was different, varying from the frenzied energies of Channels/Inserts to the slow-

paced cosmic drifting of Pictures. But the formal

properties of these three

dance-works were identical

unsatisfying, in precisely the manner of the musical scores that went along with them

The avant-garde quality of

Cunningham's choreography its stubborn insistence on

be somewhat obscured by the

frustrating the audience's

individual movements and stage pictures. In Tudor's Phonemes, in contrast, the

Phonemes, in contrast, the immediate ugliness of the

nerves like sandpaper on broken porcelain, makes one

sounds, which act on the

feel alienated in the very

texture of the work, and the

lack of any intelligible large structures merely underlines the uncompromising nature of the composer's aesthetic

statement; this is music that

Pictures, Cunningham seem

refuses to be one

great loveliness of the

beautiful at the level of the

is the characteristic title of Kosugi's work), is presumably of the same sort. What makes these scores so

similar, in spite of the different sorts of sounds they consist of, is their rejection of the fundamental principles of form that make Josquin, Vivaldi, Schubert, Wagner, Schoenberg, Stravinsky, and Duke Ellington inhabit the same musical world, while Cage and Tudor live decisivel outside its boundaries Symmetry, balance, hierarchy, structural repetition, variation development, division into sections, direction, closure these elements are intentionally omitted. The music seems to begin anywhere, to continue for an arbitrary length of time, to consist of events bearing no patterned relationship to each other, and to end as unpredictably as it began Unfettered freedom and are its ballmarks along with total independence from any defining or limiting traditions, including the ones

The chief principle is to avoid any determination; an event or page one must not be allowed to determine, to influence, or even to suggest an event on page two, for that would set up a limiting form, a structure with discernible components and perceptible movement in a certain direction. Music as a personal and social activity does not naturally work this way, for it responds to protound human needs for order, organization, end

a ant-garde and will never

A Good Therapist

Is Hard To Find

it itself seems to be setting up.

at any given moment in contact with the formal demands made upon the world by the structure of our brains. but in the long run the structurelessness of these works shows them to be as radically avant-garde as the compositions by the choreographer's musical

Even at the individual moment, within the texture of the dancing, one may perceive the longing of this choreography to transcend, ignore, and eliminate the human. Drama — the interplay of desire, inhibition, and conflict — is thoroughly absent. There is never a dramatic through-line to mov the active, striving will onward from point to point, from an initial state to a final tate in which something has been learned, something has been settled, something has changed. The dancers, technically flawless as they are, have clearly been taught never to express an emotion, indeed never to feel an emotion, for the vicissitude of human feelings are as alien to this choreography as an old-fashioned theme and variations would be. In the relations of the male and female dancers the mate and female dancer there is never the slightest suggestion of romance; indeed, all the relations between the dancers are the relations of abstract moving relations of abstract moving bodies, not of human beings who need, want, love, hate, or cooperate with other human beings. It is in these absences that one discerns the essence of Cunningham's choreography and of his imaginarive universe, which to speak personally — I first quite ghastly, although it

On Titan, one of the large moons of Saturn, there is apparently some sort of atmosphere, though the temperature is so low on that distant sateliste that all the gasses are frozen solid. The ky is black, the landscape harsh, nothing lives there, he when Saturn itself rises and floods the frozen peaks and lakes with its jey reflected awesome, though inhuman, beauty. If there is dancing on Merce Cunninghan



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been proposed by Imperial and expensive, says Califans traffic engineer Bill Thompson Another consideration is fairness to the tourist business in Coronado, he says. "An overhead sign would promote one beach area over another."

Thompson explains.

While Imperial Beach has been lobbying Caltrans for

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Beach to take some signs down The two wooden "Welcome to

mperial Beach" signs erected

by the city on Palm Avenue are

name. Caltrans has posted its own standard green city-limits signs, which have different

population figures (Caltrans

more current at 22.689) and i

different elevation (Caltrans is correct at eighteen feet; the Imperial Beach sign says

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twenty-eight feet).
The state highway authority reminds the City of Imperial Beach about the illegal signs

every so often, says Thompson

who is not planning to remove

is aware of the violation:

claims that Thompson "has

given me the distinct impre-that unless we heat him over-head sixteen times, he wasn't

going to do anything about it Meanwhile. Mahoney has

solution to the beach-directic sign that could please everyo-erect a sign on the lawn of n

the Caltrans right of way

wouldn't be infringed upon. Mahoney proposed the

siternative months ago but has been unable to gain much support for the idea. "In the

acy, it basn't moved

STO HAMOS

great glacial movement of

Palm Avenue veterinary hospital

Lockwood's fear that a total baon drinking at the heach would drunk, that might be true But in the eyes of a woman who wants to walk down the boardwalk without getting

hassled, it doesn't hold up Lockwood stands by his report, which goes before the council's public services and safety committee on May 13. "Sure, you could ban drinking entirely and improve things for the people who live at the beach." Lockwood says. "But you have to balance that with the tens of thousands of people who visit the beach and like to think it's appropriate to limit people's activities to where they o longer have for it might be more orderly."

(continued from page 5) campaign brochure) and the the golden retriever Berte were poisoned in their dog pen.

poisoned in their dog pen, which is located below MacLeod's house in the canyon. She found hamburger meat riddled with the green pellets of strychnine inside the dog house. The first couple of MacLeod's dog; who were killed had eater the poison pellets down in the canyon. So issi into the canyon, they'd be safe." Now she given up on having any more dogs. The poison is in the form of gopher bait, which is widely

available but which by law can only be used underground. "But we don't have gophers in Golden Hill." MacLeod warks. She has complained to the Humane Society, which receives about forty reports of dog poisonings per year. A poisonings are being investigated, but there are no

MacLeod says that after her first three dogs were killed and the Humane Society got the Humane Society got nowhere in its investigation, she looked up property ownership records for the streets surrounding the canyon. She found that only four property for the entire period between 1983 and the present, when the poisonings occurred. The majority of the local tenants are She says she passed along the property owners' names to the Humane Society. Now she's considering writing a letter to the landlords in the area, asking if they have tenants who have lived there for that same period of time and who sleep during the day. Perhaps a day sleeper has it in for barking dogs, she theorizes. Meanwhile, the police have told the local residents to keep the neighborhood's few remaining dogs out of the canyon.

WONDERFUL RANCH

fcontinued from page 5) Southern California," says Scharf of the push for development. "What else can you say?" Moreover, he notes, the ranch costs Caltech money.



instead of making money like other school-owned properties. The school must pay salaries to him and his wife as caretakers foots the bill for water and other utilities needed to operate the ranch, pays taxes on the property, and must budget for care of the groves. "The finance department wants to sell," say

and an ally in Callech's property manager. Caitech spokesman Bob Finn, after conferring with the school's property management department, confirmed Schari's assertion. "We have absolutely o plans to sell the Capra management, said Finn, considers the ranch part of the school's physical plant, as

profit. Finn, however, was jess helpful on the issue of whether the finance department would like to sell the land. "Whether we would like to or not, we as not going to sell it." he said.
"Whether an individual in the

Scharf, who has furned the anch into a preserve for rare and exotic plants — especially those that adapt easily to water supply—says he prefers
that Calech consider permanent
protection for the site. "I would
like to see it preserved as a
botanical park," he says. if

finance department would like

to or not is irrelevant

LETTERS

ntinued from puce 31 taxes, et cetera), as time will show, will not be reduced by its discontinuance. It is very possible for their total operating income to be reduced rather than increased by the cloving of the restaurant. Another thing that bostiers me is when the president of Sea World asys. "One of the food cars at Sea World makes more protocy than the Austratis del." Jan Schmitz (president of Sea World) to occ at the inclusification of Sea world asys and the sea of the sea of the sea of the inclusion of Sea World) to occ at the inclusion persons (year les is using without making some pool decisions. But the closing of the Atlantic and making the for their total operating income to building into offices is a questionable call.

Age Difference? and found on the average over 20,000 cars drive by the location daily. Potential customers! For once I agree completel with Duncan Shenherd. His

Therefore, the conclusion being not location but the lack of the remons ("It's Not Who Wint correct marketing strategy. The Adantis is a beautiful building mark. It is phony hone all the with a great location and view. I has all the elements to be a gole mme if a gosst marketing team was brought in. But I'm aftaid the City of San Diego and it. But I'm aftaid the City of San Diego and it. San Diego and the seadons was seen the beautiful view tooking out from the Alfantis or the increased revenues because the "real" motives of the elosing of the Alfantis are varing to take place. Actions speak...

Partick Linkin.

Partick Deach

to you, it is something you hove watch. I've been going to mivies since the days of the silents, so I guess that qualifies me.

I especially agreed with his examination of what he terms of I diffuir Bette Days's. It was a most reprettable, painful, and embarrasine incident and embarrassing incident and certainly not alleviated by the apressions on the faces of Cheve Chase and Goldie Hawn Shepherd's words, "the cutely cocked eyebrow and rolling eyes, as if they were signaling. 'Get this crazy old coot.''



I was reminded of the young comic Martin What's-His-Name who was on Saturday Night Live a ouple of seasons ago and who Hepburn today, right down to the tremor in her body. Hilarious of

What about compassion and respect? Bette Davis has had a stroke. Katherine Hepburn has apparently suffered from Parkinson's disease for several years. Both are in their nidseventies. Each has been starring in movies since the early Thirties. They have been famous, not for Andy Warhoi's fifteen minutes, but for well over fifty

I suppose you might say if they I suppose you might say if they have such incapacities, why don't they say out of sight, instead of exposing themselves to public view. Passib; they're driven by the same qualities that have kept them famous for so many decades—guts and ego. But does that give anyone the right to make tun of them?

Obviously I'm pretty close to their age bracket, but I hope that's not why I feel this way about them. After all, Shepherd apparently felt as I do about Bette Davis, and I know he's a lot

Davis, and I know he's a for younger tim i ari.

If Chevy Chase and Goldie Hawn and Martin What's-His-Name manage to survive to their midseventies, what laughable disabilities will they have suffered by thea? And forty or fifty-plus

instantly recognize their faces and names? Verena Anderson

Marvels At

Gleaning
When I mived here some six and a half years ago, I read a fascinating review of a movie called The Driver. The review was so intriguing that I was compelled to take in the movie. I was not

to take in the movie. I was not disappointed then, nor have I been since in reading the appraisals and critiques of Duncan Shepherd.

Although I have had considerable confidence in my own perceptions of quality moviemaking, the reading of Shepherd and checking out of his recommendations has deepened my appreciation of the magic that ble only in the cinema. I marvel that Shepherd can glean so much from a single screening! After seeing and enjoying a film, I can read his review and find that t een road his review and find that he often cuts through my easy sentiments and exedulty or has gone quite to the heart of the greatness of the piece. Despite the unparticushed unables of detractors, I find Shepherd to be a superb critic to a several counts. First and foremost, Shepherd follows the most important dictum of criticism (and the one most often ignored), i.e., his reviews

often ignored), i.e., his reviews reside in the terms and means of the medium being examined. A

close examination of Shepherd's reviews would show that the particulars mentioned are almost invariably einematic ones and

work to muminate now the min works as film.

Shepherd is often faulted for his tendency to write in complex sentences with polysyllabic and pronouncement that by so doing, Shepherd impedes the dyancement of cinematic culture To the contrary, to link in a meaningful way disparate but related associations is an art form related associations is an art form in intelf. For it is the highly cultured and interdisciplinary mind wearing these wrotes at threads of artistic expression in threads of artistic expression with the clinema and provides is with a worthy body of criticism. And uniste popular by perbelic evolves, Shephen's criticism has the depth of a resonance for continuor to think, re-evaluate, and grow in my own critical faculties.

iting after the disappearance of the movie and the review. So I wish to commend the So I wish to commend the editorial staff of the Reader for its ongoing support for such an uncompromising and controversial critic. Having read and enjoyed some of the most respected critics of the New York Times. Village Hoice, New Yorker, and Esquire.

grow in my own critical faculties

my vote goes unabashedly to the Reader's man at the movies, Duncan Shepherd Charles Wilmoth

The Big Playground

Rarely do I read the cover sto from beginning to end, but Steve Soreusen's story in the April 2 issue ("Life on the Crest") made for superb readership. Not only did he present an account of Jerry Schad's enthusiasm for the great out-of-doors, but Steve also handled the delicate subject of

widerness exploration very well. So often we get bombarded from the paranoid reactions over a few crazy myths of California's few cray myth of California's disappearing witherness. How refreshing to read that Jerry believes he could make California an endless territory to be explored the rest of his life. It's not often that one reads a story about man in his environment without the simpering accusations of waste and threats of a swiftly dissolving subsection.

planes.
Steve is boldly correct in Steve is boldly correct in meinteninen his stand that people cannot be expected to freep their fevorite places a seven from the forcitier places a seven from the seven prettier chan white Steve painted for the stalvour lowers of nature. For example, a buge poggraphical map of California topographical topographical map of

proves there are plenty of exploring opportunities available. We really do have a big playground out here, in spite of many people's temper tantrums. Steve is to be commended for the exposure of this truth.

Cynthia O'Neill

posturing of the Reader's political stance from the middle where it was tolerated, including myself, to a definite conservative to rightsing position, editorially, Now, mind you, i said editorially. extreme poverty and corruption in that country, another insurrection is in order. I believe a more is in order. I believe a more democratic form of government is preferable to the Napoleonic style that evolved from the revolution in the earlier years of this century. Now Jim, what type of government would you like to see in this country? A republic, perhaps? Maybe oligarchy? I

know, you're going to say democracy! To cover your own behind, of course. Well, ole huddy, if you didn't indicate this particular choice and your redbailing tactics continue along the lines of that rag, the Sun Diego Union-Tribune, I would be forced to loss your mg right on top of that other piece of recyclable material, without reading it with respect, and numerous other ideals, at all.

Now, I don't know you personally, so my total perception of your philosophical journalistic tendencies is culled from the tendencies is culted from the impressions I receive when reading your, ahem, newspaper. Most of it is biased toward the right, period. Don't deny it, since that would make you a hypocrite, and you aren't one, are you'll have to admit that some Oreo liberals are sold out on canisalistic. liberals are sold out on capitalistic materialism, but I'm not one. Do you have a price? I have noticed less and less controversial investigative reporting in your, ahem, newspaper. Hitting too close to home?

So you have forseken the So you have forsaken the middle ground politically your flank open for salvos across your deak to let you know there is still resistance to your distates in this right-wing county. I'm saddened by your obviously imbalanced your obviously imbalanced politics, and it is up to you to decide the direction to take. No, I'm not going away, Nice try. Yep, the abbatross it stround your ris from of your first politics, and it is up to you to the high your obviously the salvances it is round your rise and you have a promised to the property of the abbatross it stround your rise round your rise round your rise of the salvances it is round your rise of the property of the salvances it is round your rise of the property o the albatross is around your red neck. Ciao. James Peterson Sun Diego

A Couple Of Ahems

I suppose this letter should be addressed to Jun Holman since he is probably responsible for this

LOCAL COLOR

Cuts and clippings from around the county.

Nowicki, 40, first started Nowicki, 40, first started-racting pigeons when he was growing up in Michigan.

"My father had turnblers (an acrobatic pigeon that trucks its head against its chest and rolls)," he seld.

"He tried to get me interested in the birds and told me about mening pigeons. We get two bathers." Bards that couldn't mushle, un-liew too slowly, served a-secondary purpose.

secondary purpose.
"I'm from a European family," Nowicki said. "We raise birds and if for some reason we didn't like them we'd set them aside and est

- Star News

AT LAST — A COLONIC YOU WILL TRULY ENJOY.

From the Edgar Cayce Foundation in Virginia, to Foundation in Virginia, to Southern Mexico, to France, folks are inquiring about and installing the unique colonic equipment designed by Dr. Tiede who was a designer and inventory in his early years as a blacksmith and stam fitter. steam fitter.

- Wholistic Living News
(Advertisement)

The San Diego Chapter of Jack and Jill really do know how to put on a PARTEE. Last Saturday night over 500 guests attended the first major fund raiser given by Michelie Anderson moved to Valley Center two years ago she wondered if she had the guests attended the major fund raiser given b parents of Jack and Jill's. gumption and poise to be a successful contestant for Miss VC Pageant, Friday night she learned the answe

The new Miss Valley Center is 17 and a senior at Orange Gien High School... When she first heard when she first heard about the contest, Shannon wondered if she could do it. "I didn't know if I could do it because I wasn't sure if I had the self-confidence," she

Ever since Shannon

if because I wasn't sure if I had the self-confidence." And the self-confidence where the self-confidence which was so much in evidence Fridin eight.

Dannons. overpreed not Dannons compreed not Dannons compreed not confidence. "They thought it was great when I centered the content At the pregent they confidence." They thought it was great when I centered the content. At the pregent they way. I presented myself. They were proud of me for being able to do it, "she make the confidence only to the content of the c Dianna M. Frear, 26.

Diama M. Frear, 26
Oceanide, told police size
use vailing home from a
store about 5:15 pm
nearing Vista Way and
Freetman Street when a man
grabbed her grocery beg
The bandti fleel with groceries to a waiting 1985
brown Persche 944 that he
and an accomplete used for
their gataway, she told the
police.

Inside the grocery bag was 30 cents, a bottle of tequila and a bottle of beer, police reported. - Blade-Tribune

SAN DIEGO (AP) — Before the Natural History Museum starts assembling the

simulated skeleton of a 140-million-year-old dinosaur, museum officials must decide how to puse the requisition in the exhibit.

The state of the control of the control of the control how branch to the control of the

the winning pictures on the store windows. I don't know why they stopped doing it.

Maybe Ramona has become encouragement he has too sophisticated for that," she said.

sent to pick me up from the airport, was a friendly black gentleman. To my surprise, the ushered me into the back

For program the theory sold many points in takes were a more point and the point and t

Its official. The campaigning for district 8 has officially begun. John Kelley, perennial candidate has announced his candidacy for

received to keep involved in

Kelley indicated he will

problem. The public address system which consists of two large speakers, an amplifier missing. It has been stored in the basement at St. Pius X Catholic Church St. Pios X Catholic Church, it was discovered missing approximately six weeks ago. I would hate to think that anyone would steal from a church so I am assuming that whoever borrowed it will remember to return it propurative. Among begins promptly. Anyone having information regarding the whereabout of this equipment please contact
George Merz at 589-1463.

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About one present is must be required in the roots in the tense was to be those who for heat, are carried and seats with. As to these a face is a face, in a given of the form of the face in the face is a face, in a given of the face in the



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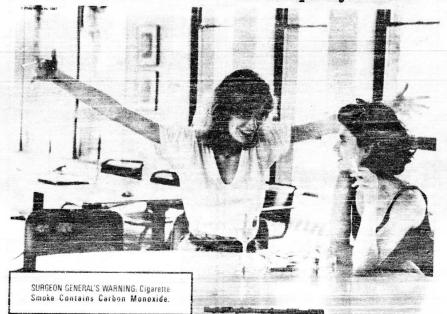
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Events, Theater, Music, Film



quilt shows scheduled between March and May of this year. Quilters are hardly sitting down on the job.

glaciers are formed.

The Natural History
Museum takes exception to a
this, of course. They believe
they can make learning fun,
vally fun, like they did with the big dinosaur exhibit last year. This Saturday the museum's volunteer brigade will try another tactic: bringing the stuff inside the museum outside the museum, onto the lawn in front of the building. Here's a list of free activities and exhibits that the museum is offering in a day of science exploration for kids and adults (ranked in my own personal order of most fun to least fun).

Fun with microscopes.
Volunteers will let people frontinued on page 15, col

Give It A Whack

it will not cost you a dime. You a baseball fan! Me too. (Go Padres! Garvey'll come around; you watch.) Now, can you think of a healthy.

utdoor sport, besides crowne that you can play while listening to a Fill game? Neither can I. So consider You can spend an entire afternoon enjoying an active family sport (croquet) and nor miss a pitch on your Walkman, Consider, that's all

You play golf? So do I exercise, tradition. Now, when you think about it, is there another game besides golf and croquet, where you play outdoors in a beautiful serting with something like s history behind you (croquet was invented in the Thirteenth Century) and where you hit a stationary ball That's what makes golf and croquet so challenging. It's one of the hardest things a one of the hardest things a person can do. Right up thet with parallel parking. Think about it. Am I right! You married! I got a wife, and boy, do I live to spend time with her. We barbecue

time with her. We barbecue together, read books to each other, and we find that croquet is a great way to tesolve conflict and deal with meaningful issues. Really! When your wife or girlfriend or life partner or whatever is given the choice of letting you off easy or whacking your ball

off easy or whacking your ball out of beauting, you find out what's going on in your relationship. I just thought I would share that with you. Hey, big gue, Don't rell me, I can guess. You graduated from State three years ago with a semi-major in econ and have turned down several offers to move up from assistant head warer to assistant head waiter to footbnued on page 14.

A Saxophone Bill

it's called "Saxtravaganza." A get-together of bebop veterans of the Parker-Coltrane school? Maybe it's a reunion of the original Savoy recording arrists from the Fifties or a Memphis back-up band's road tour. Logical guesses, but wrong. But if it's not jazz, rock, or blues, what's left for a saxonhone places occasional invitation to play Stravinsky or Milhaud with a symphony orchestral



the New American Saxophone," is a recital of for sax, percussion, and v It is a sampling of a new musical literature for the musical interature for the saxophone. Laura Hunter, member of UCSD's music faculty and the featured sole and organizer of the event. sees it as a twofold opportunity: first, to astrodu. repertoire for a very famili-instrument, and second, to the "comfortable" sound of the saxophone to lure the

Culture Constitutional

quilters wider creative freedom. A current quilt society publication lists seventy regional or national

Outside Of

The Museum Some people are arraid to go into the Natural History Museum in Balboa Park, They

think it's dark, it's spooky, and it echoes. Some children and their parents are frightened by the glass-eyed stares of stuffed crows and

squirrels who seem to be saying. "We could come alive

at any moment like we do in the illogical TV shows you

watch at home." Everything in there seems to be either taxidermied or as old as the earth's crust. Some people feathey'll be bored to death by

an illustrated story of how

If you're driving in downtown San Diego the week, you might be stopped in your tracks by a bright yellow, red, and black billboard at Fifth Avenue and G Street, a mural on a building at 1 Street, or a window display of at thooks with a namigallery in the center at the downtown between the center and the gleem of the sum on the Costensials. Bridge and the haan of your count thoughts section stranger. downtown San Diego the own thoughts - seems strang own thoughts — seems strange and brand new, you might think, "Where am I! Can this be San Diego! What have I

What you've done is srumble onto Artwalk. And what you're seeing are the surface manifestations of a been growing in converted

warehouses and storefronts from Kettner Boulevard to Market Street to Ninth Avenue, and places even deeper in the city. While a ast number of San Diegans have been hustling to get

siness degrees, buy condor and scrutinize mutual funds, behind the heavy doors and sorty windows of buildings abandoned by commerce, a entire subculture has been making art. It includes

the more traditional and time-frontinued on page 13, col. 2.

painters, sculptors, paper makers, photographers, print makers, jewelry designers, ceramists, fiber artists, muralists, and performance artists. And this Saturday and Sunday, they are offering the

rest of us the chance to real our noses into their stu see what they are creating and how they create it. This is the third annual

Artwalk, and it features



READER'S GUIDE TO LOCAL EVENTS

Courshames to READER
EVENTS must be recoved by small
to liant than the Friday preceding
the Thursday tissue in order to be
the third to the third tissue in order
phone. The Events Editor reserves
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Th P.O. Box 80803, San Diego CA 92138

Outdoors

how at the KPBS studies. show, of course, is about acrive seniors. Meet in front of the Safeway store near Sixty-second Street and El Cajon Boglevard. Friday, April 24, at 8:15 a.m., for show, April 24, at \$1.00 a.m. the san Diego State compos for the filming at 10 am. Then walk back to the starting point for an optional lunch. Free, 231-7431.

Bird Hike, another trek through Bird Hike, another trek through Los Peñasgurios Camon is scheduled. Bring water, a snock, and binoculars. Wear sured-shoes. Meet the uglies water banks and parking area on Black Mountain Road, 1.5 miles north of Mira Mesa Buslevout, Mira Mesa, Eutradja, April 25, 720 a. in Free, 211-611. (Il it rains Saurday, stay in bed, the like's canceled.)

Flore, Flores, Heistery, and Edibles will be the enter or attention in this weekend's events at Wildermes Guidens. The first event is a presence. The first event is a division plant communities in the park. Members of the lake park, Members of the lake park when plant communities in the park and plant of the park pla Flora, Fauna, History, and

acturalist will lead a walk that mediculate will lead a walk that wold melade dateoustors of the birds, flowers, mill runs, and the birds, flowers, mill runs, and the history of the San Lun, River Valley, Meet at the bridge at 10 a.m. for this free event. To reach Wildermess Gardens Preserve, go forty-free miles north on 1-15 on Highway 76. Go east en miles to the park entrance in commence of the park entrance in the park of the park of the country of these events.

An Evening Stroll is planned by the Canyoneers. This guided nature walk will go through Shepard Canyon in Tierrasanta. Wear sturdy shoes and bring a Wear sturdy shoes and bring a sweater, Sunday, April 26, 6 p.m. Coresot on Claucinom Meso Boulevard off (1.15). Tom north on Sonto Road, and go one-quarter mile north to the parking lot. Free, 232-3821.

Dance

Polka Dancing to Stan Mree and Orchestra is on the schedule for Friday, April 244, 830 pm, Santa Sophia Church, 9800 San Juan Street, Spring Valley, The whole family is welcome. Food will be available. Call for reservations, 465,9020 or 463-6162.

"InterActions," this original work by the performers, dancer Julia Morgan, and harpist Melissa Julia Morgan, and harpist Melissa Morgan has been composed and choreographed specifically for the sallers space in which it will be presented. There will be one performance, Saturday. April 25, 130 p.m., Californian Gallery. 701 Main Street, Ramona, Call-for reservations, 789-2740.

Spring Concert, SDSU's dance faculty and students will be performing original works and two pieces by guest choreographers Oregg Lizenbers and Rudy Perez. This annual April 25, 8 p.m. and Sunday, April 26, 2 p.m., City College Theater, C Street at Twelfth Avenue, downtown, 265-6824.

the Ravlin Cloggers, and the public is invited. Bring food for the polluck barbecue (cooking facilities will be provided), then say around for the graduation ceremonies and a show of ceremonies and a show of mountain-style elogging, Sunday, April 26, in the picnic area behind the Conference Building in Balboa Park. The Narbecue runs from 2 p.m. to 4 p.m., with the graduation, performance, and a party from 5:30 p.m. to 8:30 p.m. to 8:30 p.m. to 8:30 p.m. to 8:30 p.m. to 9 p.m

A Solo Performance in an informal setting will feature Nina Watt of the José Limon Dance Company of New York, Among the pieces she will perform are her own Dunces for isasion to the music of Chopan, and Charcame, set to a violit piece by Pach. The concert will be held in the studio of Three's Company and Dancers, 3255 Fifth Avenue, Hillerest, on Sunday, April 26, at 6 p.m. For ticket infor call 296 9523.

call 290-93.5.
Ballet Concert, Ballet Concerto, Dei Ma from Ensenada, featuring Deduces Anasa, well perform ten-short precesses to music ranging the precessor Mignesedie to George Steen Willensende to George Steen Concerto, and the Concerto Steen April 30, 830 pm., reforming Aris Theater, Centro Cultural Tipunan, Plata de los Heroes y Mingan, Cana Rio Tipuana,

Him

Two Political Films, Portrait of Teresa, a Cuban look at machismic, and Death of a Bureaucrat, about the comic side Birational, about the comic side of government red tape, are this week's offering in the origoning Political Film Series of the Committee for World Democracy. They will screen Friday. April 24, 2 p.m., room 107. Third Jecture Hall, UCSD. Free, 534-4873 or 534-2016.

Old-Time Matinee, Laurel and Hatdy films will be shown Sunday, April 26, 2 p.m., North Park Theater, 2895 University Avenue, North Park, 275-3035.

Gogol story tells the poignant rale of a lowly clerk and the rale of a lowly clerk and the effect a new coat has on his dreams of glory. The film will be shown in Russian with substitles, Monday, April 27, 7 p.m., third floor auditorium, San Diego Public Liberry, 820 E Street, downtown, Free, 696-3927.

downtown: Free, 690-3921.

"Dust," Marion Hansels 1985
award winning film, based on the
novel In the Heart of the Country,
centers on the disastegration of
the life of one woman in an
atmosphere of racial tension in
South Astrica, Jame Biskin and
Trevor Howard star. The film will
be shown Tuckait, April 26,
p. p.m., Mandeville Andirotium,
UCSPL 544-2180.

UCSD 534-2189.
The Sa A Uncertain Legacy for National Film Road 5, which was a considered Film Road 5. Canala produce the documentary look at the documentary look at the studentied affects of a drag command administered to the studential studential form of command and materials of the studential form of concernant and metritus. Produced in association with the University Shopking Corner and Infection Studential Stu auditorium (University Hospital), 225 Dickinson Street, Hillcrest, Free, 753-4249.

"The Sacrifice," the Andrei Tarkovsky retrospective concludes with this 1986 worv of a Swedish intellectual (played by litland Josephson) who is gradually cut off from society and gradually cut off from society and begins a soul-searching inward journey. The film will be shown in Swedish with subrides, Wednesday, April 29, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.



New Music and Original Compositions, members of the San Diego Composer's Forum will offer a recital of their new works.

are Abelatio Flores (Jazz Ducc). Tim Nichols (Optially Process). Trombone Saradi), and the new-age work of Richard Collins played by the group Pacific 4. Composers-performers Edna Padgett, Jim Sain, and Yukira Imamura are also scheduled, Friday, April 24, 7 p.m., Smith Recital Hall, SDSU, Free 758-2743.

Student Orchestral Concert Student Orchestral Concert, thirty-three teen-age music students, visitors from a music school in West Germany who are currently touting the United States, will perform on the same program with the honor concentrat suddents from San Diego city schools. The concert is scheduled for Friday, April 24, 130 p.m., Mandewille April 24, 7.30 p.m., Mane Auditorium, UC3D, Free. 293-8173 or 293-8175.

Folk Music, former San Diegan Bub Lebeau will entertain on Bub Lebeau will entertain on guitar and banjo. This is the first of a monthly series of programs, the Heritage Concert Series, to be sponsored by the San Diego Folkfore Center, which is newly housed at Horace Mann School The inaugural show is scheduled for Friday, April 24, 7:30 p.m., Horace Mann Middle School small auditorium, 4345 Fifty-fourth Street (near El Caion Boulevard). For information call 282-7833. (Students attending Horace Mann will be admitted

Classical Trio, Fred Benedetet, Robert Williams, and Jennifer Epler will perform on guitar, flute, and cello. Their program will include works by C. P. E. Bach and Beethoven, Friday, April 24, 8 p.m. Words and Music, Soo Fourth Avenue, Hillcrest. For reservations and ticker information, call 298-4011.

Jazz, the Gala installment of the Borrago Springs Desert Wine and Song series will feature the Haggan-Best Jazz Plsver. The seven-member group features musicians formerly with the Bob Crosby, Chatte Barnert, Heib Pomeroy, and Hal Crook bands. The concern is preceded by a wine casting, and the feativities

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READER'S GUIDE TO LOCAL EVENTS

Opera Overtures and Arias, Opers Overtures and Arras, some of the hear-hood selections from such works as Cammer. Conf. In Time, The Babber of Seville, and Time, The Babber of Seville, the program by the Palomar Community Orchestra. Featured oxcalists are Carolyn Kimball. Carrie Lamb. Sanh Loper. Wilson Theorem. and Wille Presented Saturday. April 25, 8, pm., and Sunday, April 26, 8, pm., and Sunday, April 26, and Sunday. April 26, and Sunda etween noon and 5 p.m. today

local ensembles perintming instrumental and vocal works from the medieval, Renaissance, and bansque periads. The concert is scheduled for Saturday. April 25, 8 nm, the great hall of St. Paul's Episcopal Cathedral. Fill Avenue and Visiting Street, Hillerest, 296-1019.

Early Music, works from the Sixteenth and Seventeenth centuries are performed by the Bacchanai Barosue ensemble. Seturday, April 25, 8 p.m., Words and Music, 3806 Fifth Avenue, Hillerest, For reservations and tecker information, call 298-4011. Opera in the Park, the Pacific Chamber Opera will perform

1 p.m., Zorro Garden Park, Free, 231-9157.

Jazz Trumpeter Chuck Findley, a respected Los Angeles recording-session musician, is featured with the SDSU Jazz Ensemble, Saturday, April 25, 7:30 p.m., Smith Recital Hall, SDSU, 265-6031.

Organ Concert, Robert Plimpton offers a free recital each Sunday at 2 p.m. at the Spreckels Organ Paydion in Balboa Park. This

and others

"Saxtravagantii The New
American Saxophone" is what
the concern is called. Saxophonest
Laura Huntre and pusins Cect
Lytle are leatured an a conset.

Lytle are leatured in a conset.

The program ranges from
just settings (Laura Karpman's
Maisse and Jazz) to the American
Indian-influenced Similahray. accompanied by saxophonists Berke McKelvey, Skeets Herfer

Berke McKeivey, Skeets Heffert, Steve Galante, and vocalist-percussionist Laura Karpman. "Saxtravaganza" is scheduled for Sunday, April 26. 3 p.m., Mandeville Auditorium, UCSD.

Choral Concert, Frank Almond

Choral Concert, Frank African conducts the SDSU Concerr Choir ano Chamber Singers. The program includes spirituals, folk songs, and "Miscricordias Dominis" by Monart and Brahms's Love Song. The combined seventy-voice choirs wili perform Sunday, April 20, 3 p.m., Smith Recital Hall, SDSU. For further information call 265-6031.

Gospel Music, proceeds from this benefit concert will go toward the rebuilding of the Chollas View United Methodist Church, Jamaged recently by amon. Evelyn Steppe, Peggy Armstrong



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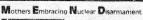
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erform sacred gospel musi sunday, April 26, 4 p.m., tolando United Methodisi Church, 4855 Seminole Drive (near El Cajon Boulevard and sty-third Street). Fast San Diego. Tickets are available at the door. 264-0169.

Benefit Concert, the USD Symphony Orchestra will perform music by Haydn, Smetana, and Brahms. Fr. Nicholas Reveles is Brahms. Fr. Nicholas Reveles is the featured solust in Brahms's Piamo Concerno No. 1. The concert benefits the Sister Roosi Scholarship Fund and is scheduled for Sunday, April 26, 4 p.m., Camino Theater, USD. 260-4600 x4456.

String Quartet, the Grossmont String Quartet presents chamber music of Haydn, Mozart, and amuel Barber, Baritone David vocal soloist, Sunday, April 26, 5 p.m., the great hall of St. Paul's Episcopal Cathedral, Fifth

Indian Classical Music, the sponsoring a concert by star player Aloke Daspapta, accompanied on tabla by Pranesh. Khan. The performance is scheduled for Sunday, April 26, 7 p.m., Mandeville Recital Hall, UCSD, Free, 535-0443.

"A Night in Vienna," the Roger Wagner Chorale performs. Sunday, April 26, 7:30 p.m., Civic Theater, 202 C Street, downtown, 236-6510.

nowmon. 236-237.

Instrumental and Vocal Jazz, the emphasas will be on sounds of the swing ern in a concert by the Pal. mar Jazz Ensemble and the Vocal Jazz Ensemble and the Vocal Jazz Ensemble. Menday, April 27, 730 p.m., Palemar College Theater, San Marcos. For information or reservations, call 744-1156 today, Thundayl, or tomorrow from moon to 5 p.m.

Opers at this program meeting of the Music Makers Club, Mistada April 27, 730 p.m., San Diego Women's Club, Third Avenue at Maple Street, Hillcrest, 276-6067

Planist André-Michel Schub is Pinnist André-Michel Schuls is the featured player with the San Diego Chamberl Orchestra. The well-known Schuls is a past winner of the Van Chlum competition and the Avery Fuhre Recital award. He will be featured in Beerhoven's Pinno Concetto No. 3 Daniald Barra also comhers the Chomber or chestra-in Pinkoltev's Classical Symphory and Bethinst Hingarma Dienes, Monday, Aguil 27, 8 pm. 3 Monday, 27 Sherwood Auditorium, La Jolia Museum of Contemporary Art, 700 Prospect Streer, La Jolia. The program will be repeated Tursday, April 28, 8 p.m., in a black tie affair at the Fairbanks Ranch Country Club. Call the San Diego Chamber Orchestra for Voice Recital, Pauline Tweed, Kathleen O'Brien, Tom Oberjat and Myron Tweed will offer a program of music by Purcell,

Pergoless, Schumann, Massenet and Britten, Monday, April 27, 8 p.m., Geodwin Chapel, Point Loma Nararene College, Free, 221-2281.

Jazz Pianist, George Shearing will appear in concert with the SDSU Jazz Ensemble, Tuesday, April 28, 7:30 p.m., Montezuma Hall, SDSU, 265-6031.

Contemporary Improvisation, the English group Amm has built a legendary reputation over its twenty-year history for a radical and pioneering approach to improvisation and unorthodox treatment of traditional instruments. Their music has been called "apocalyptic soundscapes" and a "single, vast

Tilbury, piano, Rohan deSaram, cello, Keith Rowe, guitar, and Edwin Prevost, percussion. They will perform Wednesday, April 29, 8 p.m., Mandeville Recital Hall, UCSD, 534-2380.

Lectures

"Peruvian Shamanism" is the subject of a lecture by Macum of Man director Douglas Sharon, who has just returned from a field trip to that country to study the methods and effectiveness of the next be leafer. Sharon will be speaking today. Thurnday, Man. Ballon Park Cell the insucum for ticket information, 239-2001. 239-2001.

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FOR MORE INFORMATION CALL 619/233-4567

TO LOCAL EVENTS

Psychologists and Neighborhood House are cosponenting a discussion to inform the community of the facts about the disease and ways it can be prevented. Among the parel to the family of the M.D., If the same Bonney, the Community of the M.D., If the M.D., If the Sam Diega M.D. Stopert. The forum will be held Staturday, faryi 23, p. pm., Neighborhood House, 6H. Forny-first Street, and fitted properties. The antiferror of the mediant of mediant of mediant me

call 239-93 (o. San Diego Architecture, the ups and downs of the subject will be discussed by Kay Kniser, local columnist who writes about suchirectural topics. She will be

Representatives, Thomas "Tip"
O'Neill. The Massachusetts
Democrat represented John considered one of the most influential Democrats in the infliential Democrats in the country. He will speak Tuesday, April 28, 7:30 p.m., Civic Theater, 202 C Street, downtown. For information on ticker availability and prices, call the sponsor, Congregation Beth Israel, at 230-0149.

"Virtual Space: The Art and Politics of the Electronic Community," the ongoing "Art Community, the ongoing 'Art of Video' lecture series continues with a talk by Gene Youngblood, author and video-art authority. He = 'll address various cultural, political, and phitosophical issues related to the so-called April 28, 7:30 p.m., Coast Room, La Jolla Muscum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Street, La Jolfa, 594 5941.

Slide Lecture, the arrists
Ulan/Marma Abramowic will
present an illustrated lecture
describing their work, which
includes performance, videotage,
installation, and large-cale
plateof photography. The arrists
will be speaking Wednesdy,
April 24,7 jam., com 512,
52504 Art Building, 265-6511.

SDSU Art Building, 265-6511.

Schilleries' intring for details.

"Who Wrote the Bible?" This "Who Wrote the Bible!" This provocative question is also the title of a book by UCSD professor Skichard E. Friedman, which will be published this summer. Friedman's research challenges traditional notions of the origin of the Bible, and he will discuss this subject, Wednesday. Books, 7527 La Jella Boulevard, La Joila Free, For derails call the sponsor, the Humanist Fellowship of San Diego, 232-4801.

"The Education of a Twentieth-Century Woman," author and lecturer Ahigait McCarthy has been actively involved in femniss and religious issues for many years. She is an advocate of wider participation of the lairy in participation of the laity in church affairs, Mr. McCarthy is the next speaker in the Burke Lectureship on Religion and Society, Wednesday, April 29, 8 p.m., Peterson Hall, Third College, UCSD, 452-2521.



April 23, 5:30 p.m.; then one against Kamas City, Friday. April 24, 6 p.m. They're back home against Wichita. Wednesday, April 29, 7:30 p.m. KLZZ (AM 600).

Padres Baschall, they're on the most all week. I can't hurt. First step is Chave: Ravine for three against the Dudger, Friday. Signature and the Padres of the Research of the

"My Dinner with Andre," actor Wallace Shawn and theater director Andre Gregory star in this Losis Malle film of a dinner conversation between the two

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NBA Baskethall, if you're not seek of roundball by now, there will be three play-set games to give you cour! darn dank fix, one on Saruday, April 25, 12-50 p.m., and a double-beader on Saruday, April 25, 10 a.m., MSB Charriel 8,

"Neighborhoods," the series continues with a look at Rancho ott, ride, Rancho Penasquitos, Mira beesa, and Seripps Ranch following a brist video profile of the area, Mayor O'Connor and the area, Mayor O'Connor and two cuty council representatives will discuss problems in these nearbhe-theory. The likely topics will include open space, community planning, and city services. The program are live, Sunday, April 26, 6 p.m., and will be rebroadcast Friday, May 1 noon, KPBS Channel 15

"Shah," Clask Lantsuaris epps dearments of the University of U

Sports.

Croquet, the summer croquer season opens with a doubles tournamen spousored by the Carlshad Irm and the city parks and recreation department. Participants will be dissed in traditional turn of the century whites, and the competerion is open to the public for viewing a o compete. To register a doubles' eam, call the Carlsbad Porks and Recreation Department at 438-5571. Preliminary rounds will be held Sarorday, April 25. beginning at 9 a.m., at Holiday Park in Carlsbad. The finals will be held Sunday, April 26, 9 a.m., at the center green of the Carlsbad Inn, Carlsbad Boulevard and Elm Street, Carlsbad (Go west on Elm Street from 1.5.)

Fifty-Mile Fun Bike Ride, the Spring Rosarito-to-Ensenada fun-ride for all ages begins in front of runs along the free highway to end at the waterfront in Enserands. Sponsors are expecting nearly 9200 portreignants, making this the third largest bike ride in the world. The ride begins Saturday. April 25, 10 a.m. For entry fee information and details, call the sponsor, Bike West, at 583-3001.

Diverse Day SCUBA and skin diving enthusiasts can shop for gear and see many diving-oriented exhibits and films in this on Missile Park Road opposite Remoo. Turn left into the park

Family Sports Day, a full day of games and entertrainment will be their the Peninsula Area schools "Say Na to Drugs" campaign. The event, for all ages, begins at 10 a.m., Saturday, April 25, Robb Field, Ocean Beach, 224-1184.

Half Marathon, the La Jolla Half point is the Dei Mar Eurgrounds Del Mar, op the Torrey Pines price along La Jolla Shores Drive, trushing at the cove. No day-of-race registration. For additional information, call 483,7433

481.7413
like-rs-Work Work, the City of san thego and the Lung.
Association unge wor to dump your Datson, grab your Schwinn, and blie to work beginning Monday, April 27. The week ends with a fashion show, entertainment, and information content of the content of

Boating Safety, the Coronado flotilla of the Coast Guard

In Person

Comedy Rick Rockwell

Abstlary with a seamonship classes. A seven-week intermediate-level narigation class begins Manday, April 27. Power Souting and seamonship classes begin Wednesday, Open Fortry Reading, everyor is invited to read, Sunday, April 26, 7:30 p.m., Aardvark April 26, 7:10 p.m., Aardy Bookstore, 925 Sixth Aver chases begin Wedmeday. April 29, Salting and sommonling-chases begin next Thunday. April 30, All classes are att. 7-30 p.m. and are held at rivon 8, 555 D. Avenine, Comindo, Free. For a twenty-four-hoor recording of class solvation on other areas, call 262-1515. downtown. The reading will be followed by a planning meeting for a forthcoming downtown poetry series. Free, 237-8010.

Comedy, Neck Rockwell concludes his stay, along with Phil Van Tee and Dave Dugan, tonight, Thursday, April 23. For two nights only, ex-SM, member Gilbert Oortfried will be appearing, with Van Tee and Dugan, Friday, April 24, and Saturday, April 25. Rockwell returns with Barry Mander, Sunday, April 26, for an engagement through May 2. The finals of the San Diego Laff-Off, finals of the San Diego Laff Off, to select the funniest person in San Diego, will be held Monday, April 27, at the Improvisation, 832 Garmet Avenue, Pacific Beach, 483-4520. Show times are 8 p.m. and 10 p.m. Suruday and Wienday; 8 p.m., 10 p.m., and 1145 p.m. Fedday, 78-70 p.m., 9:30 p.m., and 11 p.m. Sururday.

9-30 p. m., and H.p.m. Suturday, Comediana Andrew "Duce", Karin Babbit, Todd Lemuch, and Jackson Pendae cuterrain roday, Thunday, April 23, through Satturday, April 25, Clay, the "Hoodlum of Humor," says, "I grew up in New York, My retightorhood was so rough, if you had two cans, you were considered a steep," Featured

TO LOCAL EVENTS

his pink flamingo guitar and doc pandles of tink sings from Dylar to Prince. Every Sunday is

Store, 916 Fearl Street, La Jolia. 454-9178. Show times are 8 p.m. Wednesday and Thursday, 8 p.m. ad 10.72 p.m. Friday and Saturday, and 8 p.m. Sunday.

Poetry Reading, San Diego poets Bonnic Rittenbach and Phyllia Kahaney will read from their work, Monday, April 27, 730 p.m., D.G. Wills Books, 7527 La Jolia Boulevard, La Jolia-Free, 456-1800.

Poets Rae Armantrour and Paquale Verdicchio are featured in this meeting of the UCSD New Writing Serie, Wednesde, April 29, 430 p.m., Revelle Formal Lounge, UCSD, Free, 554253.

Poet-Educator Mari Evans will Pear-Educator Mori Evans will read from her newest collection, Nedman, chilch explores the meaning of personal identity.

Biddle State of the Collection of the Collection of the Collection of the Women, has often decritical anthology of the writings of black women, and has taught at Cornell, Northwestern, and Purdue. The reading will be held Weslandsday, April 29. p.m. Montectama Hall, Artec Center, SIDU, Free, 205-6531.

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Special

"Visions," Quilt San Diego's first national juried show of ninety displayed roday, Fluriday, April 23, through Sonday, April 26, 10 a.m. to 5 p.m. at the Orand Tradition, 602 South Mission Road, Fallbrook, (See the arricle on page one of this section for details.)

Antique Show, the twenty-fourth milion dollars' worth of furniture, glass, china, accessories, paper collectibles, primitive paper collectibles, primitive Americans, and more Representatives from over one hundred antique shops from around the country will have for sale or just for looking antique terms from the U.S., Europe, Russia, and Asia. The event runs from tuday, Thursday, April 25, through Saturday, April 25. April 26, most to 6 p.m.; Del Mar Fatigrounds, Via de la Valle, Del Mar. Farking is

free, but there is an admission charge. 259-1355 or 755-1161. Flower Show, the thirry-minth annual exhibit by the Escondido Carden Club will be held at the Escondido Village Mali, Friday, April 24, and Saturday, April 25, 11:30 a.m. to 9 p.m. (until 5 p.m. on Saturday). Free. 745-4741.

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Finday, April 24, 7 p.m., Winters Biookstree and Haven, 3341 Adams Avenue, Normal Heights Free 282-3363.

Musician-Comedian Victor Moskina-Simedian Victor
Borge, permaid Inswitte need for his verbal, visual, and mossad pure and contects, sail perform some of the piano. He man even make it though one entire piece of moste. But then again, he may not. He's scheduled to bring his contract the content of the scheduled to bring his contract of the scheduled to be schedu information, call 236-6510 or 278-TIXS.

Koi, the colorful decurative Japanese fish commonly seen in garden pools will be on display a the second annual show of the Koi Clob of San Diego. A particularly handsome specimen con command a six ligare prise, but then a also might few to be well over a hundred years old. The kon show will be held Saturday, April 25, and Sunday, April 26, and Sunday, April 26, lognung at 62 am each merring and closing at 5 pm. Statuday, and 3 pm. Sunday, at the Del Mar Pargeounds, Kin de la Valle, Tangounds, Kin de la Valle, Tangounds, Kin de la Valle, 735-1161.

SPAN MEMORIAL WEEKEND IN THE CITY BY THE BAY

erion and nonfiction for adults ad children and is scheduled for Sarurday, April 25, 9 a.m. to 4 p.m., and Sunday, April 26, 9 a.m. to 4 p.m., Spreckets Park Orange Avenue at Sixth Str Controdo: Admission is free 522-7380

52.27 W.
Holocaus Day of Remembranes, the weeklong memoral insulates a toat day screening of Shash, Choad Lammann's film of interviews with survivors and former. Natural States, and the shown in four parts, with repeat showing daily. Menday, April 20, 1 gm, and more control of the shash of Throughout the week, Holocaust related art, photographs, and These events take place at the Son Diego A film, The Partician of Vilina, about the Jewsbu the Jewsbu the statuce of Vilina, about the Jewsbu the statuce during World War II, will be shown Sunday, April 26, 3-40 p.m., Ken Cimema, 4061. Adams Averine, Kensington A punel discussion on the Jessens of the Holicaust for today's world will be held Monday. April 27, the Frobranst for today's world will be held Monday. April 27, 7:30 p.m., North Courny Branch Jewish Community Center, 522 El Camino Real, Enciritas. For details on these and other programs, call 571-3444.

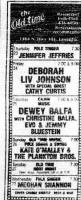
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The Arts in San Diego County The Arts in San Deigo Control, the county's Public, Arts Advisors Council (PAAC) will hold the treat meeting to introduce the members who represent each local district and provide on open forant for opinion, and offers from the community regarding the arts. One of PAAC's primary. the community regarding the arts. One of PAC's primary responsibilities is the regarding responsibilities is the regarding of arts funding from state and foleral sources. Grant applications for the June awards will be available. This work's meeting mitockees the South Bay representance, Sie McNary, next Thursdey, April 30, 6 p.m., Chula Visra Library Auditorium,

Fourth and F streets, Chula Vista. Free: 236-2211.

Films, Two Nate the Great file 50 a.m., University ommunity Branch Library, 4155 University City

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schedule
Masing, Sun Dogan "Saver"
Frong Muchell faces of against
1989 Changle solver medialfun Farales of Mexico City in
n-sight mand pinnor
fortherweight man event. Two
save mud faralthereight bouts
feature Gilbert Baprise and "Sa"
Eric McNar, and undeferted
Mike Zero and Ralph Guisterrez.
The gloves go no at 730 pm.,
Wednesday, April 29, El Corter
Gontoner, Call 734-819) or

downtown. Call 234-8191 or TicketMaster at 232-0800.

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trondship between two textuages, nor Fueloh speaking, after Syamsh speaking, The expansh speaking, The performance is by the author's theotical company, Paul Murse, Their works of the standard speaking the speaking speaking to the play, Friday, April 24, prin., Saturday, April 25, 14 pm., and Subagan, and Suday, April 26, 2 pm., at the Experimental Theory Damaies.

Pupper Shows, the McKay Puppets will be presenting a show called Bears! Bears! Bears! Saturday, April 25, and Sunday, Puppet Theater, Balboa Park. 466-7128

Traditional American Music from around the country will be played on a variety of instruments associated with regional music. Evo and Jemmy Bluestein are the

portomers in this concert, Saturday, April 25, noon, Old Fine Cate, 1464 North Highwa 101, Leicadia, Seating is limited. Call for reservations. 436-4030

Museums

Centro Cultural Tijuana, in the

Space Theater, the IMAX time To Fly, with spectacular actual shots filmed around the world,

will be shown daily through May 15. Call the Centro for show times. The People of the Sun screens daily in English at 2 p.m.

The Dwent Is Alive is shown at 4 p.m. duly. A permanent exhibit of artifacts representing all phases of Mexican cutture is on view in the Centro's Musean of Mexican Identities. The 751 pieces include Mayan and Agree "How the Elephant Got His Trunk," one of Rudyard Kipling's Just So Stones, is the short lilm to be shown for preschoolers, Wednesday, intiquities, costumes, crafts, and instacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and until 8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is April 29, 10 a.m., National City Public Library, 200 East Twelfth Street, National City, 336-4280. located at Paseo de los Henses y Mina, Zona Rio Tijuana. For informatior, call 1-706-684-1111 or 1-706-684-1132.

Mingei Mussum of Folk Art, women's art from Eurosa and the Western Pacific, in a show ruled "The Birth Symbol," is on cashot through July 15 at rike Mingei International Museum of World Folk Art, University Towne Centre, 4405 La Julla Village Dive, La Julla Callery Insurs are Tuesday through:

Mingei Museum of Folk Art

Natural History Museum, "On the Edge: Threatened...

The Museum of Man has a number of exhibits even committent. "Hope Harvest events two black and white executives, black and white photographs deper how fire Hop-indians of the Armona desert survive on the and land of their reservation. Also on exhibit it demonstrates the seven steps a forensic anthropologist follows when reconstructing a face from skild. Another exhibit. "Hairs in Transition, Indian Life." the Plants Indians that demonstrate how their culture changed under the influence of the furspean settlers. For more information on the show and on related moscum activities, phone 239-7001

Reuben H. Fleet Space Theater and Seenne Center, the 410 chammas film We Are Burn of Sans or the festive presentation of the Area of the festive presentation of the Area of the festive produced for projection on a domed screen. The 3-D effects as created with computer-presentation or the second of the Area of the Area of Sans and Stytemed Alexa Monday, nous, 130 p.min, 150 p.min, 15

plant and around life, continues through 1988 at the Natural History Museum, Balboa Park, Th. Museum is open daily, 10 a.m. to 4 p.m. Call 232-3821 for more information.

Reuben H. Fleet Space Theater

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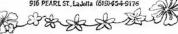
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TO LOCAL EVENTS

8-30 pm. Lites Ohr Lucerimo, a laser jair concert, plays air 9-15 pm. Wedroeday through 19-15 pm. Wedroeday through Triday, with a 10-15 pm. show Friday. The Police is a laser teck concert shows 8-210 pm. Saturday through Tuesday, with 10-15 pm. show Saturday. The theoter and science center is located on Park Foot information call 236-1239.

"The Sun and the Moon" Ulay/Marina Abramovic are attass who have collaborated on exhibition of their large-format Polaroid photography and three video installations will be on display from Saturday, April 25, through May 21. The Polaroids

individuals and the culture and world around them. The videos were shot in Thorland, Italy, and Chine. A reception for the autist will be held Savriday, April 13, April 16, Barriday, April 16, and 10 a.m. to 4 p.m. Tuesday and Wednesday, 265-5171.

Two New Works by Margare Honda and Deborah Small go or view Friday, April 24, and will cmain through May 30 Attomatic, an six vending machine by Honda, dispenses slides by San Diego arrists for modest fee. Any parallels between the machine and the arr with Instortical act of Social certicism. Both works can be seen at Sinhi, 852 Eighth Avenue, downtown, Regular gallery hours are Friday and Saturday, noon to 4 p.m. The gallery will be open during Artwalk. 235-8466.

Paintings by New York arrist Kevin Larmee are on view through May 30. The arrist will through May 30. The arrist will be in the gallery Saturday, April 25, 1 p.m. to 3 p.m. An artis's reception will be held that since evening from 5 p.m. to 7 p.m. Natalie Bush Gallery, 908 E Street, downtown. The gallery hours are Wednesday through Saturday, 1 p.m. through 5 p.m. 544-0203.

"Clay and More," the sculptural works of seven artists who combine a variety of materials into their clay pieces, will be

show are Bill Albright, Aurore Chabot, and Beverly Sants. Also

Chabot, and Beverly Suns. Also on display is commispicarly jowelry by Leslie Lemps, Ramai, Long, and others. A reception will be heid Samuday, April 25, 6 p.m. to 9 p.m. Stephen Kafer and Leslie Lemps will discuss their sculptural, mixed-media jewelry, Sunday, April 26, 7 cm. Sunday, April 26, 7 p.m. to 9 p.m. Wita Gardiner Gallery, 535 Fourth Avenue, Gallery hours are Tursday through Saturday, 11 a.m. to 6 p.m. 231-2366. Chicano Artists from the West

Chicano Artists from the West Costs). New Mercio, and Artisms are included in an exhibit currently showing in association with the play 110m i Have to Show You No Simang Radges, A reception for the artists will be held Saturday, April 25, 5 p.m. to 7 p.m., in the lobby of the Lyceum Theater, Horton Piaca. The show which will be on

Gallery, 296-8748

"Different View..." the manufacture "Different Views," the painting of Los Angeles artists James Oriffith and Susanna Dadd are-exhibit through May 30. Dadd a environmental abstracts include painted wood horizon lines. Oriffith combines

Griffith combines representational paneting and monoprint recliniques. Their works are displayed at Vindian Gallery (formerly Paris Green), 7825 Fay Avenue, La Jolia, 456-3737. The gallery a open Tuesday (horagh Saturday).

Architectural Models for the Arena of the Museum of Seasonal Change are currently on dispery

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World Day for Lab Animals

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S.D. Junior Theath "Snow White" "April 24, 7 pm; April 25-26, 2 pm; May 1, 7 pm; May 2-3 2 pm - Liz Story Solo planist April 25, 7:30 pm La Paloma Theater

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Returner's Cappe, first Albuquetque, Jud Firme, Dongles Hurbler, Erre Orr, and others The exhibit can be seen through May 17 or the babby of the Imperial Bank Building, 701 B Street, downtown, 454-1007.

On this weekend's

ART WALK

TWO

Thirties," this eshabit of photo of prewar Japan by R. Shibitan and S. Yagaki will be on doplar through May 9. There will be a reception. Saturday, April 25, 7 p.m. to 10 p.m., the Gallery **LEADS**

Before the Fire Japan in the

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SERIOUS LADIES CO. Sculpture by Olivia Alfano and Diane Derrick

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DOOBIE

natural fiber backers of Polly lacobs Chacchina and the bright, abstract drawings of lentifer Luce will be on display through Samulae, April 23. Section 1 with even display through Saturday, April 25, Spectrum Gallery, 744 G Street, downtown, 232-9743, Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday for all your needs Telemarketing and Wednesday through Straiday. Color Photographs and Silvergrants, the work of Minneagods behougather Berni James Hechter is on duplay through Standay, April 26. The through Standay, April 26. The photographs were taken at model, at down, and a takes, if a foreity work can be viewed at the Photographe are taken at model, at down, and at takes, if a foreity work can be viewed at the Photographe are taken at model, at down, and at the Colleys, 14.90 Photographe are Colleys, 14.90 Photographe are to Salery, 14.90 Photographe are direct mail leads Call MARKETING (619) 535-0575 TRIP

b orreet), in Golden Hill. Call hours are noon to 5 p.m., Wednesday through Saturday 232-2787 "The Reason for the Neutron Bomb," 50,000 mickels (each one representing a Soviet tank), glued to a large gray rectangle, topped with wooden matchsticks the neter of the nickels, is Chri Burden's visualization of the Burden's visualitation of the political/military situation in Europe. This installation piece is on exhibit in the Meyer Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibit continues through May. 454-3541.

Store, 724 Broadway, Journey

"Parallay Five Photographic

Parallas: Five Photographic Visions' tearnes the work of David Allen, Walter Cate of Arthur Ollman, Alred Pagana and Walter Welker in an exhibit

Gallery, foom D 104, 500 Z829 Gallery hours are 9 a.m. to 2 p Monday through Enday

Basketey and Drawings, th

"Projections in Public." this "Projections in Fublic," this storefront window project is intended to bring art out into a public place and make it invalidable at nontraditional hours. Slades and films garbered by invitation from arties around the country will be shown on a reat-projection screen. Audiotapes will be part of the continuously intended to the part of the continuously intended to the continuously intended to the part of the continuously intended to the continuously can be seen from the street between dask and midnight. The between dock and midnight. The protection will run through May 2 and can be seen in the from window of Archimatics, 920 E Street, do-wittown, but more uncompation, call Installation gallery at 232-9915. are represented in the door of contemporary multimadus and. The San Degasts are Konneth Lygs. Margore Houda, and Middisor Giogot Houda, and Middisor Giogot Houda, and Line Angels. And Banker, Jul. San Degast and Middisor House House, Jul. Ampleyelle Callery, ICSD Callery Louis are nown to 5 p.m., Taesday through Sun-Ky. Taesday through Sun-Ky. Sci. 128-64 or 534-0420.

"Three One-Man Shows, "Three One-Man Shows," photocopally by Dan Arsenault, pountings by Marto Unbe, and an installation by David. Quantiness chi wolf be or department of the order of with evening hours from 6 p.m. no 9 p.m. added on We-friesday and Thursday, 421-6700.

"Weaving: A Common Thread," ontemporary textile artists will se on display. Included are a himorous multipanel design by Sheila O'Hara and a dreamlike 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 hours are Monday through Saturday, 10 a.m. through 6 p.m. and Sunday 10:30 a.m. to 4:30 p.m. 235-8255.

4 30 p.m. 23-8x255.

New Photographik Works by local atrust Phillipp Ritterman will be on diaplay fronged May.

His works in this show consist of time-exposure neight photographis in orbins and insisteral areas and more prosent pility photographis in orbins and insisteral areas and incorporate pility froming and compared to the properties of the proper

through Saturday.

Sculptural Installations by Mathieu Gregorie and Jim Skalman will be displayed through May 15, Gregorie's Houd/Mod Egonius or a three-past work in two rooms of the gallery and addresses formal architectural concerns of shape, space seale, and plaine. Scalman's Temporal and plaine, Scalman's Temporal addresses shalman's temporal addresses and plaine. Scalman's Temporal addresses seale, placement, lighting, and color and refers to the and color and refers to the

room to 4 p.m. Saturdays, with evening hours of 6 p.m. to 9 p.m. added on Wednesday

New Paintings, works by Manny Farber will be on display through May 16 at the Quint Gallery, 664 Ninth Avenue, downtown, 239,8592.

"Art from the Day of the Dead," works by several Messen artists, including Pedra Inanes, sho works in papier malele, artisticated in the nexh between the included in the nexh between two from an Catholic feast days that reflect mixture of Christian and pre-likeanse, cultures. Teathrenally, the concernments of the Days. Hispanic cultures. Traditionally, the iconography of the Day of the Dead is pro-luced in paper, sculpted sugar, bread, plaster, and wood. Contemporary works are made of more durable materials. and celebrate this Mexican day of remembrance. The works are on remembrance. The works are on loan from the collection of the Centro Cultural Tijuana and will be shown through May 16 at the Grove Gallery, UCSD, Gallery hours are 10 n.m. to 5 p.m. Tuesday through Friday, and until 2 p.m. on Saturday, \$34-2637. "Visible Differences," fourteen

pliotographers of diverse ethnic backgrounds illustrate their views of what it is to be American. Betty Lee has created photomural collages of Asian faces and images from the popular American media. Tony Mendota examines our common human links through photographs of his family. Jose Barrera, Roland Freman, Ernesto Batan, Carrie Mae Weems, and Laura Aguilar are among the other photographers whose work is on display through May 17, at the Centro Cultural de la Bara, Pepper Grove, Balboa Paik Gallery hours are Wednesday through Sunday, noon to 5 p.m. 233-6135.

"La Ciudad de Amor" is the "La Cludad de Amor" is the name of a series of paintings that will be exhibited along with still-life Polaroid photographs. The works of Barry Bell will remain through May 23 at the Michael Dunsford Callery, 828 OS Street, disentown, For gallery hours or further information, call 232-8880 or 233-8201.

"The Biennial," twenty-mac uttasts working locally are represented in this mangural show. The new, larger gallery space has pointing, multimedia space has pointings, coultined sculpture, and small installation

READER'S GUIDE TO LOCAL EVENTS

interson, Wick Alexande hos diarros, 930 E Street, downtown, 232-9915, Callery hours are Wednesday through Saturday, 11 a.m. to 4 p.m.

"Feminist Photographics," this collection of "public" photographs by women includes posters, post cards, broadsheers, periodicals, and other printer material. The subjects of the reproductions are selected is reproductions are selected issues that relate to women's lives in a unique way, including the visual representation of women in the media, political images, health care, and employment and care, and employment and economic summer. The collection was assembled in confunction with a 1986 conference at New York's Hurner College, on "Women, Culture, and Public Media." The exhibition will be on display through May 10 at Installation gallery, 930 E Street, described 23, 2016. owntown, 232-9915, Gallery jours are 11 a.m. to 4 p.m.

"Masters of the Street:
Part III," the work of Ernesto
Bozan, Max Parn, Reghubir
Strigh, and others will be on
display through May 31. There
are 110 color images in this show
which bighlights the spontaneous
and vincorum technology of the and vigorous technique of the "street photographic," Museum of Photographic, "Museum of Photographic, Arts, Ballwa Park, Gallery hours are 10 c.m. to 5 p.m. daily, except Thursday when the gallery closes at 9 p.m. 239-5262.

American Art of the Eightles American Art of the Eighties, the "Smorgon Family Collection of Contemporary American Art" includes the work of twenty-seven well-known New York arters and will be on display through May 31. Included in this exhibit of works, destined for permanent depths in Australia, are paintings and photographs by Doord Salle, Kenny Schart, Cindy Sherma Robert Longo, William Wegman Keith Haring, Robert Kuzimer, Jenny Holzer, and Barbara Jenny Mohret, and Borbara Kruger. He collection can be seen at the La Jolla Museum of Couremporary Act, 700 Prospect Street, La Jolla, from 10 a.m. to 5 p.m. Tuesdee through Sunday The gallery is open until 9 p.m. Wednesday, 454-4541

withestay, 494-354].
"911," this installation by the Bender Art Workshop is an ominious piece representing "a ficuse gone wrong." The environment similates a common room setting that micorporates saldte angled with and floors, a calling fan that sounds like a

interpretation of the cardboard shelters found along the border and includes commentation in and includes commentative on the media's view of this controversal area. The environmental installation will be on display through June 28, Parameters 8, 721 Eighth Street, downtown, Gallery bours are daily from 11 a.m. to 5 p.m. 454-3541.

Qualters

(continued from page 1) consuming quilting itself (the patterned stitching used to attach the top, filler, and back to one another). But now the artistic pendulum is swinging back toward a middle ground that combines kaleidoscopic patterns and colors with the decorative top stirching that adds the subtlety and variety to the fabric surfaces so baracteristic of quilts.

There are many nationally known quilters in the "Visions" show. Among then is Judy Mathieson from Woodland Hills, California, whose Mariner's Compass quilt is considered by many to be her best work. The piece is based on the traditional and technically difficult Mariner's Compass pattern, which is a circular medallion surrounded by rings of long, thin, radiating triangles. This particular quilt was the subject

of a spiritual tug of war for a brief time. The artist had the option of submitting it to the American Quilt Society show being held the same weekend as "Visions." The grand prize (a purchase prize) in the AQS competition is \$10,000. A quilter of Mathieson's skill ould reasonably have had a chance to win. She chose instead to enter the San Diego how, among other reasons because she is not ready to relinquish a work that she too, acknowledges will be

difficult to surpass. Quilters seem to be a special breed of artist after all, not immune to arist after air, not immune to a strong personal involvement with a special work. One local contribution, itself called Visions, by San Marcos resident Matgaret Miller, was

The Quilt San Diego organization is the same group that prepared the exhibit ut the Evecuto Theater in onjunction with the San Diego Recentory Company's show Qualters.
'Visions' will include works y ninety quilters selected from a field of 350 entries from the United States and Canada. Fifteen of the selected exhibitors are from San Diego County, Several slide lectures and workshops will be held during the show. Of particular interest is "First Quilts," a slide presentation of early efforts by some nowfamous quilters.

"Visions" opens today, Thursday, April 23, and runs through Sunday, April 26, from 10:00 a.m. to 5:00 p.m. each day, at the Grand Tradition, 1602 South Mission in Fallbrook. Te are available at the door Admission tickets for the lectures and workshops a sold on a space-available basis

teoninued from page 1) look at virtually anything that fits on a slide — hair, grass,

people can find in the park or bring from their homes. We suspect that the microscope

spitting on the slide or other

minim

Freeze-dried snakes, frogs, and salamanders. A look at how for

taxidermy has come. Small

the water is then removed

animals are frozen solid, and

feathers, or whatever else

monitors will object to

anyway.

Museum

- Linda Nevin



SDSU's LIVING WRITERS A celebration of protest,

BOR

START

resistance and liberation POETRY DANCE

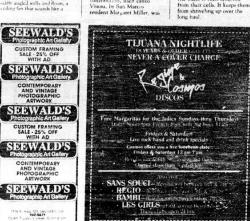
In honor of the memory of PRESCOTT NICHOLS

with Boot Connection performing, the Bantu Boot Dances of South Africa plus the poetry of Jackie Tunberg, Jerry Hertzler, Maggie Juffe, Steve Kowit, Robert Jones and others.

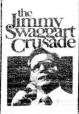
Monday, April 27 noon-2 pm SDSU's Aztec Center: The "Nick Nichols" Free Speech Area Free admission - All welcome - 265-5443











San Diego Crusade April 24, 25 & 26

Friday & Saturday 7:30 nm Sunday 3:30 p.m. San Diego Sports Arena All seats are FREE

kidding), and whatever else the museum staff can round allowed to hold the scorpions.) Nice children can pet the fuzzy caterpillars, which might end up on the table for



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EAST COUNTY PERFORMING 210 EAST MAIN ST., EL CAJON

Dead bugs. Most of these butterflies pinned to cork for our viewing pleasure. How exhibits are prepared. Demonstrators will show how animal "specimens" are, er, "prepared" for wildlife displays. This table could have ranked up there with the freeze-dried reptiles if the museum staff actually stuffed

the animals before our very eyes. But they are too delicate for that, "We don't call a stuffed," explains a museum spokeswoman. "It's mounted." Volunteers will demonstrate how they mount an already stuffed animal, which will at least be out in half so we can look inside. The remaining exhibits will

Pianist

linosaur bones, weird things rom the ocean, household pests, weeds with a purpose, local birds (stuffed), and rocks and minerals (dusted off). Of course there will be food (baked goods), and souvenirs (greeting cards made on the

t-shirt, and who doesn't?

I think you'te ready to EAST COUNTY PERFORMING ARTS CENTER Presents Jeffrey Kahane

various times through the day.
The Natural History
Museum is the big white
building next to the fountain the Reuben H. Fleet Space Theater. The event, called "Wildwood in the Park," starts at 10:00 a.m. and ends at 4:00 p.m. For more information, call 232-3821.

— Brae Canlen

Whack

assistant manager because t

could have interfered with

your Sunday-Monday off. Right! I waitered too. But sooner or later, guy, you get to ime. When it's time to go to grad school and the application comes down to Hobbies and Special Interests," what are you going Interests, what are you going to put? "I play pick-up basketball at Presidio Park"? "I play over-the-line"? My friend, you are competing nov with guys fresh from college who've played lacrosse, guys who crewed. Do your image a favor and win a couple of croquet championships. I

guarantee it will open doors Maybe you're an older individual. (Happens to the best of us.) You know what you want from a lawn game You're a mature individual. Do you want to toll balls slowly toward other balls? No You want something with a little more gristle. You want a lawn game that is stately but vigorous. A game with the right amount of contact. In a

word you want croque In conclusion, let me leave you with this: Is the outdoor lawn game of the late 1980s soccer? Is it Frishee? Is it tennis? Or is it a game that you already know how to play? A game that you already have the clothes for if you own some white shorts and a white

I think you're ready to decide. I could tell you that your future is there for you to seize or to ignore. But I think you know. So thanks for your

his weekend at the City of 'arlshad's second annua Carisma s second annual doubles' croquet tourney. Round one will be held Saturday. April 25, beginning at 9:00 a.m., at Holiday Park, Pio Pico Drive between Chestnut and Basswood, Carlsbad, Round two is scheduled for Sunday. April 26, 9:00 s.m. at the Carlshad Inn, Elm Street and Carlshad Boulevard. To register to play, call the City of Carlsbad Parks and Recreation Department ... 438-5571. Otherwise, you can nist show up and watch.

— Joe Applegate

Bill

average listener into an educated taste of mnotary sounds. "! really want people to enjoy this music," says Hunter. "I want to challenge the audience but not alienate them. I don't see any point in making an audience feel stupid." Hunter contends that any person who enjoys music in general can easily be given some "listening skills" that will help demystify the unfamiliar. In this democratic spirit, the "Saxtravaganza" program includes a preconcert discussion and brief explanatory introductions to by Hunter and, in two case

the composers themselves The program is a selection of pieces with diverse inspirations. Composer Laura Karpman's 1987 Matisse and Juzz is based on the jazzinspired paper cutouts and text by the French artist. Karpman combines twelve-tone composition techniques with jazz elements in a work for sax, piano, percussion, and voice. Karpman herself contributes the scat-style vocalizing. Cree Indian tradition inspired Laura Clayton's Simichai-Yal, an cayron's smena-rai, an alternately joyful and contemplative mosted portrait of a father-to-be awaiting the birth of his child. (The title of

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MAGICE



BRAD BURT'S

MAGIC SHOP

TO LOCAL EVENTS

into "When joy creeps into your mind and does your thinking for you.") The piece combines prefecorded, synthesized sound and live performance for solo

xophone. Among the other composers represented in the program, all of whom have impressive credentials in the world of credentials in the world in contemporary recordings and performance, are William Bolcom (*Dlith*, a piano and saxophone duet composed for Laura Plunter and based on mythology); Rodney Rogers (The Nature of the Whirling Wheel, reflections on the unfolding of time, for saxophone and piano); and Steven Galante (Sealed with a Kiss and Dimmishing Ren explorations in nontractit saxophone sounds for sax piano, and percussion and for sax due respectively). Rodner Rogers will join Laura Karpman as composers-inattendance at the recital

Laura Hunter, a graduate of the University of Michigan, made her New York debut in Carnegie Recital Hall in 1981. She is joined in this performance by Cecil Lytle (piano); Berke McKelvey, John Winston, and Paul Sunfor (soprano, alto, and baritone saxophone); John Flood (percussion), and Laura Karpman (vocalist). "Saxtravaganza" is this month's offering in the ongoing Bosendorfer Series and will be held Sunday, April 26, in Mandeville Auditorium at UCSD. The preconcert discussion with the performers and composers is scheduled for 2:00 p.m. in the auditorium lobby. From 2:30 p.m. to 3:00 p.m., the ensemble will play light saxophone raps, and the full concert begins at 3:00 p.m. For program information, call 534-5404. For tickets call 534-2380.

- Lydia McRae

91%

Reggar Makossa presents Reggae Freedom Jam BOB

MARLEY

When: Fri., May 8 Time: 8 pm · All ages Where: Wabash Dance Hall 805 & University 8.50 advance, \$9.50 ft door For more information call 259-0903 or 481-1041

A benefit for Project YANO (Project on Youth and



collection of 202 artists' studios, galleries, and other cultural sites spread over a territory that runs from Const Highway and Laurel Street at the northwest as far south a K Street, east to Thirteenth Street, and northeast into Balboa Park. To name a few of the venues (using a random number generator on my computer — how else?), site no. 17 is the studio of fabric and interior designer Andrea Bjeldanes at the Studio, 2400 Kettner Boulevard, No. 123 is Denominator 2, an outdoor sculpture by Mario Lara at Horton Plaza. Artwalk also includes Marjorte Nodelman's geometrically abstract billboard at Fifth Avenue and nural on 1 Street between Sixth and Seventh avenues (which he will be completing during the weekend), and seventeen business storetront

You can take your mck from among guided tours of arrists studies that will leave bourly Saturday and Sunday from noon to 4.00 p.m. from Installation gallery at 930 E Street. There are tours of the murals in Chicano Park on Saturday and Sunday at 2:00 p.m. A public arr walking tour will leave the Downtown Information Center at 119 West F Street n Sunday at 1:00 p.m. There will also be in-house tours of the Rattner building, which is housing several special exhibits, including children's art, the San Diego Watercolor Society, and the work of black artists and writers.

On Saturday evening, there

will be receptions for several Lawrence or exhibitions contemporary clay sculpture at the Wita Gardiner Gallery, 535 Fourth Avenue (6:00 p.m. to 9:00 p.m.), vintage photographs of prewar Japan at the Gallery Store, 724 Broadway (7:00 p.m. to 10:00 p.m.); and paintings by New Yorker Kevin Larmee at the Natalie Bush Gallery, 980 E Street (7:00 p.m. to 9:00 p.m.). From 5:00 p.m. to 7:00 p.m., Acevedo Gallery hosts a reception for a snow of

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contemporary work by Laco-

in Horron Place of

rtists at the Lyccum Theater

m Parton Phea, in confinction with the current production of I Don't Have to Show You No Stinking Badges

performance artist Guillermo Gomes-Peña will present Documented/Undocumented at the La Jolla Museum of

Contemporary Art's Parameters 8 space at 721 Eighth Avenue at 8:00 p.m. an event rescheduled from

carlier this month.

Glutted with culture

Artwalkers can stagger home from downtown and back to mutual funds, though their

lives may never be the som

Also on Saturday evening

on Sunday, April 26, fron

Trolleys that will make

information and maps available at Installation

gallery at 930 E Street, the

Callery Store at 724 Broadway, and the Downto

nformation Center at 119

kessks at Horton Plaza, Eighth Avenue and G Street, and Fourth Avenue and Island

- Ianice Steinberg

West F Street, and at red

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READER'S GUIDE TO THE

naterial given us, but it is alway: vise to phone the theater for any uise to priore the theater for any last-minuse changes and to inquire about ticket availability. Marry thraiers offer discounts to students, senior citizens, and the military. Ask at the box office.

AIN'T MISBEHAVIN' United States international University's "International University s'International Company' presents the musical tribute to the legendary Fats Waller, which swept all the mejor Broadway awards when it was first produced in 1978. Carl Joblosaki has "directed 1978. Carl Jobboalsh has "directed and staged" the production Gast members are: Watter-Jones, Velma Assain, Tasy, Hughes, Clien Camon, Assain, Tasy, Hughes, Clien Camon, the insated director, Judy Remon, the insated director, Judy Remon, the coatium destiper, and "leny Kaye the lighting designer. There will be times performances only of this production. (Sm)

This production, (Sm)

This production, (Sm)

April 23, bit 20, 3 Studies, April 23, at 800 pm.

ALONE FORETHER April 25, at 800 pm.

AUDIR TORGITHER THE AL LADIS Stage Company will controlled in 100 65 if search with the controlled in 100 65 if search with contemporary family life. A middle-aged California couple are about a contemporary family life. A middle-aged California couple are about a controlled in the controlled in

ADAMS AVENUE THEATRE

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

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

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Gasternp Quarter Theatre 547 Pourth Avenue, downtown Deane Theatre 444 Fourth Avenue, downtown 234 5583

IMPERIAL BEACH PLAYERS

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifth-fourin Street, San Diego 533-3300 x36

LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 Nautilus Street, La Jolla
459-773

LAMB'S PLAYERS THEATRE 500 E. Plaza Bouleverd, National City 474-4542

474-4542
LAMPLIGHTERS COMMUNITY
THEATRE
Ben Polak Fine Arts Center
8055 University Avenue. La Mesa

HARADE WELK VILLAGE THEATRE 9860 Lawrence Welk Drive, Escondido 740, 3446

MARVIN'S DINNER THEATRE

IMPERIAL BRACH PLAYER Marina Vista Center Eighth Street and Imperial Beach Boulevard Imperial Beach 424-9658

LA JOLLA PLAYROGSE Mandell Weiss Center, UCSD 534-3950

GROSSMONT COMMUNITY COLLEGE Stagel-ruse Theatre. 8800 Grossmont College Drive, El Cajon 465-1700 x410

THE BOWERY THEATRE 430 Elm Street, San Diego 232 4088

CIVIC THEATRE 202 C Street, downtown 236 6510

Friday, May 8, and Saturday, May 9, at 8:00 pm, Matinee Saturday, April 25: and Sunday, May 10, at 2:00 pm.

ADDREAS COT 3 DOF PRINCIPLE
Written by Devid Willinger, and
based on his sister Andrea, this
index minuted would read the control of the
written by Devid Andreas Offers
developmentally disability
adulti's Andreas Riches, and Principle
devid principle and the control of the
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period of the control of the
period of th ANDREA'S GOT 2 BOYFRIENDS annoying exception, is excellent. The annoyance first. It is too clear that director Constance Grappo and her company are aware of the they invite (the script doesn't patroilze its subject, but the production does its audience). And there's no need once Tabi Cooper,

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

Marina Village Marina Village 1936 Quivira Way, San Diego 226-0518 ON 25 AVHOVISE

NORTH COAST REPERTORY THEATRE

Lomas Santa Fe Ptaza Lomas Santa Fe Road, Solans Seach 481-1055

NORTH COUNTY COMMUNITY THEATRE

NORTH PARK THEATRE 2891 University Avenue, Sen Diego 692-0220

O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS

1350 East Vista Way, Vista 724-3421

5130 Skyline Drive, San Diego 262-758)

characterizations. Seynour gives Richia e haunting purity of soul. Pass pleps l'reduie with an armada of gustily repasted movements due verge on the hyprotic. And Cooper synglo content of the properties of the them all Hers is a rumskable, unmediated periumment, a complete fusion with the cheracter sistens with the cheracter sistens have word in which comprehensible, and compensational cotals. (2nn) Sen. Diego Repettory Titeater. Sixth Avenue Playhouse, through April 26. Thursday through Sunday at 200 pm. for information call 220,2000 or 250-5600.

200 pm. for information can 222-2600 of 235-9500.

ANOTHER ANTIGORY

ANOTHER ANTIGORY

Currently in its world premier

production at the Cassiss Cartes

Centre Stage, a suderin namely

about Antigore rather then a temper

part for the classics course. The

professor, Henry Horper, refuses to

guide the play. This sample clash

that, until the very ending when the

analogies break down, resimbles

the legendary Antigone's tragic

cancient Theset. This backdrop

howers behind Guney's play. But

quite surprigingly, the dominant

corrick. The playwright teles a

corrick. The playwright teles a

corripassionate and humorous look

at the day to-day erforts needed for

Theater Directory

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 468-5673

SCRIPPS RANCH COMMUNITY THEATRE im Junior High School Wangenheim Junior High Auditorium Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SKOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego 423-0082

SOUTH COAST PEPERPORY THEATRE 655 Town Center Drive, Costa Mesa (714) 957-4033

OLD GLOBE THEATRE Old Globe Theatre Casolus Carter Centre Stage Festival Stage, Balboa Park 239-2255 OnSTAGE PRODUCTIONS COMMUNIT: THEATRE Park Village Theatre. Suite B-9 Park Plaza at the Village 310 Third Avenue. Chula Vista 427:3672

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-3860 744-8860 PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Vattley Parkway. Escondido 746-669

PINE HILLS LODGE 2960 La Posada Way Julian 765-1100

POINT LOMA COLLEGE Salomon Theorie 3900 Lomaland Drive, Point Loma 222-6474 x248 THE POTPOURRI THEATRE & ART GALLERY 365! Fith Avenue, scientism 296 1050 THE THEATRE IN OLD TOWN 4040 Twiggs Street. Old Town 298 0082

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10435 Pomerado Road. Scripps Ranch 271-4300 SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downtown 268 4434 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets 230-2676

SAN DIEGO GILBERT 6 SCILLIVAN COMPANY Casa Del Prado Theatre, Balboo Park 692-0372 SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balbas Park 239-8355

SAN DIEGO MESA COLLEGE

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

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SOUTHWESTERN COLLEGE Arena Theater, Mayan Haft 900 Otay Lakes Road, Chula Vista 421-1150

STARLIGHT Starlight Bowl, Balton Fark 232-3049 or 234-STAR SUSHI GALLERY 852 Eighth Avenue, downtown 235 8466

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UNIVERSITY OF CALIFORNIA SAN DIEGO UGD Theeter, Studio Theeter, Mendell Weiss Center for the Performing Arts 534 4574

UNIVERSITY OF SAN DIEGO Camino Thuster, Akada Park Linda Vista Road, San Diego 291 6480

AUDITION HOTLINE Spreckers ineater box office. 121 Broadwin, downtown 238 1810

any college program in Humane Studies to live up to its name. A the same time, however, he also

solfly pools and Beorge Citizen's general commanding performance an Evidence hierarch annowable teachers more before a commanding performance and Evidence hierarch and the Ev

BEYOND THERAPY BEYOND THERAPY
The South Coast Repertory Theatre
is staging Christopher Durangs
caustic commedy that takes dead sim
at the practice of modern
psychotherapy. Warner Shook has
directed the production. Members
of the cast are R. Hamilton Wight.
Annabella Price, Oregony Itain,
Marthe McFedraud, Nathan Haus,
and Andy Taylor, Bob Blackman is
the coast in the coast of the coast are.

designer (Srr.)
South Coast Repertory Theatre,
South Coast Repertory Theatre,
Second Stage, Friday, April 24,
through May 24, Tuesday through
Saturday at 8:30 pm. Sunday at
8:00 pm. Matthee Saturday and
Sunday at 3:00 pm.

CANDIDA
For two performances only, the East
For two performing Arts Center is
hosting a touring production, by
Minneapolis's nationally renowned
Gustner Theatre, of the classic
corned by George Bernard Shaw
The play opposes the eighteen-yearold poets and dreamer, Manchbanics, against the dignified pastor Morell. Candida's husband and self-appointed protector. Marcibanks's youthink idealism and affection for

Candida challenges Morrell's deeply rooted convictions, and both contrors. Candida to choose between them. The epitome of independence, Candida "chooses that a challenge of the control of the chooses inapperuence. Sanable chooses the one she believes needs her most. The Guthrie production, directed by Howard Dellin, with sets and costumes by Deldire Clancy is currently souring seventy. American cities (Sm.)
East County Performing Aris Center, Friday, April 24, at 840 p.m. Mattines Saturday, April 25, at 250 p.m.

CHAPLEY BACON AND HIS FAMILY.
The South Coast Repersory Theare-presents the world premitter of Anthur Groris drame. Developed through the South Coast Reos 1986 Hapanic Pilewerights Project, the play is about a man who deres to step outside the bounderies of everyday life to achieve his

dream — to darce. Martin Benson has directed the production. Tory Plans, who played the production. Tory Plans, who played the tilter one in last summer's Figure Oeta a Olivoro at the La Jolle Playhouse plays Charley, Other cast members include: temmer Carlo Victoria Hoffman, John C. Moskoft, Selly Kemp, and Art Koustlik, Mart Elgal Designo, the charlesquiper, Miguel Designo, the Charlesquiper, Miguel Designo, the Charlesquiper, and director, Similar the assistant director. Similarless the assistant

Jose Cruz Gonzelez the essistant director. (Sm.)
South Coast Repertory Theatre, Meinstage, through May 10; Tuesday through Saturday at 8:00 p.m.
Sunday at 7:30 p.m. Matinee
Saturday and Sunday at 2:30 p.m.

Saturday and Sunday at 230 pm.
DEATTEAD
DEATTEAD
Size Strain has not appeared on a
San Strain has not appeared on a
San Strain has not appeared on a
San Diego stage in more than three
pears. Shri's back, in the Plaza
Diego Stage in more than three
pears and strain has been strain
short a strain has been strain
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not been strain to be a strain
cent with begind humor and
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beautiful strain short strain
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short short short
strain much longed for return to
the stage the Plaza production can
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strain short short
strain laden study of Sidney Bubli (made appropriately serie, on accision, by the work of an uncredited lighting designer) ranks among his finest. And the cast members — James Baket, Sarnatha St. Clair, Hud Freeze, Gary Wright, and Strain—all turn in competent work. Lavin's thriller, which is about its own rawing, still "plags," it is often talky, however. In weys the director and his cast have been unable to the

GASLAMP QUARTER THEATRE COMPANY

A TASTE OF HONEY

Much more enjoyable than some local commentators will have you believe.

—Christopher Schneider, La Jolla Light

One begins to wish everything between Scotland and Sussex blotted off the map of Great Britain.

—Jonathan Saville, The Reader

The language is still choice and with . . like "Terms of Endoarment" with teeth

-Nancy Churnin Demac, L.A. Times Nothing is more boring than yesterday's hip insights.
—Vielton Jones, San Diego Uraon

COME SEE WHAT ALL THE TALK IS ABOUT AND DECIDE FOR YOURSELF April 9—May 30 at the Deane Theatre CALL 234-9583

READER'S GUIDE TO THE THEATER

that it could use some "tigistening"; McCorry's direction, the return of Sue Strain, and the efforts of cost and crew noneiheless make this show a good antidote for spines on

show a good exitidel: for splines or the lookes if or some down home through great provided by the splines of t

THE DISPUTE
Anne Bogart, guest artist at UCSD's department of during, will direct an updated varision of this cornedly, should the "wer of the sexca," by shout the "ser of the sexua" by eligible enh courty pleyeright. Fourth Marineur. The wassigling of a young artistoric couple over which sex has more guile provide which sex has more guile provide the framework for the play. End the transpert for the playing the casually affect the pullprish of an unresule operational case of an unresule operational case of enhancement occupie are now observing. In the experiment, four Indicats serve reviewed at birth from their perents' are. As the play beginn, they will be meeting one beginn, they will be meeting one beginn, they will be meeting one. The perents' are the play the perents' and the play the perents include. Elizabet, Comment Pericora, John Carlon, Comment Pericora, John Thereas McCarlon, Regins Smith, Cardon Sweener, and Meltihen Weigle. Visions between the play the regins of the pericoration of seight, with the pericoration of seight, with the period of the period S. foth has composed original masic for this production. (Sm.) Mandeil Weiss Center for the Performing Arts. Friday, April 24, through May 2; Friday and Satur at 8:00 pm. Sunday at 7:00 pm.

DON VICTOR AND FRIERDS
The Bonery Theore presents
the Bonery Theore presents
through the Bonery Theore presents
through the Bonery Theore presents
through the Bonery through the Bonery
Records Rebilders, and Contact
Westing This distinguished
company may present Small Dogs
in Tight Rusedock, will probably pre-

(Sm.) Bowery Theatre, through April 29: Thursday through Saturday at 1000 pm.

EXTERATION
ONStage Productions Community
Theatre is staging William
Addressiones a peritic and violent
Addressiones appetite and violent
Addressiones appetite and violent
Emotionally originated and
the productions recommends this show
for making and productions (and the productions) (Smith will feature
Thresdiscions recommends this show
for making and productions (Smith on Stage phoductions, through
Security of 500 pm.)

EXTREMITIES

THE FANTASTICKS opens its doors for the first time with the popular musical about "the

age, and human nature — truly a sentimental musical for everyone." Michael Michetti has directed the production. Cast members are: Kim production. Casif members are: Kim Nebiett, Sebastian Hobart, Jamie Malone, George Morrow, Perry A. Sites, Ron Holman, and Hen Van Gerrevink, James Cook is the musical director, and Lols Miller is musical director, and Lofs Miller is the stage manager. (Sm.)
Alurietta Diriner Theatire. 28779 Via Las Flores, Murretta, through Mey 17; Wednesdey through Sunday, dinner at 6:00 prm. curtain at 8:00 prm. defended by the standay and 25:00 prm. curtain at 25:00 prm

THE FOREIGNER THE FOREIGNER
The Pine Nills Lodge Dinnet
Theatre has extended its San Diego
premiere run of Lerry Shue's
dramatic cornedy for the second
time. In the play, en Craftish soldier
persuades his very bearful friend to
Join him on a special-duty
assignment in a smoll Georgia assignment in a small Georgia town. Left alone in a run-down fishing lodge, the shy friend

proceeds to masquerade as a foreigner — with results that are both funny and dramatic. Scott both funny and dramatic. Scott Kinney has directed the production Cast members are. Jim Notson. Tory Bosworth, Alice Greene. Bob Dummitt, Sue Ancenic. Jim Langliann, and Joey Romano. (Sm.) Pine Hills Lodge Dinner Theetre. through May 30. Friday and Saturday, dinner at 7:50 p.m. curtain at 8:00 p.m.

FORTUNE AND MEN'S EYES The new Potpouri: Theater presents the Sai Diego première of the John Herbert drams about an innocent and Idealistic young man's strungle for survival in a reform school cell. its survival in a recommiscrotic cell, "where nothing and no one can be trusted." Norman Miller has directed the production. Cast members are Derrien Home. Rich Leber. Direc Murphy, and Edward Ormond. Mulphy, and Edward Unional.

Michael Roy is the soon: designer, and Larry Skillen the lighting designer. The company is performing in a new space, which is loosed above Buselarchi's Ristorante in Hillcrest. (Sm.)

Potpourri Theater and Art Gallery.

DON VICTOR & FRIENDS THE BOWERY THEATRE

The spontaneous improvisation of Don Victor & Friends returns for a secon engagement of the Bowery Theoria. Victor, formerly of Victor & (Whoops) Goldberg, is Joined by Connad Welling Lee Cancavay, and Rochside Robinson is an evening of refreshing connecty. Thurs.—Scrt. Tickets \$6.00 40 p.m. 480 Eim St. through April 25 (Fifth & Eim)

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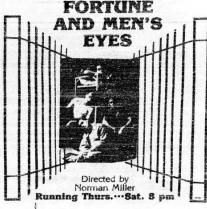
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READER'S GUIDE TO THE THEATER

this production is an Instance of making something dearling out of what is essentially nothing. (8a) Old Globe Theatre. Simo Edition. Centre for the Performing Arts. through May 3- A Repear Usuday, Thurpdy, and Saturday at 800 pm. Malines Saturday at 200 pm. Affairs in a Traft. Wednesday, Friday, and Sunday at 200 pm. Marine Saturday at 200 pm. Marine Saturday at 200 pm. Marines Saturday at 200 pm. Marines

Thursday, April 23 — open ended run; Thursday through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm. For information call 296 1050.

I DON'T HAVE TO SHOW YOU NO STINKING BADGES RO STINKING BADGES
Reviewed this issue.
San Diego Repertory Theatre.
Lyceum Stage, through May Il
Tuesday through Saturday at
8:00 pm. Sunday at 7:00 pm.

I WON'T DANCE

I WON'T DANCE
There are three compelling reasons for seeing the Gaslamp Quarter. Theatres current production of this comedy-drama by Oliver Halley. They are: Did Novals, Susaruna Thompson, and Linda Libby, three of the atrees best actors whose appearances on San Diego Mages are last too few. Set in Lox Angeles, the play is made up of six. artificial bases in searched. the Plys is made up or as.

the Plys is made up or as.

chesion. The plygran however or
excellent, as much so that they have
made Help's soling seem less
made Help's soling seem less
playuright is as to me with powerful
themes in Helm's Dance. But his
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three-character plys is in reality
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three-character plys is in reality
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fl serious human drama about struggle, loss, acceptance, and enewal. The problem is that it is different things at different times-one minute a comedy, the next a childer, now tender, now raw, now gib — and the playwright has yet to integrate these fragmented

impulses effectively. The play arrives in rinses, but the cast at the Gastamp is solid through and through Novak is excellent as Dom. His work is fluid, funny, and deeply. through, those is exection as com-through, those is exection as com-likt. Thoropout at it is threat III, and Libby as May, a hookenspiring excress are also reported. Libe and proposed in the company of the com-pared III homoporn makes III is all rendable even though the play is at left day at Raw, othergar as allow as the other two one commant. The person/fiction of activities, and the control of the company of the con-trol of the company of the con-trol of the exercise of the exercise of the control of the exercise of the exe

Natural West of the Control of the C intentionally simple and according to type, but the plays also have peculiar pretensions to psychological and social realism. The seriousness detracts from the

THE BOWERY THEATRE

seriousness. A very great playwright a tearful director, an effusive star, a arrogant producer, and his brassy wife — aflegedly were based on show business notables Guthrie combine the two geners and the two types of characteristics, but Archbourn is an engineer may be a supposed by the characteristics but Archbourn is an engineer may be a possibly rise to the failuringer possibly the two the failuringer possibly and the failuring the failu oine the two genres and the sol characterization, but McClintic, Gertrude Lawrence, Billy Rose, and Eleanor Holm, Cleo Anderberg has directed the production (Sm.) The Lamplighters. Friday. April 24, through May 24; Friday and Saturday (and Thursday, May 21) at 8:00 pm. Matinee Sunday at 2:00 pm.

OPEN STAGE EXPERIMENT OPEN STACE EXPLEMENT OF TO TAINS WE SEED STACE EXPLEMENT OF TO TAINS WE SEED STACE S

THE PLAYS THE THIND
THE Glaslang Clause Thesize
Company presents the face, by
Hungdinn playerigh Receiv.
The Company presents the face, by
Hungdinn playerigh Receiv.
The Company of the Company
The C Thursday, April 30, through July 11; Wednesday through Saturday at

THE PLAY'S THE THING

SAY HELLO TO MONSIEUR SAY HELLO TO MONSIEUR MOULERS Play by Play a program for high-maps and program for high-maps and program for high maps and high maps and

THE SHADOW BOX

THE 91-ADOW BOX.
In this Pultiter Prize-winning drame, a factory worker, an elderly women, a factory worker, an elderly women, and a writerintellectual are all dying of terminal cancer. But deadly diseases unimaginable in 1977, when the play was first produced, have emerged, and the Bowery Tineares production of Michisel Childon's play has omitted the Therains production of Pricisted
Criside Crisis (and Crisis) and Crisis (and Crisis)
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Journal Additional Company

And Com

LIGHT (IP THE SKY
The Lamplighters present the Moss.
Hat comedy about a group of
temperamental theater people
gathered in Boston to try out a nee-play. Swage wrangling ensuss when
the production appears to be a flory
when the play turns out to be a flory
commisdeship and good will reign

April 24, 25, 26 and May 1, 2 & 3

Fridays/Saturdays 8 pm Sundays, 7 pm Sunday, April 26, 2 pm \$5.00 General Admission, \$3.50 Seniors-Students-Child Box office, M-F-4-8 pm 230-2824 Directed by: TOM RUSCH
Choreographer:
CORT MATTHEWS
Muelc by Leonard Bernstein
Lyrics by Stephen Sondhelm

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SHADOW

BOX

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tivere are instances when all eight characters are on stage at once, speaking in expressionistic ways that resemble choral encaractions. This combination of realism and expressionism, needless to say, makes The Shadow Box a hear to worker for Shadau Base the last to stage, and the Bowey's production, through responsible to though responsible to the same through responsible to the way. There are fairly considered producers with the play's tour in Collador's more metallic scene, the slow is no march firming ground. The slow is no march firming ground to the same the value Hoggosters who Exercise for Alies Megglosters who cannot be a fairly for extensive the same they are supported to the same to the carry the evening a fair to the control of the same through the same throug

(Sm.)
Rowary Theatre, through April 3u;
Thursday, April 23, through
Saturday, April 25, at 8:00 p.m.
Sunday, April 26, at 7:00 p.m.
Wednesday, April 29, and Thursday,
April 30, at 8:00 p.m.

SLY POX Reviewed this losue. Marquis Public Thester, through May 24; Fridey and Saturday at 8:00 pm. Sunday at 7:00 pm.

SHOW WHITE
The San Diego Junior Theatre
presents a musical version of the
classic story — the struggle of good
versus evil, the wicked queen and
young Snow White, Robin and
Carolyn Stevent have co-directed
and chureographed the production.
Karni Wible is Snow White, and
Brassion Krainesski at the vince. Karni Withe is Snow White, and Braindon Kingswald as the prince. Other cest members include: Kylle Crank, Rene Gallerich Sare Someaville, Tricia Hotte, Betlany Jenkins, Emily Regas, Sharra Stende, Amy Thockmorton, and Joshua Truett. N. Disso Fish is the scenic designer, Alles Someaville the costume cleanance, and Reinfarm. Regard the lighting, dougher (Sms.) Death of the Control of the Control C Casa Del Prado Theatre, Balbon Park (on Village Place off Park Boulevard), through May 3; Frklay at 7:00 p.m. Mutines Saturday and Sunday 12:00

Cartagy of 200 Jun.

TALLEY'S POLLY

Landord Wilson's Pulitzer Prizewinning drama has alreedy madeseveral appearances on San Diege
stages. Its letest emanstion — a
ineviry and endearing production by
the Lamb's Players Theatre — is
just the Bucket either for those who
have yet to see it or for those who
have yet to see it or for those who
would like to know its charms once have set to see it or for those who would like to know its charms once again. Set in a boethouse in Lebanom, Missouri, in 1944, the play recounts an old-flashoned courtship between exemingly untilledly pair. Matt Priedman, a Jerish accountant from St. Louis and Selly Falley, she of the Lebanom Traileys, a family as farmous for its wealth as for its follower.

arrive

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boathou in when't looks title a wedding cale for the Joby Come of John Mark Come of the Joby Come of John Mark Come of J

and pin Matthee Saturday it
200 pm. Matthee Saturday it
200 pm.
A TASTE OF HONEY
Shelph Delarray by piece of old
Shelph Delarray in piece of old
Matthee Saturday in the Satur afready know about situation, characters, and atmosphere, doing nothing to advence or despen our knowledge of anything. Every conversation goes on much too comercation goes on much too long every scene goes on much, much too long, and the play itself seems interminable (in fact, two and one-hair hours at the Deane). The playwright works especially hard to show us what an awful

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but at the fame time she inequenterly rustees the play as tedious and oppressive as the character, one worth despersively to run away from boath. (Se) Geslemp Gustree Theater Company, Deane Theater, through May 30, Wednesdey through Saturday at 300 pm. Platting Sunday at 200 pm.

READER'S GAINT TO THE THEATER

TWO PRIENDS/DOS AMIGOS

Experimental Theatre, Dramatic
Arts Bullding, SDS(I, Friday, Aris Bullding, SDSU, Friday, April 24, at 7:00 pm, Saturday, April 25, at 1:00 pm, and 3:30 pm. And Seriesy, April 26, at 2:00 pm. For information call 265-6864.

For Information and 265-664.

NEST SIDE STORMAN
The performing airs also at the Educational California performing airs also at the Educational California Complex presents for seven performance of the California Californi

Sunday, April 26, at 200 pm.
YES, I CANITY
PARIL TANTH
Marvinz Dinner Theater is collering
a one-women revus, written by
Menthe Fehn and Jack Shephed,
Marvin Fehn and Jack Shephed,
Marvin Fehn and Jack Shephed,
Marvin Fehn and Jack Shephed,
and sogar, "When Itils exclusion performs the piece, which
is a 'cisebration of personal virtory'
Illustrated by describes monologique,
and sogar, "When Itils exclusion performs
and sogar, "When Itils explored, and graduate of USPI." has directed at
the Command Physiciae, the
Marvins Dinner Fhaster, through
April 26, "Thursdew through
April 26, "T

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

BY JOHN D'AGOSTINO

The British Invasion was so strong an influence on new wave bands of the early Eighties that it would have been propitious for many of them to affix a sticker to their albums stating. "For those who missed the Sixties." Now along comes a group. Concrete
Blonde, whose eponymous
album on I.R.S. Records could
just as easily have been called
For Those Who Missed the Early Eighties. Actually, Concrete Blonde didn't just come along owners of independently released albums by a group called Dream 6 will recognize this trio as one and the same, with a new moniker the same, with a new moniker courtesy of R.E.M.s Michael Stipe. Concrete Blonde features songwriters Johnette Napolitano and Jim Mankey, who share guitar and bass duties, and drummer Harry

music on Concrete Blonde. For her bart, Napolitano sounds her bart, Napolitano sounds the war tocsin with a voice that mixes the mascaraed angst of the Motels' Martha Davis, the alley-cat snarl of early Chrissie Hynde, and the ironic singspeak of a female Mark Knopfler. From that spinning Dream 6 was involved in the late-Seventies/early-Eighties rock renaissance in L.A., and the electro-shock muse that ignited such of their contemporaries as X, the Bangles, Dream Syndicate, and the Parasouls fuels much of the caddy of vocal styles,



Napolitano chooses the right one to suit the particula attitudes of songs that could very easily have been heard five or six years ago on the L.A. club circuit. "True" opens the album with

napolitanos assessment or music-biz duplicity ("they talk you up! and then they talk you down! and you begin to doubt! sometimes the reasons seem so far away/ but I'd stop breathing today 'cause if I can't walk an ambling crunch that nods to proud I'd rather walk away/ I do all I am and it's all I can do/ the seminal cow-punk that emerged from the dust of the

L.A. rock explosion, Before

Napolitano's assessment of

but I'm true") can completely tade out, Rushakoff is bashing out one of those 78-rpm tempos that was a stante of L.A. postpunk a few years back. "Your Haunted Hzad" gives way to "Dance Along the Edge," a medium-tempo rocker that deals with the uncertainties of modern love and sounds like something Stevic Nicks might write if she'd shuck the gypsy-dance-of-the-seven-veils live and get real for one lucid moment.

Every L.A. rock band worth
its table at Barney's Beanery
has an I-love/hate-L.A. song in

its repertoire. But only last year's literate-rock darlings, David and David, have managed to capture the deadly, roach-motel allure of the Big Orange as well as Napolitano has on the band's single, "Still in Hollywood." This is a in Hollywood. This is a thrashing paean to human resilience and artistic perseverance in a city peopled with pathetic, aging, purple-cheeked, would-be movie

queens and lamppost down-and-outers whose dreams never rose above curb-level. While side two mostly sounds like an afterthought — an ince an atternought — an unnecessary sequel to the material on the first side — it opens interestingly enough with a cover of George Harrison's "Beware of Darkness." I don't know why it didn't occur to someone to interpret this song before now; perhaps the original's finger-wagging, head-(continued on page 22



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patting warning about the big, bad world out there sounded a little too parental for rock and roll. Well, no more. Napolitano wings every available ounce of feeling from the lyrics before inventing some of her own. Riding spare instrumentation that avoids the cushiony

comfiness of Harrison's version, Napolitano reads world-weary resignation into lines that otherwise take the shape of emotionally detached commentary. When the singer reaches for a high note at the end of the line,
"[sadness] ... that's not what
you are here for," she not only

achieves the depth of feeling of which Harrison seems

one of the finest female-vocal CHRITERIS moments of recent vintage.

The trio's inability to

over two sides prevents

Concrete Blonde from being the completely satisfying opus some would have you believe it some would have you believe it if "Make Me Cry" issi?! Napolitano's attempt to rewrite Dylars "first All Over Noo, Baby Blue," then I need a hearing aid, But the "debut" effort by this vehran threesom it to warrant their advance notices. Concrete Blunde will visit San Dings for a show I mesha in the second of the control of the contro

Tuesday night at the Eacchanal. For a complete listing of other artists in town this week, see "Concerts" on the following pages.

Sifile Hampton with Holly Hoffman: Bella Via, Friday, April 24, and Saturday, April 25 8 p.m. and 10 p.m., 2591 High 101, Cardiff, 942-1108.

tonight, Thursday, 8 p.m., 1122 Pourth Avenue, downtown. 278 TIXS.

The Temperations: Civic Theatre tonight, Thursday, 7 p.m. and 9 p.m., Community Concourse, p.m., Community Concourse, owntown, 236-6510 or 278-TIX5

Jack Mark and the Heart Astack: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Hunters and Collectors, Richard Filacelo, and Whei Whei T'Nangor SDSU's Backdoor, Saturday, April 25, 8 p.m., Astec Center, San Diego State University

The James Harman Bandi Belly Up Tavern, Saturday, April 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Redd Kross, the Dwarses, and Electric Peace: UCSD Recreational Cymnasium, Saturdas, April 25, 8 p.m., Gilman Drive and La Jolia Villiage Drive, La Jolia, 534-4559.

Nexareth: Bacchanal, Sunday, April 26, 8 p.m., 8022 Clairemon Mesa Boulevard, Clairemont. 560-8022.

Roy Gaines: Bella Via, Sunday, April 26, 8 p.m., 2591 Highway 101, Cardiff, 942-1108.

Billy Joe Royal: Wrangler's Roost Sunday. April 26, 8:30 p.m. and 10:45 p.m., 6606 Mission Gorge Road. 280-6263.

J.D. Souther and Karla Bonoff Belly Up Tavern, Sunday, April 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Wishbone Ash: Racchanal Monday, April 27, 8 p.m., 8022 Clairemont Mesa Boulevard, Chairemont, 560-8022

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

George Shearing and the SDSU Jazz Ensemble: SDSU's Montezuma Hall, Tuesday. April 28, 7:30 p.m., Ariec Center.



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Eddie Raven: Bacchanal sdav. April 29, 8 p.m. nont Mesa Boulevard. nont. 560-8022.

Dave Alvin and the All-Nighters:

The Fleshtones, Agent Orenge, and Manual Scan: SDSU's Moniezuma Hall, Thursday, April 30, 7:30 p.m., Aztec Center. San Diego State University campus. 265-6947.

Nina Simone: Bella Via. Thursday, April 30, 9 p.m.; Friday, May 1, and Saturday, May 2, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

Danceathon for Peace, featuring Danceathon for Peace, featuring the Untouchables, Casey Kasem, Tobacco Road, the Wanderers, Army of Love, Sabla, Hudson and Bauer, and the Mar Delisbel Mar Fangiounds, Saturdos, May 2, noon, 1-5 at Via de la Valle, Del Mar 459-7628.

KBC: Belly Up Tavern, Sunday, May 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Hiroshima: Bacchanal, Monday, May 4, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022

Roy Ayers: Bacchanal, Tuesday, May 5, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont,

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

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

Joe King Carrasco: Belly Up Tavern, Wednesday, May 6, 9 p.m. 143 South Cedros Avenue, Solana Beach, 481-9022.

Pseudu Echo: SDSU's Backdoor. Thursday, May 7, 8 p.m., Aztec Center, San Diego State University campus. 265 6562.

Rockin' Dopsie and Joe Louis Walker: Belly Up Tavern. Thursday, May 7, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

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 Piaza, downtown.

Michel Petrucciani: Bella Via. Friday, May 8, and Saturday, May 9, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

ffREHOSE and Jane's Addiction: Hotel San Diego, Saturday, May 9, 9 p.m., Broadway and State Street,

Leon Russell and Edgar Winter: Bacchanal, Monday, May 11. 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. "Jazz Live," featuring Ayana

Hobson: San Diego City College Theatre, Tuesday, May 12, 8 p.m., Fourteenth and C streets, downtown, 225-9504.

The Kinks: Golden Hall. dnesday, May 13. 8 p.m. The (Original) Crickets: Belly Up Tavern, Wednesda, May 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.



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

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 and Frozen Chost: SDSU's Open-Air Theatre. Saturday, May 16, 8 p.m.. San Diego State University campus, 278-71XS

The Mission UK: La Paloma Theatre, Saturday, May 16, 8 p.m., First and D streets. Encinitas.

May 17, 6 p.m., 2303 Shelter Island Drive, 224-9435 or 278-TIXS.

Jackson Browne and David Lindley: Symphony Half, Sunday, May 17, 8 p.m., 702 B Street

Sun Ra and Phil Alvin: Belly Up Tavern, Sunday, May 17, 9 p.m., 143 South Cedros Avenue, Solana

Plasmatics: Belly Up Tavern. Monday, May 18, 9 p.m., 143 South

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Cedros Avenue, Solana Beach, 481-9022

Head East: Barchanal, Wednesday, May 20 8 p.m. 8022 Clairemont Mesa Boulevard, Clairemont, 566-8022

Larry Carlton: Humphrey's. 9 p.m., 2303 Shelter Island Drive 224-9438 or 278-TIXS.

Kenny Rogers, Ronnie Milsap, and T. Craham Brown: SOSU's Open-Air Theatre, Monday, May 25, 8 p.m., San Diego State University campus, 278-TIXS.

Bob Weir and Kingfish: Bacchanal, Tuesday, May 26, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

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

Bonnie Raitti Humphrey's, Fridag, May 29, 7 p.m. and 9 p.m., 2303 Shelter Island Drive 224-9438 or 278-TIXS.

Terry Gibbs: Bella Via, Friday, May 29, and Saturday, May 30. 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

Bobby Gorden Quartet: Carlsbad Cultural Arts Center, Saturday, May 30, 8 p.m., 3557 Monroe Street, Carlsbad, 436-2958.

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CLUES

Chia issurgs are complied by res-dennings. If you wish to be included, please coll 265 9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

North County

hella Via Restaurant and Nightclub, 2591 Highway 101. Cardidi, 942-1108: Elliot Lawrence, Jazz, 9 pm., Thursday, Side Hampton, with Holly Hoffman, Jazz, 8 and 10 pm., Friday and Saturday: Roy Gaines, Jazz, 8 pm., Sturday, Mark Lastenan, ed. 1, pm. Saturday: Roy Gaines, jazz, 8 p.m. Sunday: Mark Lessman and Lerry Moore, jazz, Monday; the Joe Marillo Quartet, bebop jazz, Tuesday: Robin Henkel: Blues 90, jazz and blues. Wednesday, live iaza is featured during the Sunday brunch also

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Jack Mack and the 481,0022; Jack Mack and the Heart Attack, rock and rhythm and blues. Thursday, the Reckel Rockers, Carbbean took and roll, Friday; the James Harmon Band, rock and reflythm and blues, saturday. D. Souther and blues. Saturday. D. Souther and Sunday Doug and the Slugs, rock and rybun and blues, and place and blues, and place and blues, and the sunday Doug and the Slugs, rock and rybun and blues, and blues, and the Kingbees, rock and rockabilly.

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Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: night Delight, contemporary

call club for information.

Coffee-by-the-Sea, 1953 San Eliza Corner-systms-Sea, 1953 San Elin Avenue, Cardiffis-sith-Sea, 470-1231: Joel Kimmel, folk, 8-11 pm., Friday, Peggs Shamon, folk, Saturday, Mark and Sarah Soblebecker, classical guitar duo, Sunday brunch: David Paul, orginal, inspirational, and folk musec, 7-10 p.m., Sunday evening.

Fish House West, 2633 South Highway 101, Cardin by the Sea. 753-6438: The Bob Long Band, hop, boogie, and jazz, Thursday through Saturday: Tony Ortega hosts a jazz jam session Sunday. Lounge, 450 Douglas Drive, Oceanside. 757-0860: Nev Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday. The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Tony Carmen, nectalgia music, Wednesday through Sunday; Denny Tymer, country and contemporary, 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.

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Gilbey's Cocktail Lounge, 945 Wost Valley Parkotay, Escondido, 480-0420; Blind Date, contemporar, Tucsday through Saturday, Racud and Frank, contemporary, Monday,

Lilac Road, Valley Center. 749-8041: Chuck Peralta, oldies, ballads, country and western, and contemporary, Friday and Saturday.

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

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plat Drive Rancho Bernardo. 566-2400: The Sugar Trio, jazz, Friday and Sat. day.

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

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MONDAY, APRIL 27 XX MORE FM PRESENTS JA2 WISHBONE ASH

TUESDAY, APRIL 28 9/X PRESENTS NIGHT OF A RISING STAR SERIES PART III



CONCRETE BLONDE IDLE TEARS

WEDNESDAY, APRIL 29 STORY PRESENTS

EDDY RAVEN



MONDAY, MAY 4 KIFM \$98.1



WEDNESDAY, MAY 6 9/X PRESENTS THE BEARS



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Grand, Escondido, 747-3163. Seo Jophin piano sing along (live musio), Wednesday and Thursday sam sersion, Sunday afternoon an Tursday evening: are dance musio Friday and Saturday.

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

Kypling's, 927 First Street iin the Lumberyard Shopping Mail). Encinitas, 942-8181: Doug Randall, pianist, performs Thursday through Sunday.

La Costa Hotel and Spa/Bravo! Cabaret, Costa Del Mar Road, Carlabad, 438-9111: The Manny Glass Orchestra, big-band swing. Monday through Saturday.

La Tapatia, 340 West Grand. Escondido. 747-8282: Lise Latin music. Friday through Sunday, call club for information; the Mariach: La Tapatta performs Friday through Sunday beginning at 7 p.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, vintage rock, Monday and Tuesday.

Lu's, 1963 East Valley Parkway Escondido. 746-7038: Stepp Out, country rock, Thesday through Saturday.

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

Mission Inn, 502 East Mission San Marcos, 471-2939; The Belain Boys, vintage rock, Thursday through Saturday; Harry Paul and Tom Conners, country, light rock, and Fifties music. Sunday, Tuesday and Wednesday evenings.

Monterey Bay Canners, 1325 722-3474: Dunn and Warren. intemporary, Wednesday through Saturday.

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

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

Old Dei Mar Café, 2730 Via de la Valle, Del Mar 755-6614: The Procrastinators, rock, Thursday through Saturday, the Wanderers, vintage rock, Sunday, Country Casareroa, country, Monday, Ella Ruth Piagee, jazz and blues, Tuesday, Notice to Appear, rock.

Old Time Cafe, 1464 North Oil Time Cate, 1454 North Highway 101, Leucadia, 436-4030-Jennifer Jeffries, folk, 7:30 p.m., Thursday, Deborah Liv Johnson, singer-songwriter, and Cathy Curtis, contemporary and original stigger-songe-irea, no. Leavy, Curtis, contemporary and original more contemporary and original more contemporary more product between the contemporary more production and capin music, 7 and 9 p.m. saturday. Kate O'Malley and the Plankton Brothers, old-time music, 60k songs, and song, 7 un. Sunday, Old Time Hort Night. Newdow, Median Shannon, folia, the contemporary of the contempora

Pea Soup Anderson's, 850
Palomar Airport Road. Castshad.
438-0880. Frank Ricci and West
Wind play show tunes.
contemporary assist, and more.
Intesday through Saturday, free
country dance lessons. Wednesday,
with Frank and the boys providing
country tunes.

The Pomerado Club, 12237 Pomerade Road, Powas, 748-1135 The Savery Brothers, country, Thereday through Saturday

Poseidon, 1670 Coast Boulevant Dei Mar. 755-9345; Baroc

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Friday and Saturday; the Del Mar Beach Club, jazz and world rhythms, 2-6 p.m., Sunday,

Ralph and Eddie's, 390 Grand

Rancho Bernardo Inn. 17550 through Saturday, the Rod Craditt land, oldies music, Sunday and

The Red Coach Inn. 135 North Pine, Escondido. 743-9796: Prim Suspect, rock, Thesday through Saturday; the Rhythm Method, rock, Sunday and Monday.

Rudi's Hidden Acres, 3700

San Luis Rey Downs Colf Course Country Club, 31474 Club Drive, Bonsali, 758-3762: rusic, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday,

Stage Coach Inn. West 1865 Vista Way, Vista, 724-9096; C.W. Express, country, Friday and Saturday.

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

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-317l: Bluegrass Etc., bluegrass, Saturday.

Time Machine/Chez Orleans, 302 Midway Escondido. 743-1772: The Agents, rock, Tuesday through Friday: Carl Hoffman, big-band swing, 7 p.m., Sunday.

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

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

Whiteey Creek, 18240 Fowers Road, Power, 748-75.1f. Rochie Carry and Sundown, country, Wednesday through Sunday (Sunday features a jam session beginning al 550 ft.ms.), with singer Gail Lee, Friday and Saturday, Swing-Namiss, country, Monday and Thesdoy, clogding lessons, Monday and Tuesdoy, country and western dare lessons, Wednesday and Thursday, Whickey Creek, 14240 Powers

Whiskey Flats, 1260 West Valley Parkway Escondido 7 Lipstick, rock nightly

Beaches

Abraxas School, 136n Hornblend, Pacific Beach: 272-9822: Born Cross-eyed, music of the Grateful Dead, 8:30 p.m., Thursday.

Anthony's, 4120 La Jolla Village Drive, La Jolla, 457-5008: Oh! Ridge, comedy and music, Tuesday through Saturday.

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pianist performing pop, jazz, blues, and wroger 7 pm. Monday through

"Rabia Belle," at the dock, Bahi Hotel, 998 West Mission Bay Orive, Mission Bay, 488-0551. The Rockaways, contemporary trusse for dancing, Friday and Saturda

Rahia Hotel, 908 West Missis Bay Drive, Sussession, Fatthurger, jazz. Thursday : Jets, featuring Kenny Mornili











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iday, 5:30:3:00 pm - Dixieland Jazz - CHICAGO 6 urday, 5:00-8:00 pm - 40s Big Band - CHICAGO 15 needs, 5:00-8:00 pm - Boogle Woogle - BOB LONG FOR INFORMATION CALL 481-9022

Tickets available at Belly (Ip and Off The Re

Monday; the Mar Dels, vintage rock, Tuesday: Hollis Gentry's

Bay Lounge/San Diego Princess 1404 West Vecation Village Road (off Ingram), Mission Bay. 274-4630: Jesse Davis, contemporary, Tuesday through Saturday

Bullfroga, 5046 Newport Avenue, Ocean Beach, 222-5309: Holding Power, rock, Thurrday and Friday, Dude Groovy and the Palsley People, starring "Woodstock" Debonaire, rock, Saturday Pranx, rock, Sunday through Wednesday

Carlos Murphy's, 4303 La Jolia Village Drive, La Jolia, 457-4170: Check Showalter, contemporary; Wednesday through Saturday; the Show, with Tour Collins, rock, Sunday and Monday; John Chatsworth and Dana Garret, Sixtes hits and contemporary

Carlos Murphy's, 1904 Quivira The Show with Tom Collins, rock, Thesday and Wednesday Casey's Pub, 714 Garnet Avenue, Pacific Beach. 273-9555: Tim Price, rock favorites on acoustic guitar. Friday and Saturday: live music. Sunday through Thursday, call club for information.

Chuck's Steak House, 1250 Pruspect Street. La Jolla. 454-5325: Forecast, jazz and rhythm and blues, Thursday Mr. Nice Cuy, jazz. Thursday through Saturday: The Jazz. Sunday, call club for information.

Elario's, 7955 La Jolla Shores Drive, La Jolla 459-0541: The Henry Butler Tho, Jazz. Wethesday through Sunday, with vocalist Moguli Craham-Lund, Friday and Saturday, Randy Purter, 5010 Jazz piano, 8-12 p.m., Monday and Tuesday and 5-9 p.m., Friday.

The Haleyon, 4258 West Point The Maleyen, 4259 West Point Loma Bouleward, Loma Portai. 223-9559: Noi Guilty, rock, Thursday through Saturday, jem session, a wired-for-sound production hosted by Ruben. 7 p.m. Monday, the Vandles, rock, Iterstay and Wednasday.

Helmer's Steak House, 4250 West Point Loma Boulevard, Loma Portal, 221-9158. Frankie und Paul, contemporary, Wednesday through Saturday; talent night. Monday,

Mission Boulevard, Pacific Beach. 483-8847: Dean Davidson and Preston Colemen, vintage jazz, 2:30-7 p.m., Saturday: Forties Be Bop Jam Session with Dean Davidson's South Coast Rhythm Section, vintage lazz and blues, 2:30-7 p.m., Sunday

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through Saturday: Windows, Jazz and contemporary, Sunday through

Avenue, Coronado. 435-6611 Ocean Terrace Lounge: The Elements, contemporary, Thesday through Saturday, Jerry Melnick, planist, performs at 9 p.m., Sanday and Monday evenings, Criwin Room, Jerry Melnick, pianist, 6-10 p.m., Friday, and 6:30-10-30 Saturday, and Surday brunch, the Variations, contemporars, 64 p.m., Sunday Palm Court Bio. Singer, palmett, performs 5-10 p.m., manipulation, performs 5-10 p.m., performs 5-1 Judson's, 3111 Sports Arena Boulevard, 225-9090: Dafe Vernon, pianist, performs Wednesday through Saturday

Jazz Mine Records, 5726 La Jolla

Boulevard, La Jolla. 454-9632: The Finest City Jazz Band. jazz.

18e Finest City Jazz band, pazz, 7:30 p.m., Thursday Cottonmouth D'Arcy's Jazz Vipers, Dixieland jazz, 7:30 p.m., Friday; the Boboy Gordon Quartet, jazz, 1:30 p.m., Sunday the Ron Ogden Trin, jazz, 7:30 p.m., Monday.

José Murphy's, 4302 Missio

Boulevard, Pacific Beach. 270 3220: The Heroes, rock, Thursday through Saturday: Four

Eyes, rock, Sunday and Monday, Automatics, rock, Thesday and

rhythm and blues, from 4-8 p.m.,

Wednesday: the Blonde Bruce Band featuring saxophorist Johnny

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

Le Jolia Village inn/Shooter's Lounge, 3299 Holiday Court, La Jolia, 453-5500. Live piano bar music, Tuesday through Saturday, call club for information.

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: Messenger, rock, Thursday through Saturday: Thunderbolt the Wondercolt, rock, Sunday.

McDick's Pub, 1921 Bacon Street, Ocean Beach, 222-6822: The Blonde Bruce Band, blues and rhythm and blues, Thursday brough Saturday, jam session

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7 p.m., Sunday, Rick Gazlay and His Super Barracudas, blues and rock, Wednesday.

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

Mexican Village, 120 Orange Awmer, Coronado. 435-1822: Dean Atkinson, Top 40/rock and roll, Frider and Saturday. Piano-iar, Randy Beecher, Sunday through Thursday.

Milligan's, 5786 La Jolla Boulevard, La Jolla, 459-7311; Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday through Sunday.

Mony Mony's, 3595 Sports Arena Scarlet, rock, Thursday through Scarlet, rock, Thursday through Saturday, Serious Guire, rock, Sunday and Monday, Crystal, rock. Busday and Wednesday

Mulvariey's, 1031 Orange Avenue, Ceronade. 435-4660: Bing of America, contemporary, Friday and Saturday.

2nd Anniversary Party April 23-26

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Old Pacific Beach Care, 4287 Mission Boulevard, Pacific Beach

270-7522: Hollis Gentry's Neon, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; Notice to Appear, rock, Monday and Tasaba Kinst Kinst Monday and Tuesday: King Biscuit Blues, blues and rhythm and blues,

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Ipso Facto, rock, Thursday through Saturday, Four Eyes, rock, Riesday and

Peas Bar and Grill, 1025 Prospect Street, La Jolla, 453-9711: Bill Andress and Bob Hamilton, with socialist Jan Tibler, jest, Pridov and Saturday, Bob Hamilton, jozz piano, Tuckday through Thursday, and Sunday.

Putnam's/Colonial Inn, 910 Prospect Street, La Jolla. 454-2181: Forrest Westbreuk, pianist, performs standards an jazz, 4:30-7 p.m., Friday and Saturday.

Borky's Ballens, 4626 Abduserys Ballina, 4025
Albuquerque Street (at Garnet
Avenue and Mission Bay Drive).
270-6650: Live music in the dining
room, Friday and Saturday, call club for information; live sports via television is offered daily.

The Rusty Palican, 4340 La Jolla Village Drive, La Jolla, 587-1896: Select, contemporary, Tucsday through Saturday; the Most Valuable Players, danceable jazz, 8-12 p.m., Sunday: Fattburger, jazz 6 p.m., Moeday

The Salmon House, 1970 Qulvira Road, Marina Village, 223-2234. Floyd Galnes, contemporary, Thursday through Saturday.

Thurday through Saturday.
San Diejo Tsulpers. 828
Prospert Street. La Joila
Forster Street. La Joila
Forster Street. La Joila
Gardet, inc. Left pure Pridage for
Joint Jones, Frithy and Saturday
reenings; Lunda Chase and Roger
Dempses, jazz and classical freesept music, normal pure, Sunday,
the Fille Wolford This, jazz,
Weetingday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary. Thursday through Saturday and early evening Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343: Sh-Boom, vintage rock, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday

Stage Door, 4500 Ocean Boulevard, Pacific Beach, 483-6374: Jonathan Murry, acoustic guisaria performing oldies, contemporary music, and requests. Theaday through Saturday, Remy Bogard, variety, Sunday and Monday.

Tableo Fiamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Brach. 483-2703: Live flamenco music and dancing, 7:39 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday

Texas Teshouse, 4970 Voltaire Street, Ocean Beach, 222-6835. Tom "Cat" Courtney, biues, Thursday, the Forbidden Pigs, American roots rock, Friday and Saturday; live music, Sunday through Wednesday club for

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Bill Wright, Cershwin, Porter. Sondheim, et al., on the piaco, Wednesday through Sunday.

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla. 456-3789 The Don Glaser Trio, jazz. The Don Glaser (no. jazz. Thunday, Gene Perry y Su Orquesta Afro Rumba, Latin salsa dance music, Friday and Saturday, Larry Moore, jazz, Tuesday, Ella Ruth Piggee, jazz and blues, jazz, Wednesday.

Victor's, 1403 Rosecrans Street, Point Lona. 226-1871. Downstairs: Norman Clifford and Friends, contemporary, Wednesday through Saturday, Gary Jennings, contemporary, Friday and Saturday.

W.D. Pabet and Co., 2901 Nimitz Uculevard at Rosecrans. 224-3655: Kamelot, classic rock, Tuesday through Thursday, Star Party, recorded music and video audience participation presentation, Friday and Saturday; Sound in Fusion, centemporary, Sunday and Monday.

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The Abilene Country Saloon,
Town and Country Hotel, 500
Hotel Circle North, Mission Valley
291-7331 Bramble, country,
Tuesday through Saturday: Misty
Haven, country, Monday; country
dance lessons, Tuesday through
Thursday.

The Bacchanal, 8022 Clair The Bacchanal, 8022 Clairemont Mesa Buolevard, Hearn Mesa, 500-8022. Flyweit, rock, Thursday through Saturday, Nazareth, rock, and Broken Silence, rock, Sunday, Wishbone Ash, rock, Monday: Concrete Blonde, rock, Readay, Eddie Rowens, country rock, Wechnesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Eamonn Carroll, Irish musi Wednesday through Sunday

Pitue Bayon Lounge, 2537 Clairemont Drive, Clairemon 276-0965: Callahan and Callahar contemporary. Thursday through

Borel's, 5323 Mission Center Road, Mission Valley 295-6600: Sherry Marie Kuhlman. orary 5-10 n.m., Monday through Friday; Greg Glover, contemporary music performed on keyboanis. Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa 578-8666: Who Cares featuring Kevin Movles



rock, Thursday through Saturday P.M., rock, Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597; Jim Moore, contemporary music

Celebrity Room, 4805 Com Street, Kearny Mesa, 279-2444: La Familia, Top 40 and Latin music, Crystal T's Emporium, 500 Hotel Circle North, Mission Valley, 294-9010: France, rock, Tuesday

The Godfather, 7878 Clair Mesa Boulevard, Kearny Mesa. 569-9595: Scott Skinner, variety music on the piano, Friday through Sunday evenings. Hajj! Baba, 104 Mission Valley

Hellday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: The Belairs, vintage rock, Thursday, Ella Ruth Piggee, jazz and blues, Friday and Saturday.

entertainment, Wednesday II Sunday: the Flamenco Four, flamenco music, Tocsday.

2270 Hotel Circle North, Mission Valley, 297-Hol: Shine it On, contemporary, Tuesday through Saturday: David Ontivertos, contemporary, Sunday and Monday.

Monday.

Kally's Steak House, 284 Hotel
Unick North, Massion Valley,
296-2131: Pane Barr Paul Gregg
and Ibon Libbey, Monday through
Thursday 5-6 pm: Crais, Yone,
sing-along favorites, jazz, bullads,
and a bir of country, Monday
through Thursday, 6-pm. on;
Angie Harmon, Friday and
Saturday, Don Libbey, Sunday,

King Luis Inn, 5125 Linda Vista Road, Linda Vista 2914279, The Bobby Gordon Trio, jazz, Priday and Saturday.

and Saturday.

La Hacienda Cautina, Mission
Valley Inn, 878 Hotel Circle South,
Misson Valley 298-828i. Wile
Murphy, comedy and messic,
Thurnday through Saturday; Darci
Daniels and Flashback,
contemporary, Tuesday and
Wednesday.

Lehr's Greenhouse, 2828 Caminx del Rio South, Mission Valley. 299-2828: Zzaji, jazz, Friday and Saturday evening: Elia Rutt. Pigsec, jazz and blues, Friday

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; American Cafe, rock, Thursday through Saturday; the Dick Braun Big Band Orchestra, big-band

sonig, 5-8:30 p.m., Sunday, Fizz, contemporary, Monday, Forward Motion, Iop 40 dance music, Thesilay and Wednesday.

The Moonglow, 4615 Clairemon Drive, Clairemont, 273-1022; The Ritz, contemporary rock music, Tuesday through Saturday.

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza). Mira Mesa. 566-0970: Gus and Tillie, country and contemporary, Friday and Saturday.

Navajo Ian, 8515 Navajo Road, San Carlos, 465-1730: Parlect Stranger, rock, Thursday through Saturday, Holding Power, rock, Sunday and Monday, Kicks, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Christy Love, contemporary, Tuesday through Saturday, Dining Room: Kathy

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: The Vandles, rock, Thursday through Saturday Radisson Hotel Intermezzo

Cafe, 1433 Camino Del Rio South, Mission Valley. 260-0111: Delene, contemporary and jazz. Tuesday through Saturday. club for information.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Hidingmask, rock, Dick Hippo, rock, the Porno Sponges, rock, and Claude Coma and the IVs, rock, Thursday; the Wild Cats, rock, Pairfield Fats, rock, the Seventh, rock, Erth,

rock, and Pupp-It-Sho, rock, Friday, Snakebyte, rock, Sanctum rock, Guardian, rock, Alibi, rock rock, Guardian, rock, Ainti, rock and Voyager, rock, Saturday; Sanctuary, rock, Infrared, rock, and Archer, rock, Tuesday, the Hitters, rock, Usual Suspects, rock, the Cuckolds, rock, and the Landlords, rock, Wednesday. Stardust Horiel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: Passion throm San Displo, contemporary, Hoselav through Saturday, the Dick Loopes Pite, sonig, contemporary, and weals, Sunday and Monday Crane Room, Bert Diress, contemporary, Tuesday through Saturday.

Tto Leo's/Mira Mess, 19787
Camino Ruiz, Mira Mess,
195-1461: The Score, vintage rock,
Thursday through Saturday;
Johnny G., contemporary, Sunday
and Monday; Who Cares, featuring
Kevin Moyles, rock, Tuesday and
Wednesday.

Tio Leo's/Mission Corge, 6333 Mission Corge Road, Mission Corge, 280-9944; Mellissa McChacken, contemporary, Tuesday through Thursday, First Effort.

VFW Hall, 7785 Othello, Kearny Mesa. 277-5510: Casabianca,with Judy Ames, contemporary, Friday

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Joey Chess, pianist and guitarist, Wednesday and Thursday; Backstep, vintage rock, Friday and Saturday, Jo Treanor, sing-along pianist. Sunday, Ray Correa, contemporary guitarist, Menday and Tuesday.

HALCYON

Thursday-Saturday, April 23-25

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San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday: Peggy Minafee and Friends, jazz, 7-11 p.m.,

Anchor Inn. 2222 San Diego Avenue, Old Town 692-0653. contemporary. Finday and

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Shakers, contemporary Tuesday through Saturday: Hollis Gentry's Neon, Jazz, Tuesday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

The Bay Club, 2131 Sheiter Island Drive, Sheiter Island, 224-8888: Roger Carr, variety music.

7.11 p.m., Wednesday through Saturday

Book and Candle, 1250 Sixth Avenue, downtown, 544-0882; Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday evenings.

Broadway Place, 926 Broadway Circle, downtown. 234-3442: Tropical Jazz/Bossa Nova Duet, Friday and Saturday evenings.

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown. 236-1707: Secrets, jazz.

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.

Carlos Murphy's, 3890 Twiggs Street, Old Town, 260-0305: Polk Salad Annie, contemporary, Friday and Saturday.

Club Cult/Express, 109 West C Street, downtown. 239-8322: P.S. Your Cat is Dead, rock, Friday, Coconut's Restaurant, 1901 Shelter Island Drive, Shelter Island, 222-6887: Dr. Chico's Island Sounds, calypso and ress

Drowsy Maggle's, Thirty-first Street and University Avenue.

muse, 7:30-11:30 p.m., Sunday Dock Masters, 2051 Shelter Island Drive. Shelter Island. 223,2572 Mirage vintage rock The sday through Sunday

Baokies, 4225 El Cayon Boulevard, East San Diego. 283-6581. Piano bar: Paul Grego Tuesday through Saturday. Patti Clenn, Sunday and Monday.

Dripping Lizard/Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845; Burning Bridges, rock, Thursday; live rock, Friday, call club for information



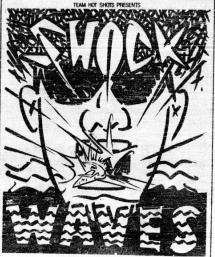


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April 24—30 Ocean Beach, Stand Theatre
April 24, 52, 52, 30 La Jaid, Massum of Oceanoproporty Atl
April 24, 25, 52, 30 La Jaid, Massum of Oceanoproporty Atl
April 28 Web Ocea Vest, Fest, Ner. 489 2 Scal Tomasis, Villago Theatre
May 9 Claus I San Popo, Cologo Thea

North Park. 298-8584: Sam Hinton, folk, Thursday; the Perfect Cure, traditional music from the British Isles, Friday, the Paradisc Street Band, Irish music, Saturda Street Band, Irish music, Satundy, Linda Chase and Roger Dempsey perform light classical music beginning at 7 pm., Saturday, also; Old Time Hoot Night, Monday; May Adams Rathburn, Irish, international, and folk music on the harp, accompanied with words; Tuesday; Marria Bowman, Thir Canbonn, and Charlie Holdaney, original and folk music, Wechredge.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Nathan Frye, all-around entertainer, Tuesday through Friends, jazz, Friday and Saturday Dale Vernon, pianist, Senday: Eddie Gold, contemporary.

Fat City/China Camp, 2137

Pacific Highway, downtown, 232-0636: The Most Valuable Players, Jazz, Thursday through Saturday.

Frenchy Marseilles, 801 C Street downtown. 233-3413: Coral Thuet and Bill Cantos, iaza, Thursday: Don Croker, pianist, performs Monday and Thesday, 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 p.m. until closing, Tuesday through Sunday (Mike performs with local stars Wednesday).

Hamburguesal 4016 Wallace Street, Old Town (in the Bazaar del Mundo), 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Harbor House, 831 West Harbor Orive, downtown, 232-1141: The Mark Lessman Band, jazz, 4-8 p.m., Sunday.

Holiday Inn/Emharcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Perfect Balance, contemporary, Tuexlay through Saturday.

Hotel San Diego, 339 West Breadway, downtown, 234-0221. The South Market Street Jasz Band, with Bill Hunter, planist. Dixieland jazz, 5-7 p.m., Friday, Harry's Bar: Devin Batley original and contemporary, Priday and Saturday.

Humphrey's, Haif Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577 Indoor stage: Hollis Gentry's Neon, Jazz and biues, Sunday, Zzaji, Jazz, Monday, also, performing vintage blues and

jazz from 5-7:30 p.m., Monday, is the South Coast Blues and Jazz Band; Gred Glover, contemporary Tuesday.

Isoperial House, 505 Kalmia Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcreet. 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singera, Tuesday and Wednesday, Wayne Juré and Hank Young, jazz, Friday and Saturday. Friday and Saturday

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066: Live jazz, Thursday, call for information; The B Street Band, contemporary, all other nights.

Jim's Rickory Wood Barbecue, 5312 El Cajon Boule and. 286 8220: Talent show and hoot night with Edeen Hay performing and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Barker and Orr, mirth and masic, Tuesday through Saturday, Polk Salad Annie, contemporary.

The Mensington Club, 4079 Adams Avenue, Kensington. 284-2848: Rick Gazlay and His Voodoo Barracudas, rock and blues, Saturday; Tobacco Road, vintage jazz and swing, 5-7:30 p.m., Sunday.

The Houa Kal Club, 1151 Sheiter Island Drive, Sheiter Island. 222-1191: Casabianca, with Judy Ames, contemporary, Saturday.

The Lighthouse, 1578 West Lewis Street, Mission Hills, 296-9882: Roger Bellomy, classical guitar. Tuesday through Saturdey.

Mandolin Wind, 308 Unive Avenue, Hillcrest, 297-3017: The Fuck Huggies (Country Dick

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Montana, Joey Harris, and David and Doug Ferages, acoustic rock. Thursday: King Biscuit Blues. riday and Saturday: Some Cirls Express, blues and rhythm and

Nitelife, 1051 University Avenue Hillcrest, 295-2195: Fine Line rock, Friday and Saturday

Oasis Club, 3184 Martin Luther King Jr. Way, Southeast San Diego. 237-9772: Fre Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

Our Place Pub at Miki-san's. Thursday: Birdie Carter, jazz. Priday: Birdie Carter and Ron Satterfield, jazz, Saturday: Holly Hoffman, jazz, Sunday

Papagayo Restaurant, 861 West Jarbor Drive, Seaport Village 232-7581: Jimmy LaVello, variety piano music, Wednesday through Saturday.

Patrick's II. 428 F Street. Patrice's II, 428 F Street, downtown, 233 3077; Fro Brigham's Preservation Band, Dixicland Jazz, early exeming Wednesday and Thursday, the Road featmers, wintage rock, Friday and Saturday; the Score wintage rock, Tuesday

SINGLES' DANCE

8:00 pm-12:00 midnight • All singles over 21 Dressy casual

Ramada Inn, 2435 Jefferson Street, Ols Town, 260-8500: Fred Thompson and the Guadaiajara National Philharmonic. contemporary, Tuesday through Saturday.

P

Island Drive, Harbor Island, 291-1870: Fortune, Top 40 dance music, Thursday through Saturday

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights 284-7666: The Bop Tones iazz. Wednesday: Full Coverage. Thursday: Brian Connotly, Irish folk music, Friday, Three Speed, vintage rock, Saturday: Full Coverage, contemporary, 3-7 p.m.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111: David Watson and the Gathering, contemporars, Friday and Saturday, the Aubrey Fay Trio featuring vocalist Fran Loskota, jazz, Sunday brunch.

Saigon Palace, 560 Fifth Avenue, downtown. 232 9786: Friends of Ghosts, rock, and Mind Over Four, rock, Friday.

rock, Friday

Skeraton Harbor Island Rass,
Reflections, 1899 Harbor Island

Drive, Harbor Island, 201-2000.

Devocean, Pep 40 cance music

Theody through Starting the Less

Seating Menny Morrill, viringle

rock, Friday harpon hunt

Sundowner Lounge, John Austin

Butch, Chassia and cortemporary

piano, Tiesday through, Sastrindy.

Skeppards Restaurant: Call

Dietriechs, classical harpy, Biesday U.S. Grant Hotel, 325 Stroadway, downtown 232-3121: Robin Henkel and Richard James, blues and jazz, Thursday through Saturday: Peter Robberecht, tea-time planist, performs from 2-4:30 n.m.; in the lobby, Monday through Thursday, and Saturday.

Via Veneto Restaurant, 1745
India Street, downtome, 232-62006.
Friday and Saturday, Lugis
Lucrono and others sing litalian
Lucrono and others sing litalian
accompanied by Avanti, pianist,
after 10 pm., sorga by Herman
Salermo accompanied by Eduardo,
planist, and Manny, guitarist; opera
highlights by Herman Salermo and
the Salerno singers accompanied
be Salerno singers accompanied
Sunday, 6:30 pm. Sterar: heeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Pier Group, contemporary, Tuesday through Saturday. San Diego's newes

people this Sunday and every Sunday Westgate Hotel, 1055 Second Avenue, downtown, 238-1818. Lobby: pinno bar entertainment 4-8 p.m., Monday through

Tom Ham's Lighthouse, 2150 Plaza Lounge: Sylvia Lorraine Harbor Island Drive, Harbor Island, 291-9110: Dusty and show times and light classical piano music. Wednesday through Saturday evenings: Peggy Keller contemporary, Monday and The Trojan Horse, 5179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Saturday, the with jazz piano music 6:30-10:30 p.m., nightly; pvano music is featured during the

Travelin Salesmen, rock, Sunday and Wednesday.

Tuba Man's, 2551 University

West Coast, rock, Priday; Flashbak, oldies rock, Saturday,

West Harbor Drive, Seaport Village, 232-4855: Live music, Saturday and Sunday, call club for information.

U.S. Grant Hotel, 325 Broadway.

through Thursday, and Saturday, and from 2-8 p.m., Friday.

Winters Restaurant and Nightelub, 5880 El Cajon Boulevard, 582-1813: Live music, Wednesday, Friday, and Saturday call club for information

Sunday brunch.

Words and Music Bookstore 1806 Fourth Avenue, Hillcrest. 298-4011: Fred Benedetti, Robert Williams, and Jennifer Enler. Williams, and Jennifer Epler, guitar, flute, and cello renditions of Bach, Pleyel, and Becthoven, 8 p.m., Friday: Bacchanal Barreque, music from 1500-1800, 8 p.m., Saturday.

East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine, 445-2550; Rosty Falk and the Red River Thursday, and Sunday; live counts 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 Store Too. 7059 El Cajon Boulevard, College area. 463-2263: Tony Cummins, Irish music, Wednesday through Sunday.

The Boondocks Restaurant. 188 Hoondocks restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Eddie Gold, contemporary, Tuesday through Saturday: Jerry Burchard, imagin and suburban songs, Friday happy hour, and Sunday and Monday Brance Billy's, 11377 Woodside Avenue, Santee, 448-8778; Bramble, country, Wednesday

Bull and Bear, 690 North Second Street. El Casm. 440-5757: Chain Reaction, contemporary. Wednesday through Saturday.

Carlos Murphy's/Grossmon Center, 5500 Grossmont Center Drive. La Mesa. 698-9757: Live music. Thursday, call club for information; Frank Joseph, music and entertainment, Friday; the Cat illaes, vintage rock, Saturday; the Two Tones, rock, Sanday.

Circle D Corral, 1013 Broadway. El Colon, 444-7443, Country Casanova, country, Tuesday through Saturday; the White Hoise Band, country, Sunday and Monday, clogging lessons, Monday.

Crown Room, North Second Crown floom, North Second Street and Oakdale Avenue, El Cajon, 447-0456: Lee Whittington, contemporary, Wednesday through Saturday

Doc's Landing, 1185 East Main Street, El Cajon, 442-0258, Duke performs on the piano, Wednesday through Friday evenings, and 5-8 p.m., Saturday: Carol Crawford, contemporary, Sunday through Tuzsday evenings: Don Miller plays piano, Monday through Friday happy hours.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444: Elton, J.R., and the Country Gold, country, Priday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Don Beck and Brown Sugar, contemporary, Thesday through Saturday.

Fling Springs Inn. 15505 Highway 80, El Caion, 443-9568; Ron 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. 169-6344: Passage, contemporary Phursday through Sunday.

The inn at Pine Valley, 28944 Old Highway 80, Pine Valley. 473-8727: Rockola, Beatles music and oldies, Friday and Saturday. Kelly's Pub, 6344 El Cajon

Boulevard, college area, 286-0400 Brent Bowers, pop favorites on coustic guitar, Thursday Featherstone, popular rock favorites, Priday, Fiashbak, oldies rock, Saturday: David Lee and His Shoestring Operation, rock, Tuesday, Brian Whittaker, o

Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Live Oak Springs, Old Hidhway 80 Boulevard, Inc Highway 80 Boulevard, Jacumba 766-4288: Live music, Saturday, call club for information.

Mastnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Circles, rock, Friday and Saturday.

Marzakesh, 8238 Parkway Drive Marrakesh, 8238 Parkway Drive (off Jackson Drive and Fletcher Parkway), La Mesa, 462-3663: Thi Harem Caravan Bellydance 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, 794) Mission Gorge Road, Santee, 448-8858; Andy and Donna. contemporary and oldies, Friday and Saturday.

Ole Wagon Wheel, 8646 Mission Gorge Road, Santee. 449-6240: E-Z Does It, Fifties and Sixties rock and country rock. Thursday through Sunday and hosting a jam session beginning at 6 p.m. Sunday; country and wester dance lessons are offered or Thursday also

The Outpost, 652 Grand Avenus Spring Valley, 464-9007; Laredo, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary, Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place. 1280 Fletcher Parkway, El Cajon, 448-747. Private Domain, rock, Thursday through Safurday: Pranx, rock, Sunday and Monday: live rock Tuesday and Wednesday, call club for information.

Pelikan Pub. 7828 Broadw Lemon Grove, 464-9284: Slow Grin, rock, Wednesday throug Saturday

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137; Amber Star, country, Friday and Saturday

Straw Hat Pizza, 163 Fletcher Parkway, El Cason, 460-1537: The Billy Ray Band, bluegrass, 8 p.m.midnight, Saturday

Trumpett's, 596 Broadway. El Cajon. 442-9696: Bogart. contemporary. Tuesday through saturday

Van Winkle's, 10055 Mission Corge Road, Santee 449-0060: Crossfire, country rock, Friday and Saturday

Viscount Hotel, Palm Gelle. 196 Harbor Island Drive, Harbor Island, 291-6700: Part Moss tropical jazz, 5-9 p.m., Thursday and 8-12 p.m., Friday and

Win Cody's Saloon, 240 West Main Street, El Caion, 440/9245, Jam session, Thursday, musicians welcomer Ginger and One Day Voltac Insic. Frailin and Sanatal South Bay

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita, 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin Jazz, Friday and Saturday

The Country Bumplein, 1862 Palm Avenue, Imperial Beach, 429-1161: Carl Simmons and Ed King, country, Tuesday through Saturday.

The Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-H61 Crystal, rock, Thursday through Saturday: Circles, rock, Sunday and Monday: Flyweil, rock. Tuesday and Wednesday.

Da Vinci's, 626 E Street, C'nda Vista, 427-8880; Nick Proniana, contemporary, country, oldies, and Latin music. Friday and Saturday: Juan Robles contemporary, Sunday through Thursday: jum session.

Dock's Corktafis, 317 Third Avenue, Chula Vista, 422-1566. Diane Gilfman, contemporary, wednesday and Thursday; Wayne Gire, country, Oldies, and contemporary, Priday and Saturday, Bill Somers, veriety, Sunday through Tuesday.

El Torito, 271 Bay Boulevard, Chula Vista. 256-6013: Tito Portugal. Latin and Top 40. Tuesday through Sunday.

Hutch's, 1463 Palm Avenue Imperial Beach. 423-3479: Linda Sherwood and Surefire, country. Friday and Saturday.

Joey's, 415 Broadway, Chula Vista 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and 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, National City, 475-7313: Live country musi Friday and Saturday, call club for

The Lantern, 1322 Third Avenue Chula Vista, 427-4290: Live mck Friday and Saturday, call club for

Marisol Lounge, 1880 Broadway tat Main Street. Chola Vista. 429-8045; Bobbie Cardiozo y El Colpe, and marachis, Latin mussc. Friday and S. turday. Bobbie Cardiozo y El Golpe, Lotino music. 4 prin, and Mossico, saks and Cambia music, 9 p.m., Sunday evening.

The Meeting Place, 482 West San Ysidro Boulevard, San Ysidro. 428-6764: Fizz. contemporary.

Oasis Bar, 1121 Third Street Chula Vista, 426-2977: Gold'n West, oldies and country, Thursday through Sunday (five jam session, Sunday at 8:30 p.m.); live country music, Monday through Wednesday call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Mian, rock, Thursday through Saturday; Rockola, Peatles music and oldies, rock, Sunday and Monday; Scarlet, rock,

Perico's, 4062 Boniar Road, Bonita, 475-6322: The Baja Strings, contemporary, Friday and Saturdae:

South Bay Golf Club, 1477 Bonta Road, Bonda, 267-7760. Live missic, Tuesday through Saturday, call club for informatio

Zeralla's, 603 Palesmar Street

PERFORMERS

fon Jennings, if you wish to be included, please call 265 9282 Thursday afternoon or Friday herore 5:00 p.m. The listing:

Rock & Roll

The Agents: Time Machine/Chez David Aluta and the Alimighter

Belly Up Tavern American Cafe: Monk's Archer: Spirit Automatics: José Murphy's Backsten: the Wellhouse The Belair Boys: Henry's, the
Mission InvSan Marcos
The Belairs: Holiday Irm/Mission

The Belatis: Holiday InviMission Vailey
Born Cross-eyed: Abraxas School
Broken Stlence Bacchonal
Burning Bridges: Whistle Stoy
The Cal-filacs: Carlos
Murphy Worksmort Center
John Chatsworth and Dana
Carret: Carlos Murphy 81.2
Jolia
Carlos Murphy 81.2
Jolia

Chema: Ton Spin
Chema: Ton Spin
Circless Dance Mochine, Magnolia
Multanney;
Claude Coma and the IVs: Spirit
Concrete Blende: Sociation
Harris, David and Doug
Farage: Mandolin Wind
Cry on Que: Belly Up Tavern
Crystal: Dance Machine, Mony
Mandolin Wind
Dance and the Dougs Ralph and
Dance and the Dougs Ralph and
Dance and the Dougs Ralph and

Doug and the Slugs: Belly Up

Erth: Spirit Fairfield Fats: Spirit Fine Line: Nitelife Flashbak: Kelly's Pub. Tuba Man's/University Avenue Flywell: Bacchanai, Dance Machine

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Guardiant Spirit.
The James Harmon Band: Belly
Up Tavoro
The Heroes: José Murphy's
Hidlingmask: Spirit
Holding Power: Nordjo Inn.
Bullinguag.
Bullinguag. Island East, Hahia Ho Kamelot: W.D. Pabst and Ramelot W.D. Fibbs and Company Klekss Narole hrn The Kingbeess Belly Up Tavern The Landlords Sprit David Lev's Shoestring Operation: Casey's Pal, Melly Pub. Lightless Winds Pal, Melly Pub. Attack: Right Up Tavern The Mar Delix Bohia Hotel Messenger: Mary's by the Fer Missin Old Bonto Store Kottaurnit

Mind Over Four: Saigon Palace

The Forbidden Pigs: Tavas

Mirage: Dock Masters Modern Mix: Vista Entertainment Center
Nazareth: Bacchanal
Not Guilty: Trojan Horse
Notice to Appear: Old Del Mar
and Pacific Beach Calls

and Pacitic Heach Catas
Perfect Stranger: Navajo ImP.M.: Bunbury's
The Porno Sponges: Soiril
Prana: Bullirags, Park Place
Prime Suspect: Red Coach ImPrivate Domain: Park Place
The Procrastinators: Old Del
Mar Cold:

Mar Calé
P.S. Your Cat Is Dead: Club
Cull/Wok Express
Pupp-It-Sho: Spirit
The Rebei Rockers: Belly Up Tavern
The Rhythm Method: Red Coach

The Ritz: the Moonglow
The Road Runners: Patrick's II
Rockola: Old Bonits Store
Restaurant, the Inn at Pine
Valley
The Remail.

able Brothers: Leo's Little Bit of Country Sanctuary: Spirit Sanctum: Spirit

Scarlet: Many Mony's, Old Bonila Store Restaurant

The Score: Tio Leo's/Mira Mesa Serious Cuise: Mony Mony's Sh-Boom: Silver Fox Lounge The Show with Tom Collins:

The Show with 10th Collins: Carlos Murphy SLa Jollo and Marina Village Slow Grin: Pelikan Pub Snakebyte: Spirit Some Girls: Mandolin Wind Three Speed: Finsie O'Grady's Thunderbolt the Wondercolt Mary's by the Pier The Travelin' Salesmen: Imian

The Two Tones: Carlos Murphy & Grossmont Center
The Usual Suspects: Spirit
The Vandles: Hakyon, Peter D's Voyager: Spirit
The Wanderers: Old Del Mar

Calé
West Cosst: Tuba
Man's/University Avenue
Who Cares featuring Kevin
Moyles: To Leo's/Mra Mesa,
Bumbury's
The Wild Cats: Spirit
Wishbone Ash: Bacchanal

Contemporary / Top 40

Actec Board
Shine It On: Islands Loung
Chuck Showalter: Carlos
Marpha SLa Joda
Tony Soraci and Company:
Henrys
Sound Investment: Nancho Sounds 'a' Fusion: W.D. Pahst Storm: El ComalEncinitas Fred Thompson and the Guadalajara National Philharmonic: Ramada Inn/Old Town Judy Ames: Kona Kai Club VFW Hall/Kearny Mesa, Henry's Dean Atkinson: Mexican Village Devin Bailey: Hotel San Diego Baja Strings: Perico's Don Beck and Brown Sugar:

Bert Torres: Signdust Hotel Trade Secret: the Groce Denny Tymer: Flying Bridge The Variations: Hetel del

Randy Beecher: Mexicon vidag

Dusty Best: Autonia's Hacier Blind Date: Gilbey's Cocktai

Lounge Kenny Bogard: Stage Door

Bogart: Trumpett's Brent Bowers: Kelly's Pub The B Street Band: the

Jerry Burchard: Boondocks

Restauran: Caliahan and Caliahan: Blue

Bayou Lounge Roger Carr: Bay Club Casablanca with Judy Ames: VFW Hall/Kearny Mesa, Kona

Grace Case: Frenchy Marseilles

Grace Case: Frenchy Morseilles Cellas: Conclot fun Chain Reaction: Bull and Bear Joey Chess: the Wellhouse City Lights: Joey's Norman Clifford and Friends: Victor's Colour: Marisol

Ray Corren: the Wellhouse Donna Cote: Tom Ham's Lighthouse

Down Cote: Tom Ham's Lighthouse Carol Crawford: Doc's Landing Barrie Cunningham: Providon Restaurant/Del Mar

Restaurantibel Mar Jesse Davis: Bay Loungelsan Diego Pytroess Delene: Faddisson Hotel Devocean: Sheraton Harbor Island East DunalWarren: Monterey Bay Carners Dusty and Melissa: Torn Ham's Liabihouse

East Coast: Café La Mace
Ed Ellis and Tapestry: Sandirap

First Effort: Tio Lco's/Mission

Corpe
Flaz: Meeting Place, Monk's
Fortune: Reuben E. Lee's
Frankie and Paul: Helmer's
Steak House
Full Coverage: Hosse O'Grady's
Floyd Gaines: Salmon House
Johnnie G.: To Lee'sMina Mesa
Gary and Company: Gibigy's
Cocktall Lounce

Cocktail Lounge
Wayne Gire: Dock's Cocktails
Greg Glover: Humphrey's, Borel's
Eddle Gold: Escape Lounge,

Boondocks Restaurant Gary Jennings: Victor's Deck Frank Joseph: Carlos Murphy's Grossmont Center Sherle Marte Kuhlman: Borel's Mike Lamy: Gabriel's Grille,

Abbey Restaurant Louic and Loose Change: Joey's Christy Love: Pavilion Lounge Melissa McCvacken: Tio

Leo's/Mission Gorge Midnight Delight: Borrelli's Back

Room Nick Montana: Da Vinci's

Jim Moore: Carriage House Charite Morse: Hamburguesa:

David Ontiverros: Islands Lounge Passage: Horseshee Tavern Passage: Horseshee Tavern Passion (from San Diego): Standust Hotel Harry Paul and Tom Connors:

Mission Inn The People Movers: Hilton Hotel Perfect Balance: Holiday

Roger/Seaport Village, Carlos Murphy's/Old Town

Tito Portugal: El Torito/Chula

Raoul and Frank: Gilbey's Cocktail Lounge Frank Ricci and West Wind: Pro

Inn/Embarcadero Pier Group: Sternwheeler

Polk Salad Annie: Jolly

Kai Club

David Watson and the Gathering: San Diego Harbor Rylan Whitakey: Kellu's Puh Lee Whittington: Crown Room.

Country / **Country Rock**

Alton and the Ox Bow Country Lades (Ox Bow Inn Amber Star: Rodeo Room Jerry Baze and a Touch of Country, Borneo Billy's Row Belli El Comolivacoy Big Sky: Home Dening Jones Evalls Bonoff: Belly Up Town Evalls Bonoff: Belly Up Town Evalls Bramble: Alther Country Salom Country Casanova: Old Del Mar Coff. Creek D Cornal Cale, Circle D Cornal
Crossover: Wrangler's Roost
C.W. Express: Stage Coach Inn
Dakots: Valley Center Inn Saloon
Elton, J.R., and the Country

Gold: Don's East Rusty Falk and the Red River Band: Alpine Stage Depot Richie Garry and Sundown: Whiskey Creck Gold'n West: Oasis Bar Cus and Tillie: Emma Murphy's Haywire: Wrangler's Roost Hot Shot: Leo's Little Bit of

Country Red Lane: Rudi's Hidden Acres Laredo: the Outpos Lone Star Country: Countryside Restaurant and Lounge Midnight Fire: Oasis Club Misty Haven: Abilene Country

Ron Morin: VFW Hall/Poway. Flim Springs Inn
New Country: Countryside
Restaurant

North Forty: Oakvale Lodge Eddie Ravens: Bacchanal Eddie Ravens: Bacchanal
The John Philitp Russell Band:
Leo's Little Bit of Country
The Savery Brothers: Fornerado
Club

Clib
Linda Sherwood and Surefire:
Hutch's
Carl Simmons and Eddie King:
Country Bumphin
J.D. Souther: Belly Up Tavern
Steer Crasy: Wrangler's foost
Steepin' Out: Lu's
Swing-N-Amiss: Whiskey Creek
White Horse: Circle D Corral

Blues / R&B Reggae

The Blonde Bruce Band:
McDick's Pub, José Murphy's
Dr. Chico's Islands Sounds:
Coconut's Restaurant
Tom "Cat" Courtney: Texas Ed Ellis and Tapestry: Sandtrap

Lounge Forecast: Chuck's Steak House Rick Gazlay and His Super

Barracudas: Kensington Club.McDick's Robin Henkel: Blues 90: Bella Via Hestaurant and Nightchib Robin Henkel and Richard James: U.S. Grant Hotel King Biscuit Blues: Old Pacific

Beach Café, Mandolin Wind Ella Ruth Piggee: Old Pacific Beach and Del Mar Cafés, Lehr's Greenhouse, Holiday hm/Mission Valley
The Rainbow Warriors: Belly Up

Frank Ricci and West Wind: Pvo Soup Anderson's
The Rit: the Moonglow
Fruce Robbins Cade Lo Maze
Juan Robbes: Do Vinci's
The Rockways: "Robin Belle"
Charles Rutherford: Millipon's
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Selection

The Anter House

The Anter Tavern
The Rebel Rockers: Belly Up

Folk/Ethnic

Dewey and Christine Balfa and Evo and Jemmy Bluestein: Old Time Calé
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Kate O'Malley and the Plankton

Brothers: Old Time Cafe
Para lise Street Band: Camelot Inn, Drowsy Maggie's Perfect Cure: Drowsy Mag Tito Portegal: El Torito/Chuia

Vista The Billy Ray Band: Strau: Hat Pizza/El Cajon Rayna's Spanish Ballet: Drowsy

Larry and Joann Sinclair: Old Medhan Shannon: Old Time Calif

> Rand with Bill Hunter: Hote San Diego, Belly Up Tween The Peter Sprague Trio: Bookworks/Paanikin Coffeehouse, San Diego

The Sugar Trio: Hungry
HunterRuncho Bernando
Coral Thuet: Frenchy Marseilles
Tobacco Road: Nensington Club

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Rancho Bernardo Inn The Crescendos: big-bond dance music. San Luis Rey Decens Golf Course Country Club Dan Croker: planist, Frenchy

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Mike Lang: show tunes, requests, and elegant dinner music, Cabriel's Grille and the Abbey Restaurant Jimmy La Vello: pianist

Papagayo Restaurant Don Libbey: planist. George loe's Restaurant Kathy Lloydi contemporary harp.

Pavilion Lounge The Dick Lopez Triot swing. contemporary, and vocals, Stardust Hotel Sylvia Lorraine: planist, Westgate

Hotel
Luigi and the Via Veneto
Singers: Italian pop songs, Via
Veneto Restaurant

Windo Restaurant
Bob Maeleoth plano and vocal
variety. Café Bol Rhy Moro, La
Valencia Hotel
Jerry Melnicht contemporary,
ordjoinds, stand ards, and jezz
on the piano, Hotel del
Caronado
Nick Montanas contemporary,
courters addes and I cin.

country, oldies, and Latin music. Da Vinci's Melissa Morgan: harp music, Old Time Cafe Mosaico: satsa and cumbia music, Marisol

Joel Nash: piama show lunes, Mille Flears Oh! Ridge: comedy and music, Anthony's La Jolla James Parish: pianist, Hotel del Coronado

Cornada
David Pauli original.

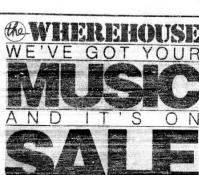
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Gaucho
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George Reno; pan, jozz, bhax,
and beogic, Avouti 8
Peter Robberealt; pianist, U.S.
Grant Hotel
Cerl Ross and the Whatever
Band: variety from country to
nock. Loideand Resort
Charles Rutherford; standards,
contemporary, and requires.

Charles Rutherford: standards, contemporary, and requests performed on keyboards. Milligam's Herman Salerno and the Salerno Singters: Rollian pop-songs and oyera highlights, Via Wineto Restaurant Jon Sandowski planist; Borel's Mark and Sarah Schlebecker:

occomponiment, Gourmet Lounge Richard Slayteri classical guitar, Book and Candle Star Party: recorded music audience participation presentation. W.D. Pubas and Company Jay Traybor: classical guitar.

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CURRENT MOVIES

Ail reviews are by Duncan Shopherd Procifies are indicated by one to five stars and entiplathes by the black soot. Unrated movies are for now unreviewed.

An emerican Tail — "In America." An american fall—"In America, that File Memory while growing up in Russia in 1885, "There are no cats. And the stress are passed with cheese." This isotationary ammanisates and neverandingly the innovationary pattern of rodentized cachete and secretly pre-specially ethnic cliches and secretlypes expectally ethnic cliches and secretlypes. Javeils, Inst. French, Italian. There has been no reduction in the fearful control of the control of r executive mor Don Bloth whirlpoolish sense of space and weetwater 6, 4/24 and 25 nees)

Angel Heart - Hard-boiled private Angel Heart — Hard-dolled private-gly lokum, with a wire crossed into the Faust Mephistopheles myth, resulting in a major power outage at the end, after getting by on dim bulbs fill then. A black-garbed. sults bit then. A black partied bearded be ringer joined ingernaled mystery than named ingernaled mystery than named ingernaled mystery than named ingernaled mystery than named ingernaled ingernaled

Dove, 7730 Girend, Le Jolii. (459-5404) Waiting for the Moon

Racing Article

Agents Agents 6, 1550 Sports Areno find
(2004-333)

Theater 1 My Damon Love: Norn 4/34

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CLAIREMONT KEARRY MEEA

Debrusset, 4140 Comprised Mesa Ble (274-0909) - Overgoods Fortune and Trease 2 sty Jamon Lover and a second feature, from 574

Lome, 3150 Rosecrars (224-3344) Reamy Arzona



written and directed by Alan Parket. 1987. # (Star. from 4/24)

Blind Date — Sufficient idea for a Harrold Lloyd two-resiler: a blind date on an important business occasion, with a woman who mustrit be allowed to drink. It sets up all right, and the joke-making is thoroughly, dispassionality professional. But the idea is depleted by the time the woman begins to solet up again.

and the man has to take a turn acting crazy. And there's still a long way to go, throwing up in a brand-new cer, discovering frue Love, showing the clergyroan into the swimming pool.

discovering frue Love, showing the chergy/am not no swimming pool. With Bluck Wilds, Kim Bissinger, and Edwards 1987. "Gardended by Blake Edwards 1987." (Carousel Cinema 6, Fashion Valley, New Yalley Drive In; Plaza Cinemas Fancho Bernardo 6, Sam Arcoos Cinemas, UA Chula Vista 6, UA Cinema 3 UA Glasshouse 6; UA Horton Palzar, University Dunia Cher Valley, New Yalley Horton Palzar, University Dunia Cher Valley, Irom 424, Wegand Plaza 6)

Burgler — 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 stalored so snugly to the personality of Whoopi Goldberg that it stops

leud accompanied of course by hansis spraisk but he will have to translate hat lines out tood, too. (On the filmmakers were contemplate subtress for sign language?) The subtress for sign language? The ray actor — even without the attempt to express the stow movement from body language. It is more Sibe a chore for any worst. When horse for any worst. When horse for any worst. When horse to any worst. When 1986. 1986. • (Mira Meta Cinemas: Parkway:

The Color of Money - Marin Scorsese's extremely tardy sequal to THE HUSTLER. The twenty-five-year interval between the two should prepare us for some pretty radical present us for some pretty radical changes, and any performed differences or inconsistences in the character of Fest Eddie Feston frow a prospectual facult state on the character of Fest Eddie Feston frow a prospectual facult state of the character of Feston from the character of Feston from the character of th incontrovertible fact that it is the same actor, though different in some west too, who plays him. Harder to chalk up to the march of time, however, are the differences in cinematic tone and pitch and To the control of the that is very much that the standard set by THE HUSTLER was not just high but dauntingly and discouragingly high), the independence of this sequel independence of this sequel is somehow brings it into more direct competition and comparison, gives it less freedom to deviate to some remote corner of this subject. A truer sequel — a legit-mate and logical and free-standing sequel — would be under more obligation to stake out a new area, and could do so without any infections being cast on its courage. Not so here And as competition their than composition proclaments.

THE COLOR OF MONEY pales more of a green-around five giss green or a green-with-envy green with man a fresh-risp-lettuce green With Paul Newman. Tom Cruise, and Mary Elizabeth Mastrandrono 1984: "Claimsemont College Plaza Chemas, UA Chula Vista 6: UA Escondicio 6, UA Glasshouse 6) Escordion o. UA classification of Concodific Dudge — The old country benchmin-thig city routine. The chi, as as offerin, a New York, Youther the chi, as a form a New York manner of the Country his tries, is Address — the scale-terms for Australian Character and Australian Character or Australian manner of a particular manner of the Country of the Co

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STATE UNIVERSITY tentury York, 54th and Et Calon Bhid. (503/1990) Theater 1: Mennegun and Campus Men. from 424 Theater 2: Three for the Road and Meeting Mr. Right, from 424

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CURRENT MOVIES

THE COUNTRY, starting Jane Briking directed by Marion Hansel (UCSD, Mandeville Auditorium, 4/28, 8 p.m.)

sheriff (Nick Nolle) goes up against six Vistnam vets: directed by Walter

(Camino Cinema 4: Fashion Valley) (tamino Cinema 4, Pasition Valley; Rancho Bernardo 6; Santae Drive In UA Cinema 3; UA Escondido 8, UA Glasshouse 6; UA Horlon Plaza 7; University Towne Centre; Wiegand Plaza 6; from 4/24)

Henneh and Her Sisters — It runs an hour and forty-six minutes, rather long for a Woody Allen film, in fact the first of his films whose running time has stretched all the way to of the larger population of dramar's personee and/or the greater depth of the relationships between them But A MIDSUMMER NIGHT'S SEX CCMEDY, which also treated of multiple couples rather than the more customary single couple or half-

only eighty-eight minutes. And ext. MANHATTAN, his previous record tolder in length, and the previous fin of his which HANNAH is aut to seen to the previous fin of his which HANNAH is aut to seen. ninetyses. The prime area of a minoration in the one beyond is being gleenally more offused in Bookus, is the while Woody Altern of the Woody Alte thins the texture of the piece, invariable hope the spotlight and overshedows the straights' or "stiffs." Mohane Claine, the Farrow, Barbara Herathey, Disnine Wiest, 1966. "" (Flower Hill Cinemas; La Joha Village, U.A Chua Vista 6; Vineyard Twin, from 4/24)

3

The Nend Hilton — Euphomism to Hao Lo prison, and bugs lizards, rais, cats o mine tasts, stocks, manacies electroshock, and minute that pass like hours. The physical fracity and emotional quaverniess of Michael Moriarty, as an eight-and-a-Gramatic savey in writer director Lionel Chelwynd, leaves fittle but dry and drowey educationalism. Paul Le Mat, David Soul, Leavence Preseman, Jeffrey Jones. 1987. (Oceanside 8, Santee Vilage 8, South Bay Drive In)

Nogalers — One of the more likable entries in the noet-ROCKY sports-tim boom, a fact-based story about a little inwinere on the Indiana manned Hickory whose regin-echool baskwibel team got all the way to the basketbell scam got all the way to the state championiship game in 1952. Much of that tisableness is due to the restrants of temperament enforced by the place and period, truthfully. and sound right, from military crewruts to Midwest twangs, with highest honors going to Steve Hol-an early disciplinary problem, and David Niedorf, with his crimson inse of shame over his sense of shame over his home life. Gene Hackman, as the monarchical new coach (in a fown accustomed to democracy and on a fearm accustomed to anarchy), who comes from out of state with a dark past and

from out of state with a dark pass and in search of one last channel is no less fine, only more familiar: he had mastered the rote of coach form ago (DOMNHILL RACER, 1989) during the pre-RODKY evide of competition phase of American films. The attention paid to period accuracy, however suffers severe lapses wherever we get onto the gym floc. Everybody on this hickwise. Everytody on this hicksville basketball team, and everybody on every hicksville team they play against, is an ahead-of-his time jump shooter, no one attempts a set shot. shooter no one attempts a set shot, either 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 which doesn't reary belong in the game. The fear must have been that if the basketball games were play to the way they actually were in the oarly Frites, the characters would run thinsis of comicality and would fortest. riss at commanty and would order audience principally in the process and sympathy, in leaf fewerin movies sail about in that regard it does derive the poods at its several colleges on the poods at its several colleges on the poods at its several colleges on the poods at the process of sympathone some will help will college sympathone some will help will be an applied to the college and the sympathone sympathone and the sympathone sympat

Lethal Waspon — Perfunctory male bonding between new cop particurs one of them's suicidal, the other is slifty, gray, and domestic), but some energetic action near the shid, not counting the hand-to-hand stuff confusingly shot to cover up Mel

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CURRENT MOVIES

Gibern's proyectal Imitations. The state as a matter of U.c.1 bethers a behind to describe the state of the s

ongria period, and whose songs to relien also the appropriate cultural level, were done in the style of pre-Beaties rock and/roll. And it has herewith found fix way back to the screen as a version of that miscal in all indicates the resemble programs. screen as a version of that musical in all particulars than rew modification would seem to be no less refreshingly tasteless than the original one, but, rerouted as it has been through the legislate thaster (Off Broadway to be sure) and what with the changes in teste over twenty-odd years, it emerges somewhat nearer the middle of the road—or at less stalety up on the growth.

shoulder What once was clandeables

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sable on marken advertising if another prescribe route as it The Dimitise through the Loude Space Change of the Loude Space faculty of the Loude Space and Change Space and Change Space as done the Loude Space as done the Loude Space freezings and the Space decidings and the Space freezings and the Space freezings and the Space faculty of the Loude space for the Loude f crossroads. Director Susan Seidernans attraction to highly individual and individualized people encluding Ann Magnuson, with expanded combination of implich sparke and thuggesh glare, in her first starring role) promotes some good will, if few actual laughs. With

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CURRENT MOVIES

John Malkovich, 1987 — (Aero Drive In: Century Twin, from 4/24)

Mannegulin — Dire comes give every might. But dryn the ever of her flygmation, and in craft to help from make a success of himself as considered to help from make a success of himself as considered to help and the supplementation of the page from the common districts in every large from the page from the common districts in every large from the page from the common districts in every large from the page f Mannequin - She comes alive iook like Kim Cattrall, or conversely to locate another actross who would look like the mannequin? Wilin Andrew McCarrity, directed by Michael Gottlieb. 1987.

• (Camino Cinema 4; Century Twin, from 474; Mira Mess Cinemas; UA Chula Vista 6; UA Escondido 8)

A Nightmere on Elm Street 3: Dream Warriors — Still trying to make sense of Freddy Krueget.

using an important biographics total about him ("the bastard son of a hundred maniecs") provided by a now you see her-now-you don't nun. (Guess who she turns out to be! is possible that all Freddy wented vas-

consider that all Freety wirelest van for Ire of Down to said in Italianous for Ire of Down to said in Italianous Masorwhite, these all some That Masorwhite, these are some That Masorwhite, these are some That Memors, after the rococco desame of the did Mirous Microg committed, and many more tow-lowed ones said tower demanded.") And there are some poetic tripot gramicles and many more posicio men And in Dohn areas, ambient no some of Langemento, Erica Wessen, and Robert England; streeted by Chuck Rosel Boyland; streeted by Chuck Hee the martial arts matter once again movised by emgeance (and perhaps the added inspiration of a SPIDEFMMA catalog on television). SPIDEFMMA catalog in the second on the television of a SPIDEFMMA catalog in the second on the recombant community and properties of the production of the community and properties of the production of the conference after celling the second of the conference after celling of the second of the conference after celling of the second of the conference after celling findly after a furtherwise track on the conference with certificial surviving proceedings to the product of the conference with celling the second of the the s

No mercy — Curender printernies strange new environment on dengerous mission. New fill in the blanks, Outsider: tough Chicago cop Strange new environment. New

Orienns and Cajun suburbs Dangerous mission to average his partner's avviscention. The details (a liable of a libb parrot on the mystery woman's shoulder a ponytal on the yellan, a snack of rew crawfesh) are too sear! and too trivial, and the players are too Binchard Gere and loc Kim Basinger, to feather the formula Dreaded by Richard Paero. 1986. • (Santes Drive In, from 424)

 Saries Drvei In, from 424)
 Mothley is Common — Ambious sensoomedy about the lather son resisoning of a diabetic Willy Loman and an ad agency white Will Common and an ad agency white Will Common and an adaptive of the Common and an adaptive of the Common and the Com No Mercy — Outsider prinetrates

forn Hanks Jackie Glesson Eva Marie Sent, Hactor Elizando Bens Armstrong, 1986 * (Village, form 4/24)

buddy comedy, with rather exten-groundwork to establish the clash characters of two would-be characters of two would-be actresses, one (Shalley Long) a pampered and somewhat prissy blonds, with lots of proper classical training and no real experience, and the other (Bette Midler) a carrottokaning and not have experience, and tokaning and not have experience, and topped, bases pleted vulgipation with an actual professional credit in NINIAN VIXENS. The langth of me introduction as all to the good, since it exponding of the tow women seems exponding and the tow women seems exponding and to the control of the tow women seems exponding and to the control of the tow women seems exponding and to the control of the tow women seems expositional and they cach take turns drong assorted vectors and imperculations in the vectors and imperculations in the

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move than UNCOMMON VALOR could be made about Vietnam veterans returning to the scene to rescue unreleased POWs. It is perhaps unreasonable to imagine that Chuck Norris would be in a Here the martial-aris master, once are in martial-aris master, once are in martial-aris master, once are in martial-aris master.

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ritten by Lestie Disco, directed by ithur Hiller 1967 (Clayernant Harbor Drive In om 4/24, Santer Villiate 8, Sportig

mentod: the service of male; a limitation of the service of male; and increasing risking period of the service soverely disligated by several thing

Police Academy 4: Citizens on Patrol — ves Again With Steve Carbonberg GW Basey and George Gaynes: directed by Jim Grake. (Camino Chemp 4: College Mira Masa Crisemas, New Valley Drive In: Parkway Para Bonta Power Invester from 4/24. South Bay Drive In: Sports Arena 6; UA Escondido 8)

The Princess Academy — High's at a gris' finesting school, with Eva Gabor and Lu Leonard, directed by Bruce Block. (Carouse Cinerius 8: Casino. Content Cinerius 8: Casino. Content S Cinerius, Grossmont Mali, Mar Moso Cinerius Cocensida 8: Figura Borius, Sur Marcos Cinerius Sports, Amina 6, inon 47-29.

Programmed to Kill - Action film with Sandahi Bergman and Robert Ginty about a CIA android directed by Atlan Holzman (Bijou, New Valley Drive In; Santee

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1987.
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A Room with a View — Another illustrated Classes from the peculia who gain you file EUROPEAN who gain you file the peculiar who gain the peculiar who gain the peculiar who gain the peculiar who gain the peculiar who file the peculiar who gain the gain of gain and the peculiar years of the gain years of the gain peculiar years of the gain peculiar years of t

as a bit bloodless and offete — a charge all the more telling in a work, that keeps going on about "passion", and attempting for make setting that of the filmid, the alood, and the bookins. Produced by strail Merchant, writen by Ruth Prawer Unabusta, directed by James Ivory, 1935.

* (Flower Hill Cinemas, Mira Mesa Cinemas)

The Sacrifice — The final film, before his coult by cancer of husean discount Andre Tarriveky, made in Sweden with fical cinematographer (and regular Bergman collaborator) Swen hybrids — and recommendable on that count alone in fact.

Navieta - and recommendation of Navieta - and recommendation of the commendation of the basis of the installation of the basis of the installation of the commendation of movement, and eventually seedle share focus and a total effect of disp. have the commendation of south and a total effect of disp. have been seed to permission of the commendation of permission of the commendation of permission o

midly innomitariably so betwehand if how high the average smog level s on the contemporary move stream. In a move about, or partly shoul, the necessity of retreat from the clutter of modern tie, this constitutes what we assinetes might.

searched and Pattle Chi Music Heat a guide fully appreciated, while Heat a guide fully a proportional children and provided and the Automatic and patterns of the Automatic and the Automatic and the Automatic Automati does broaden the scope of the nussic, and the rambling informally of the presentation holds presentations as a bay. The whole as presentation less as boy, The work of the name of the parts — though the hard a large sun, without a way, With Jurie Kanner Michael Tucker, Seth Green, Channe West, and Mis Farrow. 1987. 11 (La Jolla Village)

Reising Arizona — The Coon brothers in their second move have taken great personal strides. No longer trying to walk the thin line conget triving to walk the time fine-between parket and packet fine to held them thank in BLOOD SURFLE.

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CURRENT MOVIES

any case, such a conclant and static virtue as the camerawork, thus snigled out from the rest of the movie, is perhaps aspecially, susceptible to the lews of diminishing returns, and viewers will offer on coachy where and how steeping those take effect, on just when to take a succes of make of the set. This is provided in the left of the le

1985. ** (La Jolia Museum, 4/29, 7:30 p.m.;

"La della Museum, 429, 730 pm.)
The Second of My Successa —
Vupo disylvaren based on the promise —more between An doubt, then a clay between Andrew A

1987.

* (Aero Drive In; Carousal Cinema 6. Coeanside 8: Rancho Bernardo 6; San Marcos Cinemas; Santee Village 8: Sweetwater 6, UA Horton Piaza 7; University Towne Centre; Valley Circle; Wiegand Piaza 6)

Valley Critic, Wegand Pisza ()

Some Kind of Wondsrid Undebasing preachment on the social pressure in high school, and the importance of research the social pressure in high school, and the importance of research the social pressure in high school and the importance of the social pressure in high school in the social pressure in the social ona else entirely. At its best the rowie is quite tolerably sweet use "kissing practice" between the sensitive-artistic-misfit here and the unappreciated temboy. At worst it's molasses the after-hours visit to the

art museum, on whose weis, and tor just this occasion, the hero has hung a laticivious portrait of his Dream Dale, With Eric Stotz, Mary Stuart Masterson, Las Thompson, and Craig Sheffer, 1987. "(Cobarside 8; Sweatweler 6)

Ster Trek IV: The Voyage Home-The plot this time, which finds our crew in a Klingon vessel (the Enterprise having been blown, as you wit remember if you were not traumatized into anniesia to

fraumatized into amnesia to smithereene) heading earthward toward a court-martist, and with the "reborn" Spock back at his post, shows no decline in the ability to pose tantalizing questions and problems. A gigantic probe, looking shows no declare in the ability to pose amentaling questions and anomalism of the property and an application of the property are also and property and an application of the property and applications of air. How does it do may always a property and an application of the property and an application of the property and application of the property and applications of air. How does it do may always a property and application of the property and applications of the property and applications of the property and applications and applications and applications and applications are applications and applications are applications and applications and

one could ask. And in the turn of events whereby the society from the future becomes retroactively much more than just a loyel disciple of humanity's savot, it is also as romantic a use of this soil if staple as anywhere outside of SOMEWHERE IN TIME. With Linda Hamiton and Michael Biann, directed by James Carnaron. 1994.

"(New Valley Drive In, from 4/24) Three for the Road — A junior congressional ride is tabbed to transport a U.S. Senator's troublesome daughter to a Southern reform school. But the girls a teenager, after all, and the father is an adult, and a problem hereides, ac guess where your sympathy's supposed to go. The only thing out

surgery in present day San Transico, "in the hands of 20th century nessored") reser the social entry nessored of the the bit of top ten percent or so of contemporary cinema:—almough not, thankfully, all the vary to ine scapbox of the methy-ninth percentisk Wilder Shather Leonard hands of the control of the control wilder of the control of the control wilder of the control of the control of the wilder of the control of the control of the control of the wilder of the control of the control of the control of the """ (UA Escondido 8) of line with all the bissful youthness is the sdefects who's holding out for a dream girl who appreciates Faulknet its no honor to Faulknet, no honor to Faulknet, nowever Charles Sheen, Kern Green, Alan Ruck, Sally Kellerman, direction by B.W.L. Norton, 1987.

• (Century Twin; Studio 3 Cinemas; from 4/24)

Tin Men — The personal, not professional, feud between two competing attminum-siding salesmen (Richard Dreyfuss, Danny The Terminator - Unpresentious and learnowing series fation, not all all selection or retweet down to all selections or or retweet down to hear the selection of the selection o salesmen (Richard Dreyfuss, Dann DeVino) slate out with Lauré-and-Hardy Montat attacks on each other's cars and escalates to wis-stealing (or wite-dumping, decarets on the goint of visw). It is ed in 196 and in Battimore, for no real purpos other than 10 underscore the cultur-backwirdness (if a time when the Harge improvement Commission is backwedness (if a sine when the Hamal Reprosent Charmeson as the Charmeson as the Hamal Reprosent Charmeson as inspropered and the Naudrest Charmeson as inspropered as the Naudrest Charmeson in the Naudrest Charmeson Charmeson in the Naudrest Charmeson demy care to the Naudrest Charmeson and Indian Management and the Naudrest Charmeson in the Naudrest Ch destroyed: and he is ahood of five police on the tail of this new sort of serial siller, targeting everyone in the LA, phone book with the name of Sarah Connor. The future, more than over, is now. What could have been a good cyboing down) has been a good cyboing down) has been a worked out with sort of worked worked out with sort of worked the tricks of their shady fresh.

Barthara Hershey, John Mahoney,
Seymour Casrel, 1987.

(College, Fashion Valley, from 4/24;
Harbor Drive In, from 4/24; Ls Jolia
Village, Parkway, Sports Arena 6;
Sweetwater 6; Vineyard Twin) varietions, and the paractoses that come with 2't time-travel solvies are, in this one, squarely faced up to. Or as the problem is succinctly expressed for us. 'God, a person could go transport the summer of the country time the problem is as neatly led up—and in that unappeted oplicipue in a disent ges station, as touchingly so—a one could ask. And in the turn of

Waiting for the Moon —
Screenwriter Mark Magill and offerote Jill 50 demilore (ANTONIA PORTRAIT OF A WOMAN) concurs on the surprise of the summer of Gertuide Stein's invitational and unmentionable illness in the invite entitle with the summer of Jerus and unmentionable illness in the invite entitle this with her famous amonutions, amono other bissis. in the meeting had not been accounted to the meeting and the brugs. Asce 8 Totals. They coast manufacture account the complier comparison of the meeting and the complier comparison of the meeting and the me and formal and unlamiliar, as though everyone were always on the verge, or in the actual mode, of proposing an elaborate loast. And though the scenes vary widely in length. Parisher arch and cagily circumspect — that soon grows monotonous, With Londa Basser, Andrew McCarthy, and Bruce McGill. 1987.

Working Girls — The tille gives precisely the proper emphases. This is a movie about female employees, about their relations to each other, to their customers, to their employer. heir place of business, w inter place of pusiness, which automatically arouses a wider-spreak interest than would a movie set at a dry cleaner's or a donut shop, is a strictly functional Mannattan brother. orthogy strengts appricing the protect of stopped real seems (in protect or stopped real seems (in protect or stopped real seems (in protect)) and there is an ample land of information stored where A seems (in protect or stopped real seems or stored or sto to each and every customer. "What new and different?" — is a highly successful comic portrait, perhaps bit out of key with the documentary bit out of key with the documentary drone of the peace, but no less welcome for all that In fact all the more welcome. And it is she who best bitings the move into focus as a study of the workplace. With Louise Smith, 1987.

"(Guild)



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revenients as a Verlami violent inclination and investigation of the control of t

Stone's inexperience as a director and a couple of prefudes to these outbursts are breath stoppingly tense; no thanks to the amplified.

Police Academy 4: Citizens on Patrol vis Agan. With Stave Oldenberg, CW Balley and Goorg Gaynes, deceded by Jim Drake. Camino Chama 4: College, Mra Mesa Canema Stave Berg, Drive In; Parkway, Plaza Bonta, Powy Treater from 424; South Bay Drive In; Spots Arena 6; UA

Escandide 8)

The Princess Academy — Hijinks at a girls finishing school, with Eva Gabor and Lu Leonard, dimerciad by Bruce Block (Carousel Chema 6, Casino, Center 3 Cinemas, Grossmort Mall, Mice Mess Cromass, Occarisede Biota, San Marious Cinemas, Speris Ariena 6, funit A29).

Progremmed to Kill — Action film with Sandahi Bergman and Robert Ginly about a CIA android: directed by Allian Hotzman (Bjour. New Valley Drive In: Sanstee Village 8: Star. UA Chula Vista 6: UA Escondoto 8: UA Glasshouse 6: feen 4/24)

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Radio Days — Woody Allen bedicing its Woody Fellin mode, after the Woody Bergman mode of HANNAH AND HER ISSTERS (after the Woody Fellin mode of THE PURPLE ROSE OF CAIRO, and so only, with an italian production designer and an Italian production designer and an Italian consintatopapher — Santo Loquestu and Carlo Di Parma — to help him with the fantascically. The nocklop overtooxing the Great Whee Way for example, is a manyelous studio set, and the lobby of Radio Cily Music Hall is quite multiply soft padio child the many storetront and the Automat are just fleeningly so AMARCORD voculd be the nearest Fellin reference open for this quies a premiserance of would be the measest relain reference point for this one; a reemiscance of the fermiples's green, was in this systematical properties of the properties would be considered to the properties of pretenthousness of they more than the turn of the narts. Hough it's not a large sam either way. With Julio Krayrer Machael Narser Seth Green. Ownne Wiest, and Ma Farrow. 1987. "(La Jolla Village).

"(La Jobn Waley)

Raising Arzona. The Coen brothers, in their second involve have taken great promoted littles No. longer trying to wait their him. I have been great promoted littles No. longer trying to wait their him. I become the major in BLOOD SIMPLE; evering of Instead into the wooked waited of their combined irranging control of their second produces and powder Ehan—turn out to be very turning girst him potential with a premise which along with the occurry credit share a white is opening the complex of the com young but barren newywess - ne's a small-time crook and several-time loser she's a termer police mug-shot portrailest - who would do anything to have a lumity of their own even kidnap one of a highly publicated group of quantiturities. (Serrily one wouldn't be missed.) The whole thing group of quimupests (surery one wouldn't be missed). The whole thing teets rather as a couple of characters from a Servence Malox film the hero even adopts the literary-net style of natration. "At first I could not believe that this woman,



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view personative soine definince, the The move camera needed to and a passive trystander to wilness humy people doing and saying tump things — as in a TV-likoren or Cheptan "classed." And it is a great deal more than that to the Cosna Well Nicrolas Cage and Holly Hurser 1997.

"Grossmort, La Joille Willings, Lorna, Plaza Chremas, San Marcola."

Cinonius, Sweetwater 6; Vineyard Twin, from 4/24; Wiegand Plaza 6, A Room with a View - Another

Illustrated Classes from the people who gave you THE EUROPEANS and THE BOSTONIANS, not Henry James this time, but E.M. Fürster. The illustrations in this instance are The distribution in this instance are management on the standard memory through a little beary on the standard three are disvoted up as intervals by functional chapter headings, or coupling, such as a compared to the standard of the standard memory through the standard memory and service services are summering among the intervals and proposed as the summer of the summ entergal authorid lensals commended by Lova of hermitiener inflection, branchined build hermitiener inflection, branchined build hermitiener inflection, branchined build hermitiener inflection and done in the point? Anymore, that is The comic element of social commended ones up society man the society man and done in the point of social commended ones up society man the society man and the society man element, which tends to have more an extension forwards and backwards through time. And the spectacle of an Eightes frimmaking team stopping in eight decades after the original author, and continuing to the original author. sean seazon in region sections asset perpendient season season season season separate perpendient season season

The Secrifice The line film, before his death by cancer of Russian director Andrei Tarkovsky, made in Sweden with local cinematographer (and regular Bergman cotaborator) Sven Commongrapher (and require)
Commongrapher (and require)
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Commongrapher (and recommendation on the base of the commongrapher (and the mmediately and then has to wait an nordinately long time for the other

1985.
* (Flower Hill Cinemas, Mira Mesa Cinemas)

CURRENT MOVIES

any case, such a constant and static virtue as the claimerawork, thus singled out from the rate of the nurse, is perhaps specially acceptable to the flavor of the flavor 986 * (La Jolia Museum, 4/29, 7:30 p.m.)

The Secret of My Success—
Yuppie daydred in based on the
premise—mort believed, no doubt,
than actually believable—that four
years of college qualify a young man
ostep into an executive poston in a
multivalent corporation and save it
own hoddes believed it dnivity field is, they would let him out of the mail room. Some glearning magary (b cinematographer Carly D. Palma) the Machathar rat race and the the Marhattan rat race and this marks within which it is run some amount cheerographs diagring of action (by director and former choreographer Herbert Ross); but rainer lettless pacing overall, not helped by periodic floggings from lettless pacing overall, not J Fox. Helen Stater, Richard Jordan, Margaret Whitton, John Penkoer 1987.

1937

"(Aero Drive In; Carousel Ciriema 6; Coeanade 8; Rancho Bernardo 6; San Marces Cinemas; Santee Village 8; Sweetwater 6; UA Horton Piazs 7; Univol. 3; "Y-wife Centre," Valley Cirole; Wiegand Plaza 6)

Valey Cricke, Wegand Pleas 6;
Some Mich of Wooderdard
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pas into occasion, me har near near a teschiouri portrar of his Draam Date. With Eric Stottz, Mary Stuart Madierson, Lea Thompson, and Craig Shelfer 1987. * (Oceanside 8; Sweetwaler 6)

(Oceanade s Sweenward)

Stear Treak IV: The Voyage Home
The plot this time, which finds our
crew in a Kinigon vessel (the
Enterprise hamp) Deen blown, as
you will remember if you were not
resumstated into amment, so
err. Sinereens) heaking awtinwed
towerd a court-martial, and with the
report." Spock back at his post
shows not decline in the ability to

The Terminator — Unpremotious and fast-moving science factor, not at the welled up or slowed down by the Biblical owntones of its plot Aniferburan Land-book assessin (Anical Schwarzenggar, well within his acting rangel) has been sent back through time from 2029 A.D. to the present day, under Herodskie orders to kill the woman destined to give his property day, under Herodskie orders to kill the woman destined to give his property of the control of a "destination" who will lead shows no decine in the ability to pose tantalizing questions and problems. A gigantic prope, looks omething like a greasy rainoad spike with an all-white soccer ball rotating in a shall of light at its tip. is sterships in the path and sappling Earth's energy immediately upon entry into the atmosphere. Tantatzing questions so far: How does it do this? And why? What is it? And where, from? And what does whatever it is want? One partiel answer or mere. rebel solders has got through on the time machine, too, just before it was destroyed, and he is ahead of the police on the trail of this new soft ut. foot? Aria shall does whatever it swall? One partial envisive or mitter water. The partial envisive or mitter water than the partial envision of the world consent without partial envision of the world consent without partial envision of the world consent without partial envision of the world consent water through the density of the coases as the world water through the density of the coases as firming, at the and purpose to the coases as firming, at the and purpose to the coases as firming, at the and purpose to the coases as firming, at the partial envision of a possible solution to travel back many of the partial envision of a possible solution to travel back many (at the partial envision of deletized, and he is shaped of the protect on the inside of the new soft of th

more than just a loyal disciple of humenty's savior, it is also as romentic a use of this soil's staple as anywhere outside of SOMEWHERE IN TIME. With Linda Hamilton and Michael Behn, directed by James Cameron. 1984. Three for the fload — A junior congressional aide is stabbed to transport a U.S. Senator's troublesome daughter to a Southern reform school. But the griff as teenages after all, and the father's an adult, and a collicular header adult, and a collicular header where your sympathy aupposed to go. The only thing out

century medicine") raise the social coneciousness of the movie to the top tan percent or so of contemporary cinema — although not, thankfully, all the way to the a dream girl who appreciates Faulkner, It's no honor to Faulkner, (Century Twin; Studio 3 Cinemas, from 4/24) not, thankfully, all the way to the soapbox of the ninety-nine, percentie. William Shatner, Leonard Nimoy, Catherina Hicks: directed by Nimoy, 1986. "" (UA Escondido 8)

Tin Men — The personal, not professional, feud between two professional, feul between two competing aluminum-siding competing aluminum-siding competing streemen (Rich and Oregiuss, Damy) pulving states out with Lauria-land-Hardy informat attacks on each other's case and escolerate to wrighten for wire-dumpting, depending on the point of vinw), it is set in 1963, and in Ballmore, for no real purpose other than to uniformic ore the cultural backwardness, of a bit when the backwardness (it's a time when the form improvement Confirmssion is cracking down like HUAC on impropriates in the business, but impropriates surely can't have been stamped out forevermore). For the same purpose, it is shot in colors through from drab to hideous, and the actors spread on thick accents to bury themselves self deeper Barry. (DINER) Levinson's schmaltzy humanism derighters after giving us Damon Rusyon when we warn Ring Lardner but the businessmen are all well cast and well costumed, and the script (by the same in himself) is generous with wes costumed, and the script (by Levinson himself) is generous with the tricks of their shady trade. Bartiuga Herahey, John Mahoney. Seymour Cessel. 1987.

1 (Cotings, Fashion Vellay, Irom 4/24. La Jolla, Vilage, Parkway, Sports Anna 6; Sweetwater G; Vineyard Term).

Waiting for the Moon —
Screenwrigt Mark Magil and
director Mill Gorindow (ANTONIA,
PORTRAIT OF A WOMAN) conjurup the summer of Gestruct Stens s
mysterious and unmerbonable illness in the nicelatently set of her relationship with her famous a manusers, among other things,
Aloe B. Dollas They ross
manusers, around the campitre manufaments around the campitre with among offers, Guillaume Applinaire, who chimes in on a sing-along of "The Trail of the Lonesome Pine" Ernest Loneston's Price 'Erned Ferninguay Grops by their Paris digs to make a drunker fout of himself Chronology obviously, is not lackually strict, nor is the highly creative (and furtiful) casting surely Miss Tolkiat. There is an ever-so clever gamesmanship about much of the descript. But it's all esomewhall set descript. a sameness of tone about them— rather such and usagly circumspect—imal soon grows monotonous. With Linda Bassett, Andrew McCarthy, and Bruce McGill 1987.

Working Girls — The title gives proceedy the proper emphasis. This is a movie about female employees, about hear relations to each other, to their process, to their emphasis their process, to their emphasis process they are about the automatically arouses a wolder pread visited that would a movie set at a chillingly antiseptic depiction of the place to suggest what keeps the non coming (p.m. if you maid, stended), but there is an ample fund of information aloue what keeps if going, disposing of a filled -condom in a Kleenio, malong a lickey sonist with a plyer spoon etc. Some awkward acting, underguiscely didactic dialogue, and flat, feaden didactic dialogue, and that, leaders sound quality somewhat erode the educational value, and don't enhance the entertanment value in compensation. However, a change in white mickey through the movie (the considerable charged and control of a charged and certifiers around one workship and certifiers around one workship and certifiers around one workship who is present into storying one for more and an around a charged charged charged into storying one charged charged charged into storying one charged and around promothering their of a particularly strided young princhesving one (Armanda Goodwin Elem McElbert) from the formation of the promothering their promothering to each and every customer. "What: new and different?" — is a highly sociessful come portrait, perhaps able out of key with the documentary drowed in the peace, but no lists more wiscome And it is the who best brings the move into focus as a study of the worker. With Louise small 1987." (Guido)



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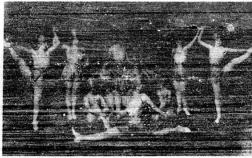
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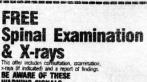
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Reader Puzzle #453, Sun spots

By Don Rubin
We've scrambled the names of sixteen items that came bet this handsome couple and the perfect tan. See how many you can identify

1) LAKAWNM

2) SEIIGRDNWNDG

3) LAEUSSSSGN

4) HSETMAUC

5) NPEOBPOICEC

6) SNCRIAURIO 7) AAPISLDNANDHYLSOF

STOURSTPIED

10) URCBBLLAAMEEH

ID DAASSLN

12) ETMAEPRI. 13) LCREARHEMACTR

MI AATTSPWH

15) WNAILAEIHIA

Rules of the game

1. Prizes for colving the Resider

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1. Prizes for the Resides

Boach Chairt.

1. Additional to the Peaker

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deligible.

3. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lotter.

6. All answers must be entered in the space and or please. An other calls page Am of please, no phone calls page.



Bu Don Rubin

Winners of and Answers to Reader Puzzle #451, Royal family 1) Duke Wayne

2) Prince

3) "The King" (Elvis Presley) 4) Sid Ceasar

5) Duke Ellington

6) Nat "King" Cole 7) Count Basic

8) Queen 9) Duke Snider 10) Earl Scheib
11) "The Sultan of Swat" (Babe

Ruth)
12) Don King
13) Burger King (original logo)
14) "The King of Swing" (Benny

15) King Kong (6) Princess phone (7) Mercury Marquis (Brougham)

Common errors include: Speedy Muffler King, B.B. King, King Parouk, Earl "Fatha" Hines Martin Luther King, Jr., Alan King, Old King Cole, Mercury Monarch, Chrysler Imperial, Continental Mark IV, Chrysler e Baron, Buick Regal, and Ford



1987 United Feature Syndicate

Of the thirty-eight entrants, five

The winners are: 1. Elaine Bowers, Chulo Vista 2. Fred L. Jacobs, San Diego 3. Michael Brison, Rancho Peñasquitos

FRACES, may apply 1. The proof of the proof

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OFF THE CUFF What's the most ridiculous argument you've had lately?



Barbara Canizale

San Carlos
I have a 280-Z that I take really good care of. It looks brand new. My husband rarely asks to drive my car, but one night he asked if he could take it to work. Later he called from work saying he was going out with the guys to have a drink. He was home about three. My dad's kind of a practical joker. Dad said. "Wouldn't it be funny if we said someone saw him driving around with another woman?" The acxt night, we were The aext night we were watching TV, and I said to my husband, "Dad says a worker of his saw you driving around with a girl last night at about two in the morning." He got really quiet. A few minutes later he said. "Okay, I was, but I'd do it again. She had a flat time and was strended at flat tire and was stranded at the side of the road." I started a big old argument. "You had another woman in my car?" He still thinks somebody saw



Entertainer
Seaport Village
I was rusning late for work. The parking lot was full, and I had equipment to haul in. I noticed someone was about to leave, and I waited at least five minutes for them to pull out. All the while I had on my turn signal. They backed out in such a way that made it impossible for me to

impossible for me to immodiately occupy the space. Some girl just tooled around me and pulled in, I waited, When she stepped out of the car, I said. "Is that really fair?" She said, "When She stepped out of the said, "Su took a space that I've been waiting five minutes for." We were screaming at each other, blocking traffic while people were blowing while people were blowing their horns. Finally she said, "Well, somebody over there took my space." I couldn't argue with that logic. As I walked away, she yelled. "You can't always get what you want in 166."



Brenda Mendez Banker National City

A few weeks ago, my boyfriend Steve's cousin was over, and every time I walked into the room, they would shut up. A few days later, his cousin cailed. I was sitting right there while Steve talked on the phone, "Uh huh, yeah, hmmm." It really made me mad. I said, "If you're going to code talk with him again,
I'll just leave the room.' Then
I heard him say, "Yeah, she's got all her facts wrong." So I just got frustrated and surfed a big old fight. Steve says I always jump to conclusions or that I'm too suspicious. I told him if I had all the facts. I wouldn't be. I stomped out of the room and slammed a few doors. It was pretty ridiculous, and we worked it out. In the long run, the doors of



Shop Owner Golden Hill

Just today I received a letter from my mortgage company saying I was over a month late with my payment and they were charging me a ninety-dollar late fee. They said the check I had sent them in January had been returned. They had enclosed my perfectly good check, and I noticed it hadn't even been stamped by my bank. I was furious. I called my bank and they said the check had never been cleared through the bank and they would write a letter to the mortgage company to that effect. On top of that, the letter I received today was dated April 5 — ten days ago. The guy from the mortgage company was such a jerk on the phone, he kept saying. "You have to prove it." He finally admitted that a lot of stuff was screwed up because they had moved their processing center from downtown to Mission Valley



Bu Lin Jakaru

Linda McMahon Restaurant Management

Mission Valley
I had a big, stupid argument with my husband the other day. There's only two of us in the house and our little baby who's too small to move anything around. We just have a bad habit of accusing each other if something's missing He was about to leave the house to go to the gym. He reached for his gym card, and it wasn't on the TV where he always puts it. He said, "You always misplace things. My gym card's been on the TV for five years, and I ive years, and I never misplace it." We got into a big old fight. He knows where he leaves his things, even if his shoes are in the kitchen or his shorts are over a dining room chair. Anyway, he stuck his hand in his shorts' pocket and there was his gym card, right where he'd left it.

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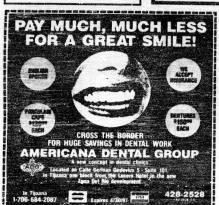
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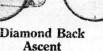
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SAN CARLOS, female to share large 2 begroom con-do wen riansmoring, financially secure female \$270/month. Private phone also Catherine, 988735. 6/96/350 SAN CABLOS: Female, 27 to 32, unencumbered, shale 4 bedroom 2-1/2 bathroom home 12/04/scnah inkludes ustitate except phone (\$50/month extra for December, January, February heat cost; Coward, 46/02/scn.

469-0490. SAIP CARLOS room for reme in great location condo. Mostly furnished except room, everything paid, 5/270 plus 5/200 depoid. Paul, 4/80/200 SAN CARLOS, indensional remain share quiet home fool, spa with near, respectible, professional, 5/3004. (1) utilities filo smoking, drugs, pets, children incres, 466-969.

Incirc. 466-9536
SAN CARLOS. Woman to share large condo even professorals, sports-emond (zerely home), easygoing professorals and busin, incirc. Journal of the professoral pr SAN DEGO. Female nonsmoler to share 2 bedroom house. IV and phone bookup in bedroom: \$300 plus usilises. After Apm. 267-3198

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SAMTER, Rooms in quier, countryled setting 1170 and 110. Private intrance, include phase Couplington, and the countryled setting the Couplington, articles, vegetarian to household in some Couplington, and the couplington, an

Russell evenings, 200-4039.

SOSU, I/2 mile east 2 leveniles to share large 3 bedroom house. Washeridayer, 3300 × 1/3 utalities. Cell anystime, 287-5706.

SOSU, Need male nonamoket to rent bedroom and both an 2 dedroom, 2 bath condo. 1229, I/2 usinles, and see months rent 155-1543, 495-6530.

SDSU area. Bedroom and bath in 2 bedroom condo Parkille setting, all americes, parking For congenial mature person. \$300 - utilities. \$98-1357. SDSU area. 3 bedroom, 2 bath townhouse futnish

Streing, 18th 2151.

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Cipin-St Renard, 277-2246
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Paul, 239-9604.
DBL MARISOLANIA BEACH, Studio, one and two bedrooms from 3'560800 sth. North County beach area with pool, clubhouss sales, spa, menser more and owner 309 Solaria Hells Drive, 753-4882.

DEL MAR house 3 bedroom, 2 bathroom, Bullt im, immuculate, Austable St. No pers, \$1200month, 755-5055 DEL MAY lummy coolds Exquisite contri view, walk to beach, Zeedoom, 1-82 bath, balcory, appliance, laundry, some ublider secured, securely building Assistable SS, 5923-785-5470. DONN/FORM, unfurreshed reads Walk to Balboa Park 1320/morsh. No pets. 207 Front Street

260-8111. DOM/INTONINA, blocks from 14/20 and up Copy I bridnom apartneres Clean, hardwood floors, nex-paint, antique charm. Garden pario, bundey Garage syallable. Messages, 239-2279. DOWNTOWN, one bedroom, 1 liftsmooth Newly remark and, walk to dialous Park, No pets, 1915 Fourth Assessment No Street

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894 CARROOL Large 2 coderoom duplies. Fally carpeted healanche Bally 12, 1450, 1863-197.

ESECURIUS. No bedroom apartment, 5075. Overlooking the ocean with appearant, pool, law-dry and parting. Cet aloy 1200 off 2nd months wit. 536-780. ENCOMPAS. 3 becknown, 2 bads house. Peoplete, newest capet, gardener, 2 car garage. No pets. 1960. 431-4070.

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TREACTIONS. Incests of Worksrappos. 1659. Sharp, nea new. 2 bedroom, 14/2 bastwoom towers over, appro-mately 990 square feet, Funglace, gwage, pasto, laur dry microwave. 437-1865.

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ine 275-552 or 425-689.

MPSRIAL BEACH: 1385-1495 1 and 2 bedroom partners: stove refrigerator, carpets, and new drapet. Coin laundly, pool, paring. No pets lieutifully landscaped. (450 lirs Avenue 575-2350, 275-5522.

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HUFFY, 12-speed, 24 frame, excellent, new paint, tires, bubes, etc. Serviced, 570, 282-6969.

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By Eleanor Widmer

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Combination of this flet, system, octopus, sharing, mushrooms, other, A become in our great last Areas issue, jugaths, fletc, weeklebbe and members cockeal included with all. (Volta unel Jone).

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visitoria La Jolia Visiage (in 3297 Holia) Court 587-2056. Your best 54th New A to though the symplest preparation in addition

available for both meals, are fresh fish and a supero paella. The bar itself is lively and at-tractive, the room clottcred. Open daily, lunch and dinner, Low to moderate for winch.

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service fast, who the breakfast and londs food
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Highly recommended by the Unknown Eater
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La Hacienda Resiaurante is serving a better Sunday Brunch! A Sunday Brunch comprised of delicious American breakfasts as well as intriguing Nexicon specialities. And it keeps getting better ..included with your choice of entree is our tantalizing fruit & Passiry Bar, featuring giant muffins, delicate croissants and seasonal fresh fruit Champagne adds a bit of sparide to your meal!





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Chorize con Huevos \$5.9
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The above served with Refried Bears





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Choose from any two dinner entrees on menu-each valued at \$10 or less.

Dinners include: soup or salad, potato, pasta or rice, and fresh vegetable or rice, and fresh wegetable (Does not include lax, lip or beverage) Charb-rottled steaks, chicken, scañod, vegetarian dishes, homecande soups and salnds 4033 Awaii Dr. #270-6364 (A Morena, but also show the Phys. Chab Beer and when Cood through 3767 with corpora please.

Complimentary pitcher of Coors beer or half-liter of Santo Tomas · Came Asada · Camitas · Shrimp Burrito

2 dinners for \$15.95

Not valid on food to go. No coupon necessary, just mention this ad through May 7, 1987.





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 4/30/87. Excluding Fridays. Not valid on food to go.



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Offer good with this ad through April 30, 1987

Special available to go tool Mandarin PLAZA RESTAURANT

3760 Sports Arena Blvd. Sports Arena Village Shopping Center 224-4222 Open daily 11 am-10 pm, Fri. & Sat. 11 am-11 pm



JUNES MICHORY WOOD BAR-H-C Capri Boutevard Fast San Diego and no/40. The senting is simple, but the food one is homemade flavor and is gleat for million.

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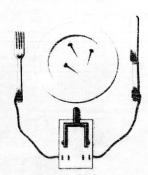
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